

**BRITISH NEWSREELS AND THE PLIGHT OF EUROPEAN JEWS,
1933-1945**

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This dissertation is an investigation into what the British newsreels told the public about the plight of German and European Jews, between January 1933 and the end of 1945. Nazi persecution of the Jews is a subject that has been well researched for the last 40 years. Historians have examined questions of attitudes to Jewish immigration into Britain and into Palestine, together with the British response to the news of the 'Final Solution' of the 'Jewish Question' in Europe. They have asked why countries such as Britain and her Allies did not do more. The role of the media is central to this question. Work has already been done on what the public was told by the British press as early as 1964, and, more recently on elements of the response of the BBC. Until the time of writing, no historian has considered the most popular medium of all in its response to the persecution of Jews. No-one has explained why the British newsreels did not inform the public, or has asked why there was almost total silence from this medium on the implementation of the 'Final Solution'. This dissertation will argue that more could have been done by British newsreels to highlight the plight of the European Jews between 1933 and 1945.

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Sixty years after the end of the Second World War, Allied newsreel images of Buchenwald and Bergen-Belsen (Belsen) do more than persuade us of Nazi tyranny. Given the paucity of film in existing records, they are indispensable in offering the most effective evocation of the Holocaust available. They are the ‘proof positive’¹ of what an editorial in *The Times* described in 1945 as the ‘exorbitance of evil against which the Allies had been fighting’.² However partial of the reality of the ‘Final Solution’ itself, the newsreel images had the capacity, where radio broadcasts did not, to convince audiences of the nightmare their victims endured. For today’s viewer, they suggest that the Allies were aware of the persecution of Jews, but that no response had been forthcoming. Of this ‘knowledge’, *The Times* leader writer explained at the time:

Terrible things have been told, during and before the war, of the cruelties perpetrated in the political concentration camps, by the rare German and Jewish victims who have escaped from them, Russian and Polish witnesses who have helped to liberate similar establishments, among which Maidanek stands out, in eastern Europe. There have, however, always been some who for the honour of human nature have withheld complete belief from the reports, finding it easier to suppose that suffering has caused hallucination in the victims than to imagine a degradation of the soul that could descend so far below the animal level of cruelty.³

1. The Dissertation

In April 1945, British newsreels, more than any other medium, played a crucial role in exposing the outcome of the ‘degradation of the soul’ referred to by *The Times*. Their imagery, disclosing the horrors of camps such as Buchenwald and Belsen, removed any lingering doubts about the groundless barbarity of the regime and convinced the public there was no exaggeration in the reports of wartime atrocities. To quote someone interviewed by Mass-Observation (M-O) at the time:

¹ *Gaumont-British News*, Issue 1478, 30 April 1945, ‘Proof Positive’, 2/2, 423ft.

² *The Times*, ‘The Victims’, 20 April 1945, p. 5.

³ *Ibid.*

‘The film is mightier than the pen. I’m always hearing bits of conversation in shops and buses: “it must be true, because I’ve seen the pictures”’.⁴

This was the first opportunity for the public to bear witness to the extent of atrocities in Nazi camps and the graphic newsreel footage both surprised and outraged those who saw it. Yet why had it taken until the end of the war for British newsreels to expose the extent of Nazi criminality? Since the installation of the Nazi government in January 1933 and the public manifestation of its antisemitic policies, it was largely the British press which informed the public about events in Germany. A number of historians have since examined that role and their findings have informed our understanding of this medium’s response.⁵ Others have assessed the lesser role played by the British Broadcasting Corporation (BBC).⁶ Yet few to this day have investigated the response of the newsreels.⁷ This lack of interest is all the more surprising, given that average weekly cinema audiences rising from an estimated 19,000,000 in 1939 to over 30,000,000 in 1945 saw this most popular medium.⁸

In the dissertation which follows, I have set out to fill this gap in historical research and to tell the story of the newsreels’ response. I will focus on the newsreels’ treatment of the persecution of the Jews under the Nazis, covering the twelve years between 1933 and 1945. This was when antisemitism became central to government policy in Nazi Germany, and which in wartime developed into the ‘Final

⁴ University of Sussex, Mass-Observation Archives (hereafter cited as M-O A): TC ‘Victory Celebrations’, Box 1, File A quoted in Tony Kushner, *The Holocaust and the Liberal Imagination: A Social and Cultural History* (Oxford: Blackwell Publishers, 1994), p. 211.

⁵ Andrew Sharf, *The British Press & the Jews under Nazi Rule* (London: 1964); Julian Scott, “The British Press and the Holocaust 1942-43” (PhD Diss., University of Leicester, 1994); Simon Leader, “The Holocaust and the British Regional Press 1939-45” (PhD Diss., University of Leicester, 2002).

⁶ Jean Seaton, ‘Reporting Atrocities: the BBC and the Holocaust’ in Jean Seaton and Ben Pimlott, eds., *The Media in British Politics* (Aldershot: Avebury, 1987); Guy Raz, “The BBC and Appeasement: Broadcast Coverage of Nazi Persecution of the Jews, 1933-1938” (M.Phil, Cambridge, 1997); Gabriel Milland, ‘The BBC Hungarian Service and the Final Solution in Hungary’, *Historical Journal of Film, Radio and Television* 18, no. 3 (1998), pp. 353-373.

⁷ Other than a documentary filmmaker and a case study on the liberation of the camps, no-one examined what the newsreels did or did not say about persecuted Jews under Nazi rule. *Before Hindsight* (1977) Jonathan Lewis (Dir), Metropolis Picture Productions; Hannah Caven, ‘Horror in Our Time: images of the concentration camps in the British media, 1945’, *Historical Journal of Film, Radio and Television* 21, no. 3 (2001), pp. 205-253.

⁸ Anthony Aldgate and Jeffrey Richards, *Britain Can Take It: the British Cinema in the Second World War* (Edinburgh: Edinburgh University Press, 1994), p. 3.

Solution' to Germany's 'Jewish Question'. I will examine the response of the newsreels in particular, perceived by government and those in charge of the medium as the most powerful means of mass communication. However, the dissertation also looks at press coverage and BBC transmissions as useful points of comparison at important and relevant intervals. The significance of antisemitism in Britain is also considered and whether attitudes towards Jewish *difference* may have affected newsreel response. Although there was widespread revulsion at the Nazi treatment of Jews, reactions in Britain were complex. As a result of this complexity, historians have offered contradictory interpretations about the significance of antisemitism to the British response. It will therefore be important to understand the nature of antisemitism in Britain and to show, where possible, its relevance to the newsreel response. As latent antisemitism only became the subject of 'respectable talk'⁹ at times of national crises, its actual influence on the newsreels can therefore only be tentatively argued.

The chapters will cover related topics including early Nazi persecution, the refugee crisis of 1938-1939, the Second World War and Anglo-German relations. These relations underwent a number of important changes during the period, hence the decision to divide the dissertation between the first six years of the Nazi regime and the Second World War. Between 1933 and 1937, early Nazi policies against Jews such as the Boycott and the 'Aryan' Paragraph of 1933, brought Hitler's Germany into some disrepute with the public. The new government's harassment of Jews and others such as Socialists, Liberals and pacifists seemed alien to attitudes in Britain. There was, however, little lasting importance given to such views by the Conservative-led National Government, which looked upon Nazi actions as an internal affair of a foreign country. Even when their avowedly antisemitic policies culminated in the promulgation of the Nuremberg Laws in 1935, showing Nazi antisemitism was not merely a passing phase, officials responded with the same lack of concern. Though the official isolation of Jews was for many in Britain distasteful, most thought it more important to deal with Hitler and resolve Germany's outstanding grievances derived from the Treaty of Versailles. Only after the events

⁹ M-O A: 'Report on Feeling about Aliens' 14 May 1940, Jews 107.

of 1938 and 1939, which included the refugee crisis, the Munich Agreement and its dismemberment of Czechoslovakia, the *Kindertransports*, and the invasion of the rump of Czechoslovakia in March 1939, was there a fundamental reassessment of policy towards Germany and refugees from the Nazis.

The dissertation will move on to examine the response of British newsreels during Second World War: a period when Britain and her Allies ended their restricted immigration policies of the 1930s, and when it became too late for Jews to emigrate after October 1941. This was when Nazi occupied Europe witnessed the ghettoization, executions and the deportation of Jews to extermination camps in the East, resulting in the death of 6,000,000 Jews. Even so, it was not until the Allied Declaration in December 1942 that the overwhelming Jewish nature of victimization gained commensurate prominence. The publicity given to Nazi extermination policies soon declined, however, when Home Intelligence reports showed that news of persecuted Jews made people 'more conscious of the Jews they don't like here'.¹⁰ Indeed it was not until April 1945, when American and British forces liberated the concentration camps on the Western front, that public perceptions of Nazi atrocities changed. Even then, by representing concentration camps such as Buchenwald and Belsen with the worst of Nazi excesses, the media diminished the specific reality of the death camps in the East. How many amongst the piles of corpses and what proportion of the emaciated skeletal survivors found at the Western camps were Jews is difficult to establish. What is clear, however, is that in the final months of the war, these camps contained an overwhelming number of survivors from the extermination camps in the East. Faced with the threat of the advancing Soviet troops, Heinrich Himmler had ordered the dismantling of the killing centres and the full-scale evacuation of their prisoners. The destinations for those who survived the long death marches of the winter of 1944-45 were reception camps such as Belsen. In spite of the large numbers of Jews in such camps, the newsreels and to a great extent the other media revealed the Jew as victim without any traces of Jewish identity and further compounded a somewhat flawed understanding of the Holocaust.

¹⁰ BBC WAC, R34/277, Extract from Home Intelligence Weekly Report, 7 January 1943.

2. The Bystander Debate

Nazi treatment of the Jews presented Britain and her Allies with an unprecedented challenge. Namely, how to respond to the growing number of Jews seeking refuge from persecution between 1933 and 1941, and how to deal with reports of the systematic destruction of European Jewry once the Nazis radicalised their racial policy after Hitler's decision to invade Russia in June 1941. It was not, however, until after the trial of Adolph Eichmann in the early 1960s and the subsequent publication of Hannah Arendt's *Eichmann in Jerusalem: a Report on the Banality of Evil* (1965) that historians began to consider the response of Allied governments.¹¹ In the large body of scholarly research that followed, whose findings attracted some controversy, historians have debated whether or not the Allies could have done more to save Jews from Nazism. Opening the debate was the American historian, David Wyman, whose *Paper Walls: America and the Refugee Crisis 1938-1941* (1968) posed two main questions.¹² Firstly, did the Roosevelt Administration do enough to help the Jews of Europe once it knew of the Nazi extermination programme? Secondly, could the Jewish community have done more to assist fellow Jews by demanding that the American government take some form of action?

A.J. Sherman's *Island Refuge*, which appeared five years later, examined British government policy towards Jewish refugees from Nazism between 1933 and the outbreak of war.¹³ Since then, other historians set to work on the British response. Bernard Wasserstein's *Britain and the Jews of Europe 1939-1945*, published in 1979, took a harsher view of official policies. This important study of Britain as a bystander pointed to the government's refusal to admit significant numbers of refugees to Britain, its colonies or dominions, and also brought to the surface Britain's resolve to keep Jews out of Palestine.¹⁴ Wasserstein also argued that the suggestion the Jews had brought it on themselves often informed Foreign Office (FO) scepticism of reports from the Polish government-in-exile and eyewitness

¹¹ Hannah Arendt, *Eichmann in Jerusalem: a Report on the Banality of Evil* (London: Penguin, revised ed. 1965).

¹² David S. Wyman, *Paper Walls: America and the Refugee Crisis 1938-1941* (Massachusetts: 1968).

¹³ A.J. Sherman, *Island Refuge: Britain and Refugees from the Third Reich, 1933-1939*, 2nd ed. (London: Frank Cass, 1994).

¹⁴ B. Wasserstein, *Britain and the Jews of Europe 1939-1945*, 2nd ed. (London: Leicester University Press, first published in 1979 and republished in 1999), p. 311.

accounts of atrocities. The work is not an outright condemnation of government response for Wasserstein also identified that the low priority given to rescue plans was due partly to lack of hindsight. This he described in terms of 'an imaginative failure to grasp the full meaning of the consequences of decisions'.¹⁵ Martin Gilbert also referred to this point in the 1980s when he contributed to the debate with his analysis of the failure of the British and American governments to intervene in the bombing of Auschwitz.¹⁶ Although the Allies had developed the air power to bomb this primary killing centre by the summer of 1944, he argued that this was due to failures 'of Intelligence, of piecing together and evaluating what was known'.¹⁷

More recently, Barbara Rogers challenged Gilbert's argument by pointing out that on the contrary, the British government had learned of Auschwitz-Birkenau as early as June 1942 – only a month after it had begun the large scale killing of Jews.¹⁸ Though the camp was yet to be named, the Minister of Information Brendan Bracken acknowledged its existence in a booklet entitled *Bestiality Unknown in any Previous Record of History*, published on 9 June 1942. Moreover, in June the *Daily Telegraph* also released the news that 700,000 Jews had been gassed.¹⁹ Then in July, the *Polish Fortnightly Review* reported that Bracken had chaired a press conference where he confirmed that this was the 'beginning of the wholesale extermination of the Jews'.²⁰ By December 1942, the British government had full knowledge that Auschwitz-Birkenau was operating a killing centre mainly for Jews.²¹ Moreover, following the Joint Allied Declaration of 17 December 1942, the whole world was made aware of a plan to kill Europe's Jews.

¹⁵Ibid., p. 320.

¹⁶ Martin Gilbert, *Auschwitz and the Allies: the truth about one of this century's most controversial episodes* (London: Mandarin, 1981).

¹⁷ Ibid., p., 341.

¹⁸ Barbara Rogers, 'Auschwitz and the British', *History Today*, October 1999, pp. 2-3.

¹⁹ *Daily Telegraph*, 30 June 1942, p. 5.

²⁰ Quoted in Barbara Rogers, 'Auschwitz and the British', *History Today*, October 1999, pp. 2-3.

²¹ Rogers found a twenty-page memorandum addressed to President Roosevelt from Rabbi Perlzweig and Jewish organizations, dated 8 December, 1942 which stated that the annihilation of the Jews was well underway, with 2 million already massacred through various killing methods including starvation, deportation, mass murder, and disease. This report was received by the Foreign Office in Britain.

The debate over governmental responses to news of the 'Final Solution' is also crucial in assessing the reaction of the Jewish communities in Britain. The insight given by Richard Bolchover locates the response of British Jewry within the context of its perception of its history, its place within contemporary British society and the pressures its community felt itself to be under through its own Jewishness.²² The community's divisiveness over Zionism and own self-interest forestalled any chance of effective protest. British Jewry favoured keeping a low profile and shunned any suggestion of Jewish difference, preferring instead that non-Jews present the Jewish case. They regularly proclaimed their gratitude and loyalty to Britain and their fear of antisemitism was constant. Thus the arrival of Jewish refugees was regarded as a potential cause of increasing antisemitism and upsetting the *status quo*.²³ Whereas in America, the rescue of Europe's Jews was more compatible with the political and domestic aims of Zionists and the lobbying of some succeeded in achieving the Bermuda Conference on refugees, instigated by President Roosevelt.

The fears of British Jews may well have been justified for as Tony Kushner argues, the arrival in Britain of Jewish refugees in the 1930s and the presence of foreign Jews during the period when the nation was at war, exacerbated anti-Jewish feeling.²⁴ During the 1930s, when unemployment was the single most important issue for the National Government, many British people saw Jewish refugees as an economic threat. Equally, when Britain was at war, the internment crisis proved that 'alien' Jews were amongst those considered a threat to the nation's security. In arguing that this reaction was 'part of an antisemitic tradition and culture', which allowed the invasion panic to develop, Kushner confirms Gisela Lebzelter's earlier view that latent antisemitism had the potential to become politicised at times of national crisis.²⁵ Antisemitism should therefore not be dismissed as unimportant, for as Kushner argues in *The Persistence of Prejudice*, attitudes towards Jews in Britain

²² Richard Bolchover, *British Jewry and the Holocaust* (Cambridge: Cambridge University Press, 1993), p. 144.

²³ *Ibid.*; Louise London, *Whitehall and the Jews 1933-1948. British Immigration Policy and the Holocaust* (Cambridge: Cambridge University Press, 2000).

²⁴ Tony Kushner, 'Beyond the Pale? British Reactions to Nazi Anti-Semitism, 1933-39', *The Politics of Marginality* (London, 1990), p.145.

²⁵ Gisela C. Lebzelter, *Political Anti-Semitism in England, 1918-1939* (London: Macmillan, 1978), p. 170.

cannot be compared with Nazi Germany or the wartime collaborationist role of Vichy France.²⁶ While there was a general revulsion in Britain towards Nazi methods and sympathy for persecuted Jews abroad, feelings towards Jews living in Britain could be ambivalent. The politician and diarist, Harold Nicolson, for example, could express both a dislike for Jews and a loathing of Nazi antisemitism.²⁷

On the question of immigration during the 1930s, David Cesarani blames restrictive quotas on hostility towards Jews in Britain.²⁸ However, as Louise London points out in her comprehensive study, *Whitehall and the Jews, 1933-1948* (2000), the policy of restriction had been formed long before the exodus of Jewish refugees from the Reich began.²⁹ Britain, she argues, was not unlike other European countries such as Belgium, France or the Netherlands, which saw themselves as places of temporary refuges but not of settlement. In *Conservative Party Attitudes to Jews, 1900-1950*, written by Harry Defries and published posthumously in 2001, this author stressed the point however, that the original anti-alien policy legislated at the beginning of the twentieth century was in itself antisemitic.³⁰ Of those historians who disagree with this view, William D. Rubinstein is undeniably the most emphatic.³¹ In his attack on the work of other 'Bystander' historians, Rubinstein claims that the response of the Allies was much more favourable than historians such as London and others would suggest. He reminds readers of the tens of thousands of Jews who made it to Britain in the 1930s yet neglects to question why large numbers of others failed to gain admission to either Britain or Palestine. Nor does he acknowledge, as Gilbert does, the growing fears of a 'flood' of refugees seeking entry into the British mandate once the war was over.³²

²⁶ Tony Kushner, *The Persistence of Prejudice. Antisemitism in British Society during the Second World War* (Manchester: Manchester University Press, 1989).

²⁷ Nigel Nicolson, ed., *Harold Nicolson. Diaries and Letters 1930-1939*, 4th ed. (London: Collins, 1967), diary entry 13 June 1945, p. 469.

²⁸ David Cesarani, 'Great Britain', in David S. Wyman, ed., *The World Reacts to the Holocaust* (Baltimore and London: The John Hopkins University Press, 1996).

²⁹ London, *Whitehall and the Jews*, p. 16.

³⁰ Harry Defries, *Conservative Party Attitudes to Jews, 1900-1950* (London and Portland, Oreg.: Frank Cass, 2001).

³¹ William D. Rubinstein, *The Myth of Rescue: Why the Democracies could not have saved more Jews from the Nazis* (London: Routledge, 1997).

³² Martin Gilbert, 'The Contemporary Case for the Feasibility of Bombing Auschwitz' in Michael J. Neufeld and Michael Berenbaum, eds., *The Bombing of Auschwitz: Should the Allies have Attempted it?* (New York: St. Martin's Press, 2000), pp. 65-75.

In *The Holocaust in History*, Michael Marrus examines this mounting Bystander literature, whose findings are largely critical of the Allies. In his assessment of the historiography, Marrus warns of the tendency of scholars 'to condemn, rather than to explain', and not to fully take into account that 'to a degree everyone was in the dark'. Contemporaries should be given 'a fair hearing' for in his view, at the time comprehension was a problem.³³ Lack of information was not the issue but as Walter Laqueur had already shown, it was more a matter of believing the unbelievable.³⁴ As he had argued, the nature of Nazi antisemitic policies was beyond the understanding of the public in the liberal democracies and they were unable to relate to the persecuted.³⁵ This was evidently the case when Jan Karski met the Supreme Court Judge Felix Frankfurter in Washington on 5 July 1943. When the Polish courier delivered the details of the Warsaw Ghetto's liquidation and of Heinrich Himmler's grand design for exterminating European Jewry, the judge showed the same sense of disbelief and incomprehension as had other officials. It was not that the American-born son of Austrian Jews thought 'this young man is lying'. Rather, as he told the Polish Ambassador, Jan Ciechanowski, 'I am unable to believe him. There is a difference'.³⁶

3. The Response of the Press

On questions of information and understanding it will be important to locate the newsreels' response within the context of Press and BBC coverage. This will establish whether reporting on the plight of the Jews was a problem for the media as a whole. The first to explore what the British press told its readers of Nazi persecution was Andrew Sharf in *The British Press and Jews under Nazi Rule* (1964). This early work made the important point that 'from beginning to end, few facts of Nazi anti-Semitism were left unstated by the British press'.³⁷ The study has since been cited by Bystander historians such as Kushner who appears to regard Sharf's work as the definitive text.³⁸ The American historian, Deborah Lipstadt, has

³³ Michael Marrus, *The Holocaust in History* (Canada: 1987), p. 157.

³⁴ Walter Laqueur, *The Terrible Secret* (London: Weidenfeld and Nicolson, 1980).

³⁵ *Ibid.*, pp. 204-205.

³⁶ E. Thomas Wood, and Stanislaw M. Jankowski, *Karski: How One Man Tried to Stop the Holocaust* (New York: John Wiley and Sons, Inc., 1994), p. 188 & p. 261.

³⁷ Sharf, *The British Press & the Jews under Nazi Rule*, p. 193.

³⁸ Kushner, *The Holocaust and the Liberal Imagination: A Social and Cultural History*, pp. 13-14.

also used his findings as a point of comparison in her investigation into the widespread indifference of the American public and government when news of the 'Final Solution' first reached the West in June 1942. 'In Britain' she claims 'the story was treated in a direct and forceful style' while 'the American reaction was far more muted. Behaving in a way that would become almost a hallmark of American press treatment of news of Nazi mass murders, papers placed various stories on inner pages and allotted them but a few lines'.³⁹

However, in 1994 and 2001 respectively, two doctoral dissertations emerged from the University of Leicester to challenge the favourable response put forward by Sharf. In their studies of certain national and regional newspapers and their response to the important phase of Nazi anti-Jewish policy from 1942 to 1943, Julian Scott⁴⁰ and Simon Leader⁴¹ attacked the methodology underpinning the principles of Sharf's research. Rather than using full newspaper records, Sharf had instead based his work on 6,500 cuttings from a wide range of approximately 150 British national and regional newspapers and periodicals. Using this framework of limited primary material, they argue, Sharf was not in a position to determine each cutting's significance by establishing on which page it featured and its placement on that page.⁴² In their view, the response of the British press was no more favourable than that of the American press for newspapers often relegated reports about Jewish atrocities to the back pages or simply ignored them altogether. This work has also found that while news of persecuted Jews may have appeared with some regularity in

³⁹ Deborah E. Lipstadt, *Beyond Belief: The American Press & the Coming of the Holocaust 1933-1945* (New York: The Free Press, 1986), pp. 163-164.

⁴⁰ Scott, 'The British Press and the Holocaust 1942-43', p. 1. Scott examined *The Times*, *Daily Telegraph*, *Daily Mail*, *Daily Herald*, *News Chronicle*, and three Sundays, *Observer*, *People*, and *News of the World*, from January 1942 to June 1943. He used the *Jewish Chronicle* and *Manchester Guardian* as controls for the period.

⁴¹ Leader, 'The Holocaust and the British Regional Press 1939-45', p. 11. Leader examined the content of the *Manchester Guardian*, *Yorkshire Post* and *Glasgow Herald*, from January 1942 to June 1943, the same period as Scott. He includes a Prologue (1939-1941) and an Epilogue (1943-1945) and uses an additional content analysis of the *Manchester Guardian* to assess the periods 1939-1941 and 1943-45.

⁴² These newspaper cuttings came from a collection presented to the Jewish Historical General Archives, covering most issues concerning the Jews between 1919 and 1951, and from a special collection for 1933 given by the same donor, a Mr. Joshua Podro, to the Yitzhak Kaznelson Institute in Israel. Of these 10,000 cuttings taken from over 800 newspapers and periodicals published throughout the Commonwealth, Sharf restricted his research to 6,500 cuttings, published in approximately 150 British national and regional newspapers, and periodicals.

the newspapers, it was only occasionally given what would now be considered due prominence. Despite criticism of minimal exposure, it is still important to bear in mind however that editors did not have the luxury of hindsight. Moreover, as they were working with rationed newsprint, which reduced papers to half their size, they would naturally have given priority to the news of the war. There were always exceptions of course such as the *Manchester Guardian*, which consistently drew attention to the plight of the Jews.

The other useful source for understanding the media response is Franklin Reid Gannon. His larger investigation of the press response to British government attitudes and the rise of German aggression between 1936 and 1939 only briefly touches on the subject of Jewish persecution. Still, he makes three important points about reporting on Jews, which are also relevant to newsreel coverage.⁴³ Firstly, until *Kristallnacht*, when there was unanimous condemnation in the press, the general feeling was that Jews in Germany were better treated than in other parts of Europe.⁴⁴ Secondly, as repugnant as antisemitism was to the liberal conscience, anti-Jewish persecution was regarded as an internal affair of a duly elected government, which had long espoused the Aryan principle. The third reason comes back to the question of a lack of hindsight and the inability of the press to comprehend 'the potential depths of Nazi antisemitism'. This last point rests not only on an evaluation of how much information the British press contained about the implementation of an extermination programme, but also on what was believed. As Sharf maintained, 'with the best will in the world, it is hard to grasp the meaning of suffering wholly outside one's immediate experience and for which, moreover, there is very little historical precedent'.⁴⁵

4. The Response of the BBC

The nature of broadcasting and the BBC's insecurity over the continuation of its Charter led to a very different reaction to that of the Press. Until the late 1980s, the Corporation's overall response to the Jewish crisis remained largely unwritten.

⁴³ Franklin Reid Gannon, *The British Press and Germany 1936-1939* (Oxford: 1971), pp. 226-228.

⁴⁴ Ibid.

⁴⁵ Sharf, *The British Press & the Jews under Nazi Rule*, p. 194.

Asa Briggs's four-volume work, entitled *The History of Broadcasting in the United Kingdom* made no reference to Jews.⁴⁶ The first scholarly study to examine the centrality of wartime broadcasting in the Bystander debate was Jean Seaton's 'Reporting Atrocities: the BBC and the Holocaust', which appeared in 1987. Its findings show the failure of the BBC to emphasize Nazi extermination policies and their implications for Jews. This, argues Seaton, was not owing to a lack of available information but due more to a reluctance to give the subject more airtime.⁴⁷ In her later work on home front wartime propaganda, Siân Nicholas refers to this lack of response as a 'tragic blot on the BBC's wartime record'.⁴⁸ This research has also found the same elusive quality of Jews as victims of the Nazis during the twelve years of Hitler's rule, with records offering little information about persecution. It agrees with the findings of Guy Raz, who in his investigation of the BBC's coverage of Nazi antisemitism between 1933 and 1938, blames latent antisemitism in Britain as the root cause of the Corporation's reluctance to single out Jews. It also shares his view that after 1936, the BBC had little option but to comply directly and indirectly with FO aims in the government's efforts to appease Hitler.⁴⁹ This resulted in the news department carefully controlling and suppressing any negative news on Germany, which included news of persecuted Jews.

Gabriel Milland also found that the influence of the government on broadcasting and discrepancy of news about Jews was not only limited to the pre-war years. In 'The BBC Hungarian Service and the Final Solution in Hungary' (1998), Milland uncovers the same unwillingness to draw attention to the persecution of Jews in the BBC's *European Service* broadcasts. This case study of transmissions on the *Hungarian Service* during the crucial months of summer 1944, reveals

⁴⁶ Asa Briggs, *The History of Broadcasting in the United Kingdom, The War of Words*, vol. III (London: Oxford University Press, 1970), Asa Briggs, *The History of Broadcasting in the United Kingdom, The Golden Age of Wireless*, vol. II (Oxford University Press, 1963), Asa Briggs, *The History of Broadcasting in the United Kingdom, Birth of Broadcasting*, vol. I (London: Oxford University Press, 1961); Asa Briggs, *The History of Broadcasting in the United Kingdom, Sound and Vision*, vol. 4 (Oxford, Oxford University Press: 1979).

⁴⁷ Jean Seaton, 'Reporting Atrocities: the BBC and the Holocaust' in James Curran and Jean Seaton, *Power without Responsibility. The Press and Broadcasting in Britain*, 4th ed. (London: Routledge, 1981), p. 179

⁴⁸ Siân Nicholas, *The Echo of War. Home Front Propaganda and the Wartime BBC, 1939-45* (Manchester and New York: Manchester University Press, 1996), p. 159.

⁴⁹ Raz, 'The BBC and Appeasement', p. 2.

inconsistencies between the raw information of events in Hungary, including the mass deportations of its Jews to Auschwitz, and what the BBC transmitted to Hungarian listeners. Attributing this to the influence of the Political Warfare Executive (PWE), Milland argues that this wartime propaganda agency saw the BBC's role as a weapon of political warfare. By not identifying with Jewish issues, particularly in enemy or enemy-occupied countries, where antisemitism might be a factor, the BBC regularly understated the case in reporting atrocities. Its manipulation of information, delays in broadcasting and a determination to keep to 'what was known to be true and confirmed' thus helped understate the overwhelming nature of the Hungarian Holocaust.⁵⁰ Nevertheless, it is also worth remembering that for an organization which would only transmit 'verifiable facts', there was understandable caution in broadcasting the unprecedented numbers of those reportedly transferred to Auschwitz.

5. The Response of British Newsreels

As to the newsreels, the debate on the media has virtually excluded an investigation of their response during the twelve years of Nazi rule. Other than fleeting references made in larger investigations,⁵¹ Hannah Caven's essay on the liberation of Belsen is the only historical inquiry on footage of atrocities.⁵² The focus of her study was the work of those cameramen of the Army Film and Photographic Unit (AFPU) who filmed Belsen in the days and weeks after its liberation. Caven also examined the newsreel issues, which subsequently exhibited the AFPU film and other Allied footage of the Western camps.⁵³ Her close research of the AFPU footage, stills and dope sheets demonstrated how meticulously these cameramen set about compiling a most comprehensive record of Belsen, however her research on the newsreels' usage of that and other footage is less secure.

The only other work to examine British newsreels' response to events in Nazi Germany was the documentary film produced by Jonathan Lewis, *Before Hindsight*

⁵⁰ Milland, 'The BBC Hungarian Service and the Final Solution in Hungary', p. 369.

⁵¹ Joanne Reilly, *Belsen: the liberation of a concentration camp* (London and New York: Routledge, 1998).

⁵² Caven, 'Horror in Our Time'.

⁵³ *Ibid.*, p. 206.

(1977).⁵⁴ Although not an historian, Lewis' critical look back at how the newsreels covered events of the 1930s in Nazi Germany is useful for this dissertation. Audiences could see clips from newsreel stories, which were either withdrawn or not released at the time. They could also listen to testimonies from two of the leading personalities then involved in the newsreels, Gerald F. Sanger and Leslie Mitchell, producer and commentator respectively of *British Movietone News*. What emerges from their reflective statements is that the newsreels of the period were only a small part of the total service to cinemas, newsreel owners were politically conservative, and avoided controversial subjects. When they dealt with such subjects, they tried to do so in a non-controversial manner, which the documentary suggested often meant trivializing them.⁵⁵ As to the film's producers, they suggest that in the aftermath of *Kristallnacht*, the people running the newsreels were more inclined to use fundraising schemes instead of their cameras to help support Jewish refugees arriving in Britain. Yet as this research will argue, this was not an accurate account of the overall newsreel response.

Although historians have shown little interest in this aspect of the newsreels, there has been no scarcity of scholarly attention given to the value of the medium as a primary source. It was in the early 1970s that historians such as Nicholas Pronay prompted interest in the feasibility of investigating, evaluating and interpreting 'actuality' film like any other text.⁵⁶ Crucially, Pronay distinguished between what he saw as the newsreels' marginal value as records of the events they portrayed and how those running the newsreels decided those events *ought to be* portrayed. In collaboration with other historians, including Arthur Marwick, R.A.C. Parker, John Bell and Paul Wentham, he went on to produce a series of brief case studies appropriately entitled 'History through the Newsreels'. Through an analysis of 'The News and the Newsreel',⁵⁷ and more controversial subjects such as 'The

⁵⁴ *Before Hindsight* (1977), Jonathan Lewis (Dir.).

⁵⁵ Jerry Kuehl, 'Before Hindsight', Film Review, *Sight & Sound*, Vol. 46, No. 4, Autumn 1977, pp. 257-258.

⁵⁶ Nicholas Pronay, 'British Newsreels in the 1930s. 1. Audience and Producers', *History* 56, no. 188 (1971); Nicholas Pronay, 'British Newsreels in the 1930s. 2. Their Policies and Impact', *History* 57, no. 189 (1972); Nicholas Pronay and Peter Wenham, *News and the Newsreel*, History through the Newsreel (Basingstoke: Macmillan Education Ltd., 1976).

⁵⁷ Pronay and Wenham, *News and the Newsreel*.

Unemployed' of the 1930s,⁵⁸ and 'If War Should Come'⁵⁹ these historians showed how the newsreel was taken seriously as an exceptionally potent means of propaganda.

Another important example of the evidentiary value of newsreels came in the work of Anthony Aldgate. His case study of the Spanish Civil War showed not only the importance of the photographic records newsreels preserved but also what they conveyed.⁶⁰ By confronting those critics who claimed newsreels only focused on the superficial, Aldgate demonstrated they were just as capable of dealing with hard news as the various attempts to censor them had indicated.⁶¹ Throughout the war, the newsreels are shown as not simply passive reflectors but active producers of political 'bias' in favour of the British government's support of the non-communist rebels.⁶² They deliberately withheld certain pieces of information and companies gave their endorsement to government policy as part of the 'British Establishment'.⁶³ It was their support for the political status quo, through established links with the Conservative-led National Government, which distinguished British newsreels of the 1930s from their American counterparts. Otherwise, as Raymond Fielding shows, they were not unlike the American newsreels whose commercial aims and production format were not dissimilar to that practiced in Britain.⁶⁴

A decade later, a collection of essays appeared on newsreel coverage of the Second World War.⁶⁵ In a comparative approach to the newsreels of other countries,

⁵⁸ Arthur Marwick, *The Unemployed, History through the Newsreel: the 1930s* (GB: Macmillan Education for the Historical Association, 1976).

⁵⁹ RAC Parker, Nicholas Pronay, and John Bell, *History through the Newsreels: If War should Come* (London: Macmillan Educational Ltd., 1976).

⁶⁰ Anthony Aldgate, *Cinema and History. British Newsreels and the Spanish Civil War* (London: 1979).

⁶¹ *Ibid.*, p. 193.

⁶² *Ibid.*, p. 115.

⁶³ *Ibid.*, p. 193. Aldgate's further study of three stories of the war issued by *Gaumont-British News* also showed the usefulness of the commentary sheets as a primary source. In examining handwritten additions or deletions to the typewritten script, Aldgate could establish the company's support for the Conservative-led National Government's policy on the War, see Anthony Aldgate, 'Newsreel Scripts: A Case Study', *History*, vol. 6 (1976) pp. 390-392.

⁶⁴ Raymond Fielding, *The American Newsreel 1911-1967* (Oklahoma: University of Oklahoma Press - Norman, 1972).

⁶⁵ K.R.M. Short and Stephan Dolezel, eds., *Hitler's Fall: The Newsreel Witness* (London: Croom Helm Ltd., 1988).

a group of international scholars explored how Allied cameramen and editors presented the final days of the Third Reich to their respective audiences. They covered newsreels released to audiences in the United States, Great Britain, the Soviet Union, Switzerland, Poland and Germany. More recently, close scholarly attention has been given to the newsreels of the Third Reich and their reception in occupied countries.⁶⁶ a subject which apart from a few notable exceptions, had been largely neglected by historians.⁶⁷ This lack of interest is all the more surprising given how the Nazi Propaganda Ministry placed a great deal of emphasis on the newsreel. By 1938, newsreels had become a compulsory part of the cinema programme in helping to prepare the German public for war. Once war began, the four separate newsreel companies were merged to form the *Deutsche Wochenschau GmbH*. As Roel Vande Winkel and Kay Hoffmann reveal, Goebbels then took command of the medium and was closely involved in editing the newsreels. In addition to the German Weekly newsreel, a special tailor-made newsreel was established, known as the *AuslandsTonwoche*. Eventually produced in 36 languages, these foreign newsreels became the principal channel for the Nazi message in occupied countries.⁶⁸ What the work of these international scholars have shown, however, is that in spite of the efforts that went into newsreel production for both domestic and foreign consumption it was not the propaganda but message that counted. When the war began to go badly wrong after German defeat at Stalingrad in 1943, even the high cinematic quality of the newsreels and their propaganda

⁶⁶ Roel Vande Winkel, 'Nazi Newsreels in Europe, 1939-1945: the many faces of Ufa's foreign weekly newsreel (*Auslandstonwoche*) versus Germany's weekly newsreel *Deutsche Wochenschau*', pp. 5-34; Paul Lesch, 'The Reception of the *Deutsche Wochenschau* in Luxembourg during German Occupation', pp. 35-44; Brett Bowles, 'German Newsreel Propaganda in France, 1940-1944', pp. 45-68; Karel Margry, 'Newsreels in Nazi-Occupied Czechoslovakia: Karel Peceny and his newsreel company Aktualita', pp. 70-118; Tore Helseth, 'Norwegian Newsreels under German Occupation', pp. 119-132; Kay Hoffmann, 'Propagandistic Problems of German Newsreels in World War II', pp. 133-154 in *Historical Journal of Film, Radio and Television*, Vol. 24, No. 1, March 2004.

⁶⁷ Siegfried Kracauer, *From Caligari to Hitler : a psychological history of the German film* (Princeton, N.J.: Princeton U.P., 1947), pp. 275-307; Robert Herzstein, *The War that Hitler Won. The Most Infamous Propaganda in History* (London: Hamish Hamilton, 1987); David Welch, 'Nazi Wartime Newsreel Propaganda' in K.R.M. Short, ed., *Film & Radio propaganda in World War II* (London: Croom Helm, 1983); David Welch, *Propaganda and the German Cinema* (Oxford: Clarendon Press, 1983), pp. 191-203; R.C. Raack, 'Nazi Film Propaganda and the Horrors of War', *Historical Journal of Film, Radio and Television*, Vol. 6 (1986), pp. 189-195.

⁶⁸ Roel Vande Winkel, 'Nazi Newsreels in Europe 1939-1945'.

message were not convincing.⁶⁹ Persuading cinemagoers in the occupied countries that they should be happy to be under enemy control was even more difficult.

6. Sources and Structure

This dissertation will focus on how the five newsreel companies – *British Movietone News*, *British Paramount News*, *Gaumont-British News*, *Pathé Gazette* and *Universal News* – covered the persecution of the Jews over the 12 year period; on what information was released by them on Germany; and what constraints governed the presentation of that information to the public. A total of 58,183 items were considered in the analysis. Central to the dissertation are the resulting two separate databases, which locate relevant newsreel items within the context of other political news on Germany, Britain and elsewhere in Europe. Appendix I contains a range of contextual items covering the period January 1933 – August 1939. Appendix II deals with the period from September 1939 – December 1945. In developing the databases it became evident that the detailed material being entered in the description column required abridging. Appendix I comprises 690 selected items, while Appendix II has 440 items. For the purpose of refinement some items have been included outside the database date range.

Initially, British newsreel data was not readily available. However, in March 2000, the British Universities Film & Video Council (BUFVC) launched its computerised database, British Universities Newsreel Project (BUNP), containing digitised copies of all 160,000 Issue Sheets in the Slade Film History Register. A subsequent online Scripts Project began adding copies of 40,000 commentary scripts, cameramen's dope sheets, assignment sheets, shot lists and ephemera to the existing database. This collection, which comprises the surviving files for *British Paramount News*, *Gaumont-British News*, and *Universal News*, is currently being supplemented by a further 40,000 documents from the records of *Pathé Gazette/Pathé News*.⁷⁰ The launch of British Pathé's online film archive in 2003 provided greater access to

⁶⁹ Susan Tegel, 'Third Reich newsreels – an effective tool of propaganda?' in *Historical Journal of Film, Radio and Television*, Vol. 24, No. 1, March 2004, pp. 143-154.

⁷⁰ All documents are available in PDF files (Portable Document Format).

newsfilm material at www.britishpathe.com, as did the film archive of British Movietone in 2005 at its website www.britishmovietone.com.

Other newsreel archive material was obtained through having the benefit of 'early adopter status', with the Newsfilm Online. The Joint Information System Committee (JISC) awarded this project in October 2003 to provide in the order of 3,000 hours of newsfilm drawn from the ITN and Reuters film archives and is due for completion in 2007. Despite the technological innovations which made access to archives much easier, there were however still problems of researching the material. In the case of *Universal News*, it was not possible to investigate this company's film records other than those commentary sheets present on the BUFVC database. Its existing film material needs to be catalogued, which will involve the enormous task of viewing, identifying and labelling items from its surviving film archive. In the case of *British Paramount News*, very few written commentaries exist and the soundtrack was often absent from the extant footage. In choosing to concentrate on newsreels made in Britain during the war period it also seemed fitting to undertake a comparative study of samples of the enemy's newsreels, *die Deutsche Wochenschau* and the *Auslandstomwoche*, viewed at the Imperial War Museum's Department of Film & Video. The British Film Institute provided access to further supplementary film material together with written sources such as the Minutes of the Newsreel Association of Great Britain and Ireland and film trade publications such as *Sight & Sound*. In Washington, the United States Holocaust Memorial Museum offered additional film and documentary material relevant to the Holocaust.

As far as possible, primary source material formed the basis of this dissertation. Foremost among the non-film sources used were the British Library Newspaper Library at Colindale and the BBC Written Archives at Caversham whose records revealed information made available to the public. FO and Ministry of Information files held at The National Archives (formerly known as the Public Record Office) also brought in useful information. Other valuable sources included the private papers of key figures of the period, namely the two pre-war Prime

Ministers, Stanley Baldwin⁷¹ and Neville Chamberlain,⁷² in addition to those of Sir Samuel Hoare,⁷³ Geoffrey Dawson⁷⁴ and Lord Beaverbrook.⁷⁵ At the Imperial War Museum's Department of Documents, papers researched included those of Holocaust survivors, the foreign correspondent G.E.R. Gedye of the *Daily Telegraph*, and the diary of Ronald Tritton, the Publicity Officer of the War Office during the Second World War. While the material in Mass-Observation Archives at Sussex University may lack representative survey samples, its 3,000 File Reports offered the only public opinion for the period. Of these, 50 cover audience reaction to the cinema, including the newsreel, while a small number of other useful first hand accounts provide examples of attitudes towards Jews and antisemitism before and during the war.

The dissertation will begin with an examination of antisemitism in Britain. Thereafter, it is divided chronologically to suit the topic. Chapters Two to Four will examine the period from the Nazi rise to power until the outbreak of the Second World War. The first of these chapters will discuss the ownership, production and the popularity of the newsreels during the 1930s. It will also examine the constraints within which those in charge of the newsreels operated. Chapters Three and Four will move on to newsreel responses to persecution of the Jews in the context of the periods 1933-1937 and 1938-1939 respectively. The dissertation will then turn to the war years. Chapter Five will consider the changing conditions under which the five newsreels operated during the Second World War and compare their German counterpart. Chapter Six will examine newsreel output as the war progressed, and consider what action the newsreels took as Nazi persecution of the Jews intensified. Finally, Chapter Seven will consider how the newsreels responded once they had the incontrovertible proof of Nazi atrocities. This dissertation will show that those in charge of the newsreels and the government they often served, did not underestimate the power of the newsreel as a means of mass communication. For this reason, the newsreel hesitated in its response to Jewish persecution as it grew from the

⁷¹ Private Papers, Earl Baldwin of Bewdley, University Library, Cambridge.

⁷² Private Papers, Neville Chamberlain, Birmingham University Library (Special Collections).

⁷³ Private Papers, Sir Samuel Hoare, Viscount Templewood, Cambridge University Library.

⁷⁴ Private Papers, Geoffrey Dawson, Bodleian Library, Oxford.

⁷⁵ Private Papers, Lord Beaverbrook, House of Lords Record Office.

embryonic stages of early 1933 to the destruction of 6,000,000 European Jews during the Second World War. Overall, the chapters will suggest that the newsreels were governed by four main considerations in reporting the plight of the Jews: the trivial nature of the newsreels as part of a programme of entertainment; commercial pressures of not making newsreels which the public did not wish to see; and taking the government line which was not to insult Germany, particularly during the period of appeasement. Under wartime conditions, this latter consideration was overtaken by the government's reluctance to make out that Britain was fighting a Jewish war.

Since the late 1970s, historians have widely considered the role of antisemitism in the response of allied governments, the media and the Jewish leadership. These accounts have not attempted to suggest that the nature of antisemitism in Britain is comparable to that practiced by the Nazis with such terrible consequences for the Jews of Europe. However, neither does this mean hostility towards Jews should be dismissed as unimportant. As Gisela Lebzelter argued in her *Political Anti-Semitism in England, 1918-1939* (1978), 'one cannot reduce the subject of antisemitism to its German variant alone if one wants to assess its rank with modern history in general'.¹ Before examining the newsreels' response to the plight of the Jews in the following chapters, it is therefore vital to take a closer look at British attitudes towards Jews and show the danger of such assumptions.

The studies of antisemitism in Britain and its significance to the British response have produced no clear consensus. Indeed, there is more agreement among scholars about the nature of antisemitism in Britain than there is about its significance in reactions to the persecution of the Jews in Nazi Europe. This chapter will seek to examine antisemitism in its specific British variants. It will pay particular attention to persistent Jewish stereotypes and how they determined both the response to refugees in the 1930s and news of wartime atrocities. It will examine arguments on both sides of the debate which diverge between the views posed by historians such as Aubrey Newman² and William D. Rubinstein,³ who emphasise a more liberal tradition of antisemitism in Britain, and those of Tony Kushner,⁴ David

¹ Gisela C. Lebzelter, *Political Anti-Semitism in England, 1918-1939* (London: Macmillan, 1978), p. 1.

² Aubrey Newman and Stephen W. Massil, 'Patterns of Migration 1850-1914', in *International Academic Conference of the Jewish Historical Society of England and the Institute of Jewish Studies, University College London* (London: The Jewish Historical Society of England in association with The Institute of Jewish Studies, University College London, 1996).

³ William D. Rubinstein, *The Myth of Rescue: Why the Democracies Could Not Have Saved More Jews from the Nazis* (London: Routledge, 1997).

⁴ Tony Kushner, *The Persistence of Prejudice. Antisemitism in British Society During the Second World War* (Manchester: Manchester University Press, 1989), Tony Kushner, 'The Impact of the Holocaust on British Society and Culture', *Contemporary Record* 5, no. 2 (1991), Tony Kushner, *The Holocaust and the Liberal Imagination: A Social and Cultural History* (Oxford: Blackwell Publishers, 1994), Tony Kushner, *Observing the 'Other'. Mass-Observation and 'Race'* (Southampton: University of Southampton, 1995).

Cesarani,⁵ and Lebzelter who have challenged such views. As to British Jewry, Richard Bolchover even suggests that it was its own awareness of this hostility that led to its timid response to persecuted Jews under Nazism.

1. Hostility Towards Jews

Hostility to Jews persisted in 19th and 20th century Britain as part of the Christian cultural tradition, but it never adopted the political importance of countries such as in France, Austria and Germany. Social status was more significant than religious denomination in determining acceptance of minorities such as the Jews and expressions of hostility took more subtle forms. This was more



apparent in the upper reaches of British society where prejudice was manifested in snobbery practised by



those who looked down on Jews who earned their living in business, as merchants, or in the trades. Negative Jewish stereotypes helped reinforce the image of Jews as petty criminals such as the Fagin stereotype in Charles Dickens' *Oliver Twist* (1838),⁶ or of Jews in trades as in the cartoon of the Jewish hawker wearing several hats.⁷ In spite of this, social attitudes towards Jews did not prevent Benjamin Disraeli (1804-1881) becoming Prime Minister. Born a Jew, his family converted to Christianity when he was a child. In Germany, on the other hand, conversion did not necessarily make it easier to reach high office.

Antisemitism was a European and not specifically German phenomenon but it was its centrality to the policies of the Nazi government from 1933 which turned it

⁵ David Cesarani, ed., *Genocide and Rescue: The Holocaust in Hungary 1944* (Oxford and New York: Berg, 1997); David Cesarani, 'Great Britain', in David S. Wyman, ed., *The World Reacts to the Holocaust* (Baltimore and London: John Hopkins University Press, 1996).

⁶ Though long out of date, the stereotype of Jewish criminality in *Oliver Twist* still carried a potent appeal to the popular imagination. George Cruikshank's illustrations reinforced the stereotype by portraying Fagin as the archetypal hook-nosed, scheming Jew.

⁷ *Punch* cartoon in the 1840s of a Jewish hawker.

into a problem of European importance.⁸ William Marr is credited with coining the term 'antisemitism' in 1873.⁹ His beliefs struck a chord with those who hated liberalism, cosmopolitanism and modernity - Germans who were disappointed with unification, the changes and values associated with industrialisation, Jewish involvement in the German economy, and their degenerate influence in the arts. Antisemitism became a scavenger ideology, with political antisemites using their theories to denounce Jews as outsiders, just as they used the racial theories of Eugen Duehring (1833-1921) and Houston Stewart Chamberlain (1855-1927). In Central Europe, it became an important element in the mobilisation of the masses, overtaking traditional Christian hostility for other forms of Jew hatred. As a popular force, it was most effective in the areas of large Jewish settlement in Poland, Rumania and the western provinces of Russia. Its impact there produced a massive westward migration from the 1880s to cities in Central and Western Europe, including London. Many trans-migrants went on from ports in Britain to cities in America, New York in particular. After the First World War, the nominal equality granted Jews by the special minorities' treaties did little to curtail antisemitism in Eastern Europe. It was the change of government in Germany in January 1933, however, which would give political antisemitism the momentum never before experienced in European politics. German defeat, the Bolshevik threat, post-war hyperinflation, and the economic depression of the late 1920s were all fertile ground for the avowedly antisemitic policies of the Nazis, under the leadership of Adolph Hitler. In Britain, the 'Jewish Question' would never assume the same political importance, though it would often be made use of by right-wing propagandists.

2. Jewish Settlement in Britain

A small Jewish population had lived continuously in Britain since 1656, when Oliver Cromwell agreed to their re-admission after expulsion in 1290 by Edward I. While they remained low in numbers, their status as a religious minority gradually improved. In 1858, the Liberal government granted Jews emancipation and

⁸ B. Wasserstein, *Britain and the Jews of Europe 1939-1945*, 2nd ed. (London: Leicester University Press, 1999), p. 4.

⁹ William Marr, *Die Sieg des Judentums über das Germanentum (The Victory of Judaism over Germandom)*, 1873.

their admission to full citizenship brought greater assimilation. In France, Jews were assimilated more than in Britain but the wrongful arrest, trial and conviction of the Jewish Captain Alfred Dreyfus, revealed French antisemitism to be more virulent than anywhere in the German Reich. The Great Depression had hit France with less force than in Germany. However, French defeat in 1870 and Jewish links with the city and modernity created fertile ground for the more rural-based Anti-Dreyfusards to tap into traditional hostility towards Jews. In Britain, meanwhile, Jews had integrated into society and the economy, with a large middle-class involved in commerce, the retail and wholesale trade, small manufacturing, and some had entered into the professions.¹⁰ However, the test of their acceptance came in the last two decades of the 19th century. This followed the influx of large numbers of Jews fleeing persecution in Tsarist Russia, which instigated a new 'Jew-consciousness' underlined by racial differences between Christians and Jews. During the 'great migration' of 1880 to 1914, the Jewish community in Britain rose from approximately 80,000 to around 180,000, whose majority lived in London.¹¹ The new immigrants were mostly Ashkenazim Jews, whose traditions of Orthodoxy and destitute state on arrival emphasised a sense of *difference*, which met with some embarrassment by the more assimilated mainly Sephardic Jews.

3. The Jewish Immigrant

To understand this rejection, it is important to take into account that even advocates of immigration, such as William Cunningham (1849-1919), doubted the advantage of admitting this new type of 'undesirable alien' to Britain. Writing in 1897, he claimed 'we have not much to gain from imitating the institutions of the Polish Jews'.¹² The economic crisis of the 1880s also influenced concerns about the arrival of Jews with the new immigrants serving as ready scapegoats for the nation's ills.¹³ Attacks came from both ends of the political spectrum. Trade unionists and the Conservatives joined forces in making demands for controlled immigration. Additionally, the anti-alien lobby claimed the influx of poor Jews was

¹⁰ Cesarani, 'Great Britain', in Wyman, ed., p. 601.

¹¹ Ibid., p. 599.

¹² William Cunningham, *Alien Immigrants to England* (London: Swan Sonnenschein, 1897), p. 266.

¹³ Lebzelter, *Political Anti-Semitism in England*, p. 8.

flooding the labour market with cheap labour and thus jeopardising the jobs of the British worker. By building on popular resentment against the immigrants in the boroughs of the East End of London, where the largest concentration of Jews had settled, Unionist MPs increased their parliamentary strength in the 1900 election.¹⁴ Once returned to power, the Conservative and Unionists, led by Major Evans-Gordon, MP for Stepney campaigned for restricted immigration, which resulted in the passing of the Aliens Act in 1905. The legislation, ending the relatively liberal attitudes towards immigration in Britain, represented only the start of a series of increasing controls making admission to Britain discretionary rather than a right.

Historians disagree fundamentally about whether this legislation, which was to shape the British response to Jewish refugees during the 1930s, was antisemitic or anti-alien in nature and inspiration. In 2000, Harry Defries joined the debate arguing that the underlying antisemitism of the party in power was at the heart of the crusade against alien immigration. Its radical Unionist members had after all campaigned vigorously for anti-alien legislation 'aimed primarily against Jews wishing to enter Britain to live, work and obtain citizenship'.¹⁵ Defries was no means alone in holding such views for historians such as Cesarani and Kushner had already taken a similar line. Other evaluations, such as those from Newman, have dismissed suggestions that antisemitism was at the heart of restrictionism. However, few historians agree with the position taken by Rubinstein, who argues that the term 'alien' 'has no pejorative connotations'.¹⁶ Since the majority of the immigrants were Jews, 'alien' could thereafter be understood as a code name for the word 'Jew'.

4. Other Strands of Antisemitism (1900-1933)

The 20th century saw new forms of opposition to Jews emerge in Britain. Though the 1901 Census showed that Jews still only represented less than 0.5% of a

¹⁴ Harry Defries, *Conservative Party Attitudes to Jews, 1900-1950* (London and Portland, Oreg.: Frank Cass, 2001), p. 17.

¹⁵ *Ibid.*, p. 200.

¹⁶ W. D. Rubinstein, *Jewish Quarterly Review*, Vol. 94, No. 1 (Winter 2004) pp. 224-226; Harry Defries, *Conservative Party Attitudes to Jews*.

population of 41,459,000,¹⁷ the influx of pauper Jews had tapped into growing fears that the nation and its Empire were falling behind other advancing industrialized nations. In *The Alien Immigrant* (1903), the restriction campaigner, Evans-Gordon, wrote that 'the country ought no longer to be used as a refuse heap for the whole of Europe'.¹⁸ The First World War served to provoke further deterioration in the position of Jews within British society. In August 1914, the intense nationalism and the perception of 'The Alien Peril' was picked up by Lord Northcliffe's *The Times*.¹⁹ The article's anti-alien invective was symptomatic of the xenophobic hysteria concerning spies, which particularly targetted Russian- and German-born Jews. Hostility towards enemy aliens was so great that it led to the swift passage of the Aliens Restriction Bill in a day's parliamentary session during that first month of war.

The crucial event which further eroded the status of Jews in Britain was the Russian Revolution of late 1917. The effects of its Jewish involvement contributed to reactionary elements routinely claiming that Jews and Bolsheviks were one and the same.²⁰ Democratic governments such as Britain feared its contagion would spread to the West. The British press reported extensively on the 'peril of Bolshevism' and most of their accounts from Russia invariably concerned Jews. In February 1918, *The Times* drew attention to their high profile involvement in the Bolshevik movement: 'The renegade Jews - who have been openly cursed by their rabbis - to be found on practically every committee, whether civilian or military, are greatly to be blamed for the present hopeless state of affairs in Russia'.²¹ The perception of Jewish involvement in subversive activities was further strengthened when *The Protocols of the Elders of Zion* made their way into newspapers during Britain's intervention in the civil war in Russia.²² Although in August 1921, *The*

¹⁷ Cited in David Butler and Gareth Butler, 'British Political Facts 1900-1985' (6th edn., 1986), p. 323, from the *Annual Reports of the Registrar-General for England and Wales, Scotland and Northern Ireland* cited in Defries, *Conservative Party Attitudes to Jews*, p. 4.

¹⁸ Leader on the House of Commons Debate on the second reading of the Alien Bill, *The Times*, 3 May 1905, p. 9.

¹⁹ *The Times*, 15 August 1914, p. 3.

²⁰ Leon Trotsky (1870-1940) and Gregory Zinoviev (1883-1936) were prominently involved in the Bolshevik Revolution in Russia in 1917.

²¹ *The Times*, 'Under the Flag of Bolshevism', 6 February 1918, p. 5.

²² Cesarani, 'Great Britain', in Wyman, ed., p. 602.

Times revealed the document as a forgery,²³ the ultra-Conservative *Morning Post* persisted with the theory up until 1937, when it merged with the *Daily Telegraph*. During the Second World War, belief in the *Protocols* was still ringing true among diehard antisemites, such the Unionist MP for Peebles and Midlothian, Captain Ramsay. In May 1940, diarist and at that time editor of the ultra-Conservative newspaper, *Truth*, Collin Brooks²⁴ wrote in his journal about the internment of Ramsay under Defence Regulation 18b:²⁵ 'I took tea with him [Captain Ramsay] once and found him the conventional anti-Jew fanatic, tracing all our woes back to the Protocols of Zion, which most people, even antisemites, believed to be forged'.²⁶

After the First World War, other variants emerged in Britain to include antisemitism in more organised forms. The Catholic movement was one such antisemitic group, whose members included G.K. Chesterton (1874-1936) and Hilaire Belloc (1870-1953). The tradition of this school adhered to an exclusionist view, which saw Jews as alien, dangerous and a powerful force in British society. Their vision of England was nostalgic for a medieval Christian past in which society respected Christian values and where the Church played a central role in people's lives. Writing in 1922, Belloc claimed the malign influence of liberal Jews on Christian society was intent on weakening the religious, moral and cultural fabric of

²³ *The Times*, 16 August 1921, p. 9.

²⁴ During the 1930s, Collin Brooks was editor of the *Sunday Dispatch*, part of Lord Rothermere's press empire. He became an intimate friend of the press baron and remained so until Rothermere's death in 1940. His diaries offer an insight into the dissident right-wing Conservatives who were disillusioned with the Conservative-led National government. They also show his continued interest in Mosley and fascism, and reveal his antisemitism. In 1940, Sir Joseph Ball invited Brooks to consider the editor's job of the Right-wing Conservative paper *Truth*, 'whose paranoid rantings about Jewish conspiracies continued to be published by the widely respected Jonathan Cape until into the 1950s' – see Kushner, *The Holocaust and the Liberal Imagination: A Social and Cultural History*, p. 224.

²⁵ Defence Regulation 18b gave the Home Secretary powers to order the detention of members of organizations, which had had associations with the enemy, or were subject to foreign influence or control, and may have been used for purposes prejudicial to the national security. Following the 'resignation' of Hore-Belisha (a Jew) as Secretary of State for War, Ramsay had tabled a motion stating that the British publicity services were clearly under 'a control as effectively concealed as it is operated' which was anti-nationalist and favoured Jews and internationalists. See *The Times*, 24 May 1940, p. 3. Captain Ramsay, described as 'President of the Right Club', was taken into custody along with members of the British Union of Fascists on 23 May 1940.

²⁶ N.J. Crowson, ed., *Fleet Street, Press Barons and Politics. The Journals of Collin Brooks, 1932-1940* (London: Press Syndicate for the University of Cambridge, 1998), p. 269, journal entry 23 May 1940.

the nation.²⁷ Another, more popular antisemitic writer of the period was Col. A.H. Lane who kept alive the fear of 'racial degeneracy' and the implications of Jewish immigration for Britain.²⁸ Lane's book *Alien Menace* was first published in 1928 and went into its fifth edition in 1934, to coincide with the first wave of refugees from Nazi Germany.²⁹ Ironically, the new arrivals in 1933 were far from the 'low types' referred to in Lane's book. They were 'non-Aryan' professionals, scientists, scholars and doctors, forced out of their posts because of the Aryan Paragraph. This legislation had excluded civil servants including academics and scientists as well as artists whose work the Nazis had judged harmful to German culture.

Lane singled out for particular attack what he considered to be the most powerful and negative Jewish influence on British society. This was the large presence of Jews in the film industry, which in Lane's view was doing an 'incalculable amount of harm' to British culture.³⁰ He is careful not to use the word 'Jew' but pointedly provides a long list of names to demonstrate the overwhelming Jewish presence in the industry. Hollywood producers are Lane's primary target but he also makes sufficient reference to the presence of subversive propaganda of Jews elsewhere in the industry. He mentions the Russian films of Sergei Eisenstein and the influence of Jews closer to home, such as the work of the British Film Society's founders, Sidney Bernstein and Ivor Montagu. Neither the Catholic group nor writers such as Lane, however, gained much active support. As far as Lane's views on the cinema were concerned, the public continued to go in droves; reflecting steadily increasing attendance rates for the popularity of Hollywood feature film.

In the post-war period, antisemitism persisted in a continued suspicion of even British-born Jews. This was manifest in discrimination, which was apparent in the exclusion of Jews from certain sections of British society or the more traditional professions. After an evening with Hugh Dalton and the Woolfs (Virginia and Leonard), Harold Nicolson (1886-1968) noted in his diary of how he had attacked

²⁷ Hilaire Belloc, *The Jews*, (London: Constable & Company Ltd., 1922).

²⁸ Arthur Henry Lane, *The Alien Menace: A Statement of the Case* (London: H.A. King, 1928).

²⁹ Cited in Richard Griffiths, *Fellow Travellers of the Right: British Enthusiasts for Nazi Germany, 1933-9* (London: Constable and Company Ltd., 1980), p. 64.

³⁰ Lane, *The Alien Menace*, pp. 73-83.

the nominations board at the Foreign Office (FO) for preventing 'good men from coming up'. In a broad critique of the Jewish race, he pointedly stated why a more inclusive policy would pose problems if that meant considering Jews: 'The awkward question of the Jew arises. I admit that is the snag. Jews are far more interested in international life than are Englishmen, and if we opened the service it might be flooded by clever Jews'.³¹ Though this research has found no trace of antisemitism in radio broadcasts, past attitudes towards Jews no doubt ensured the extent to which Jews were not a presence in the higher echelons of the BBC. It is perhaps fair to say that such discrimination led those interested in television to create their own media outlet in 1955 in the form of Independent Television (ITV), whose founders included the legendary Jew, Lew Grade.

It was this 'socio-cultural phenomenon of latent British anti-Semitism, inherent in the Corporation itself', which Guy Raz argues, 'unconsciously regulated output during this period'.³² Jean Seaton had arrived at the same conclusion in her earlier evaluation of how the Corporation responded to news of atrocities during the Second World War. It was antisemitism, which in her view, was partly responsible for the BBC not doing more to make the public aware of how the Nazis were systematically exterminating the Jews. Antisemitism had not only existed within the walls of the BBC but it was a 'legitimate political position', informed by the fear of a growth in antisemitism and 'the moral impropriety of considering Jews as a special race'.³³ Furthermore, an acceptance of the unspoken assumption of Jewish *difference* meant that antisemitism became a daily impediment to understanding the Holocaust during the war. As for the British press, there is evidence to show that editorial writers of the leading newspapers showed much greater interest in the story. Strong Leaders appeared in the *Daily Telegraph* and *The Times* during the first years of Nazi rule and when Britain was at war, especially in the crucial year of 1942. Above all, it was the *Manchester Guardian*, which demonstrated the most consistent interest in

³¹ James Lees-Milne, *Harold Nicolson, a Biography, Volume 1, 1930-1968* (London: Chatto & Windus, 1981), p. 53, diary entry, 11 July 1930.

³² Guy Raz, 'The BBC and Appeasement: Broadcast Coverage of Nazi Persecution of the Jews, 1933-1938' (M.Phil, Cambridge, 1997), p. 3.

³³ Jean Seaton, 'Reporting Atrocities: the BBC and the Holocaust', in Jean Seaton and Ben Pimlott, eds., *The Media in British Politics* (Aldershot: Avebury, 1987), pp. 169.

the Jewish cause over the same 12-year period. Equally, there is also evidence to suggest attitudes of antisemitism in some of the other leading newspaper groups. The Kemsley, Beaverbrook and Rothermere press empires presented a persistent hostility towards Jewish refugees during the 1930s, which they maintained after the outbreak of war. As Kushner points out, they were not 'free of antisemitism' in their anti-alien campaign which found fertile ground during the invasion panic of May/June 1940.

5. The Persistence of Antisemitism (1933-1939)

Following the Nazi seizure of power in January 1933, hostility towards Jews in Britain continued: a distrust of Jews as foreigners, the dislike of Jews on a social level, as intriguers, for spreading the contagion of Bolshevism, as profiteers, or as a negative influence on British culture. The net result was summed up by A. J. P. Taylor who described it as 'a good deal of quiet anti-Semitism in England'.³⁴ Thus, when reports of persecution began to appear in the press, attitudes towards Jews were informed by the continued use of negative Jewish stereotypes. Sympathy for foreign Jews and revulsion at Nazi methods could exist simultaneously with hostility towards Jews at home. In the 1930s, the rise of capitalism and its association with Jews produced Jews as suitable scapegoats during the Depression. The Right believed much of the nation's wealth was concentrated in the hands of a few powerful Jewish financiers dominating the City of London. Those on the political Left blamed the Depression on Jewish links to capitalism, which had made more than 3,000,000 men unemployed. Sympathy for Jews in Nazi Germany was conditioned by this latter threat. Sympathy was also second to what Hugh Dalton referred to as the 'vast mass of Gentile trade unionists, Socialists and Pacifists, who have been subject to atrocity and murder ... Many millions of the best and purest Aryans have suffered from having held the wrong opinion'.³⁵ Meanwhile, others within the Labour Party,

³⁴ A.J.P. Taylor, *English History 1914-1945* (Oxford: Clarendon Press, 1965) pp. 419-420 quoted in Tony Kushner, 'Beyond the Pale? British Reactions to Nazi Antisemitism, 1933-39'; Tony Kushner and Kenneth Lunn, eds., *The Politics of Marginality: Race, the Radical Right and Minorities in Twentieth Century Britain* (London: Frank Cass & Co. Ltd., 1990), Sonia Orwell and Ian Angus, eds., *The Collected Essays, Journalism and Letter of George Orwell. Volume II, My Country Right or Left 1940-1943* (London: Secker & Warburg, 1968), p.143.

³⁵ MS LP/FAS/33/15 (Labour Party): Conference Report 'The Grave Nazi Menace', 8 October 1936, p. 5 in Lebzelter, *Political Anti-Semitism in England, 1918-1939*, p. 155.

including its pacifist leader until 1935, George Lansbury (1859-1940), saw Jewish persecution as a source of dragging Britain into war.

Even those who witnessed the impact of Nazi antisemitism in Germany at first hand could be ambivalent in their attitudes towards Jews. In the case of Britain's long serving Ambassador in Berlin Sir Horace Rumbold (1869-1941), Kushner believes his attitudes to Jews and to Nazi antisemitism 'owed much to liberal ideology'.³⁶ While it is true that Rumbold adhered to the stereotype images of Jews as aliens, Bolsheviks and as conspirators, he expressed sympathy towards Jews in Germany, believing that Hitler's hatred went beyond the bounds of rationality. In a communiqué to the Foreign Secretary Sir John Simon (1873-1954), in April 1933, the Ambassador explains the Boycott from the perspective of the role played by the Jews themselves. As far as he could judge, the action 'had not been popular throughout the country'. Furthermore, the continued 'lack of sympathy on the part of the public is only comprehensible when the background, and especially the remoter historical background, is kept in view, and when the developments since the war are borne in mind'.³⁷ Set within the context of German disaffection with Jews and their controlling influence in finance, the arts and the media, he emphasized the resentment felt towards the rise of a 'most undesirable type of Hebrew [who] reached the larger cities, and with the remarkable adaptability of the race, found a way into municipal and even provincial government'.³⁸

In Britain, the suggestion that the Jews had brought it on themselves was also the reaction from those in the conservative camp who held strongly nationalistic and antisocialist views. In another journal entry, Brooks records some of the tensions operating within the liberal ideology surrounding the events of *Kristallnacht*. In a quote from his boss the press baron Lord Rothermere, who had just returned after a

³⁶ Kushner, *The Holocaust and the Liberal Imagination: A Social and Cultural History*, p. 38.

³⁷ Sir H. Rumbold to Sir John Simon, No. 378 [C3594/319/18], Received 21 April 1933, in E.L. Woodward and Rohan Butler, eds., *Documents on British Foreign Policy 1919-1939: Second Series Volume IV 1932-3* (London: HMSO, 1950), pp. 38-43.

³⁸ Sir H. Rumbold to Sir John Simon, No. 378 [C3594/319/18], 13 April, 1933, Received 21 April 1933 in *Ibid.*, p. 40.

'high night' at the Middle Temple, the diarist reveals the ambivalent reaction to the pogrom:

The Jewish pogrom in Germany is arousing great indignation everywhere, but there are some who, despite its brutalities, view it with complete understanding and even sympathy. One old K.C. (said R.) spent most of the evening cursing the Jews and our Government for letting 'em into England in great numbers.³⁹

In spite of his own dislike for Jews, Prime Minister Neville Chamberlain could find no rational explanation for the force of the Nazi attack on 9/10 November 1938. In a letter to his sister after *Kristallnacht*, the Premier wrote: '[N]o doubt Jews arent [sic] a loveable people; I don't care about them myself; but that is not sufficient to explain the Pogrom'.⁴⁰ Moreover, it was his government's decision to respond positively to a deputation of leading British Jews after *Kristallnacht*, which led to the considerable relaxation of entry rules. This allowed some 10,000 mostly Jewish children to enter Britain between the end of 1938 and the outbreak of war.⁴¹

6. The Jewish Refugee

It has already been noted that the general reaction of the British public to the excesses of Nazi antisemitism was one of distaste. Yet the irony was, as Richard Griffiths points out, that 'Nazi policies should *indirectly* have led to the growth of British antisemitism in a specific area of the national life'.⁴² This was the prospect of another invasion of Jewish immigrants. Its supposed threat led to an early exchange in Parliament on 21 February 1933, between Sir John Gilmour (1876-1940) and the refugee campaigner, Colonel Josiah Wedgwood, Labour MP for Newcastle-under-Lyne. When asked if he would 'take into consideration some relaxation of the Aliens Act to afford refuge to the Marxists from Germany', Gilmour showed that the

³⁹ Crowson, ed., *Fleet Street, Press Barons and Politics*, pp. 228-229.

⁴⁰ Birmingham University Library, Special Collections, Neville Chamberlain, NC 18/1/1110, Chamberlain to Hilda, 30 July 1939.

⁴¹ Louise London, *Whitehall and the Jews 1933-1948. British Immigration Policy and the Holocaust* (Cambridge: Cambridge University Press, 2000), pp. 111-114.

⁴² Griffiths, *Fellow Travellers of the Right*, p. 80.

government's position clearly tapped into modern Jewish stereotypes - for Jews or 'Marxists from Germany' were not be treated as a special case.:

... the general principle on which the Aliens Order is administered is that aliens are only allowed to come in for residence if their settlement here is consonant with the interests of this country ... the interest of this country must predominate over all other considerations.⁴³

Opposing immigration was E. Doran MP, who in March 1933 asked the Home Secretary 'to take steps to prevent any alien Jews entering this country from Germany'. As the Unionist Member for Tottenham North rather erroneously claimed, 'hundreds of thousands of Jews are now leaving Germany and scurrying from there to this country'. The reassurance came from Gilmour that there were 'adequate powers under the Aliens Order to protect this country from any undesirable influx of aliens'.⁴⁴ When Rubinstein suggests that the British response was particularly generous, he neglects to spotlight such attitudes as Doran's or the official line taken by the government on immigration restrictions. Rubinstein also fails to question why after *Kristallnacht*, for example, the government accepted Jewish refugee children and not their parents.⁴⁵ Whereas, Louise London had since argued, by admitting large numbers of mainly Jewish children at the peak of the refugee crisis in late 1938 and early 1939, national aspirations for homogeneity, both from government and Anglo-Jewish leaders, regarded the admission of children more acceptable.⁴⁶ Children were more easily integrated, she claims, and considerably less problematic than adult Jews who conformed to Jewish stereotypes.

Walter Lacquer, himself a refugee, is scathing about American quotas and stresses that it was not quite as easy to emigrate as Rubinstein implies. In the gathering momentum of the Nazis' anti-Jewish campaign in 1938, he argues that 'Every German Jew of my generation left behind family and friends who

⁴³ 275 House of Commons Debate, 1351-1352 in A.J. Sherman, *Island Refuge: Britain and Refugees from the Third Reich, 1933-1939*, 2nd ed. (London: Frank Cass, 1994), pp. 27-28.

⁴⁴ *Ibid.*

⁴⁵ Rubinstein, *The Myth of Rescue*, p. 41.

⁴⁶ London, *Whitehall and the Jews 1933-1948*, p. 281.

subsequently perished because a visa or a stamp was missing from their passport'.⁴⁷ Of the Jews in Austria that year, G.E.R. Gedye, foreign correspondent of the *Daily Telegraph*, wrote:

It is impossible for you to imagine what it means for one-sixth of the population of Vienna to be made pariahs overnight...and with all this to find every country in the world selfishly closing its frontiers to you when, after being plundered your last farthing, you seek to escape.⁴⁸

The Evian Conference, convened on the initiative of President Roosevelt, exposed the reluctance of those countries present to open their borders too widely. Its establishment of an Inter-governmental Committee for Refugees in London did not achieve its goals either. These set out to emphasise the need for moderation towards Jews in countries, such as Poland and Rumania but it in the event failed to influence Germany and nothing changed. The Nazis continued to do as they pleased regardless of the requirements set by Evian, and carried on forcing out Jews from territory under its control. In desperation, many Jews fled to Shanghai, the only country in the world, which did not require a visa for entry and where by 1941 there were 20,000 Jewish refugees.⁴⁹

The context of the refugee crisis would also have a significant impact on British Jews before and during the war.⁵⁰ Jews fleeing Nazism 'strengthened the un-British image of Anglo-Jewry' and exacerbated latent social discrimination against British Jews prevalent amongst the vast majority of the population who still regarded the Jews as foreign.⁵¹ Overtaking any desire to put pressure on the government or the media to come to the aid of increasing numbers of foreign Jews was therefore the fear of increasing antisemitism, which British Jews saw as a threat to the indigenous

⁴⁷ W. Lacquer, *No Exit?* (Yale 1997).

⁴⁸ G.E.R. Gedye, *Fallen Bastions* (London: Victor Gollancz, 1939), p. 294.

⁴⁹ Wasserstein, *Britain and the Jews of Europe 1939-1945*, p.7.

⁵⁰ Kushner, 'Beyond the Pale?', in Kushner and Lunn, eds., *The Politics of Marginality: Race, the Radical Right and Minorities in Twentieth Century Britain*, p.145.

⁵¹ Kushner, *The Persistence of Prejudice. Antisemitism in British Society During the Second World War*, p.195.

Jewish community.⁵² There was no large Jewish political lobby as in New York, nor was there pressure from the Jews themselves for greater publicity to help Europe's Jews. Instead, the Board of Deputies of British Jews did all it could to prevent that attention being given. They endorsed restricted Jewish intake, pre-selection ensured that the 'right sort' of refugees were given visas, and assistance to get out depended on where the immigrants came from or why they were persecuted. Anglo-Jews favoured German rather than Austrian Jews, while the British Committee for Refugees from Czechoslovakia preferred political refugees against those persecuted for being Jews. Admission also included satisfying the need for specific employment vacancies to meet middle class requirements. To this end, the Home Office was prepared to ignore concerns from the unions and ease restrictions, in order to facilitate the admission of female refugees for domestic service.⁵³

During the war, the government response was determined by the same pre-war considerations. In addition, Cesarani points out, the FO was 'already eager to avoid creating sympathy for the Jews, fearing that it might undermine enforcement of the 1939 White Paper on Palestine, which curtailed Jewish immigration'.⁵⁴ This view gave support to Bernard Wasserstein's earlier indictment accusing the British government of taking the lead in barring the escape routes for Jewish refugees out of Europe. More Jews could have been saved, he argued, had motives of antisemitism and/or anti-Zionism not dictated government policy.⁵⁵ In his defence of the British response, Rubinstein maintains that while the nation was at war, 'the normal British standards of liberalism and tolerance' had 'temporarily disappeared' thus diminishing Britain's 'generous record in the settlement of refugees before the war'.⁵⁶ While Wasserstein also acknowledges the relatively generous response, he makes the important point, which Rubinstein dismisses outright, that more might

⁵² Richard Bolchover, *British Jewry and the Holocaust* (Cambridge: Cambridge University Press, 1993).

⁵³ Tony Kushner, 'An Alien Occupation – Jewish Refugees and Domestic Service in Britain, 1933-1948', Werner Eugen Mosse and et al, eds., *Second Chance: Two Centuries of German-Speaking Jews in the United Kingdom* (J.C.B. Mohr: Tübingen, c1991), pp. 553-77.

⁵⁴ Cesarani, 'Great Britain', in Wyman, ed., p. 605.

⁵⁵ Wasserstein, *Britain and the Jews of Europe 1939-1945*, p. 311-313.

⁵⁶ Rubinstein, *The Myth of Rescue*, p. 12.

have been done.⁵⁷ In her examination of the Home Office files for the period, London also concludes that few countries admitted a greater proportion of refugees per population size. If compared with the much larger United States, for example, Britain did more in terms of percentage of refugees admitted, not only per head of population, but per head of its Jewish population. She also recognises, however, that despite admitting 70,000 Jews there were 'limits' to the assistance 'Britain was prepared to offer'. In the context of the scale of the problem, these efforts were in fact somewhat meagre.⁵⁸ More Jews might have been saved had it not been for prejudice towards the Jew as alien or a 'Jew consciousness', which rendered the stereotypical Jew as an unwanted immigrant against whom Britain needed alien laws.

7. Fascism in Britain

The British response to the refugee crisis must be also viewed within the context of domestic fascism. In 1932, Sir Oswald Mosley, former Labour Party minister and founder of the New Party, formed the British Union of Fascists (BUF). It began by modelling itself on the fascism of Benito Mussolini (1883-1945) but formally switched allegiance to Hitler in 1936, with its change of name to 'British Union of Fascists and National Socialists'. Amongst the Party's high ranking members were a number of right-wing extremists and known antisemites, including William Joyce, who later went on to Germany where he broadcast anti-British wartime propaganda as 'Lord Haw-Haw'. Fascism in Britain was not in the political mainstream, nor was it ever popular with the wider electorate, claiming at the most 40,000 members.⁵⁹ Still, it attracted disaffected right wing Conservatives such as Lord Rothermere and his employee, Brooks, who saw dictators such as Hitler swiftly overcome the same problems Britain continued to experience in defence and the economy.

Rothermere's flagship *Daily Mail* frequently expressed its admiration for the successes of Nazi Germany, and gave Mosley's fascism its full backing. In January 1934 his full page article, entitled 'Hurrah for the Blackshirts', praised the BUF

⁵⁷ Wasserstein, *Britain and the Jews of Europe 1939-1945*, p. 8.

⁵⁸ London, *Whitehall and the Jews 1933-1948*, p. 275.

⁵⁹ Cesarani, 'Great Britain', in Wyman, ed., p. 604.

leader's 'sound, commonsense, conservative doctrine'.⁶⁰ However, Mosley's rally at Olympia in June 1934, and the 'Fascists technique' witnessed there by Brooks ('really the most brutal thing I have ever seen'), would lose him Rothermere's support. That and the revulsion which followed the Röhm purge in Germany later that month alienated many of Mosley's other influential backers.⁶¹ Whether or not, as Mosley suggests in his autobiography, Rothermere's stance was determined by the threat of losing his Jewish advertisers, the fact remains that the BUF's antisemitic position was noticed.⁶² In response to a letter from Mosley justifying the exclusion of Jews from BUF membership, Rothermere replied that he could not support 'any movement with an anti-Semitic bias'.⁶³ This correspondence appeared in the BUF's *Blackshirt* but was also published in the *Jewish Chronicle*. Whether or not this was Rothermere's less than altruistic attempt to convince Jewish readers of his opposition to Mosley, including his Jewish advertisers, the fact is that his close aide Brooks was convinced of 'the power of the Jew' in the Press. After covering one of Mosley's rallies in the East End, he notes in a diary entry:

..went to Bethnall[sic] Green for a Fascist rally, which I wrote up for the *Daily Mail*.⁶⁴ [...] it is lacking the real essence of the matter which is that it was the anti-Jewish references that drew the cheers. These references the *Mail* took out because they thought their Jewish advertisers would be offended. This is the freedom of the Press, and this is the power of the Jew. Here in little is the justification of Fascism.⁶⁵

Mosley had kept the party alive at grass roots level by taking his fascist rallies to the East End of London during 1935 and 1936. Harold Nicolson, a former member of his New Party, had warned Mosley against using antisemitism in his

⁶⁰ *Daily Mail*, 15 January 1934, p. 11.

⁶¹ Lebzelter, *Political Anti-Semitism in England, 1918-1939*, p. 93; Paul Addison, 'Patriotism under Pressure: Lord Rothermere and British Foreign Policy' in Gillian Peele and Chris Cooke, eds., *The Politics of Reappraisal, 1918-1939* (London: Macmillan Press Ltd., 1975), pp. 189-208.

⁶² Oswald Mosley, *My Life* (London: Nelson, 1970).

⁶³ *Blackshirt*, 20 July 1934; *Jewish Chronicle*, 6 July 1934, 27 July 1934.

⁶⁴ *Daily Mail*, 8 June 1936, 'Blackshirt Meeting in East End'.

⁶⁵ Crowson, ed., *Fleet Street, Press Barons and Politics*, pp. 164-165, diary entry Sunday, 7 June 1936.

politics in June 1932, arguing that it 'would cause many people to blink'.⁶⁶ However, the Party's paper *Blackshirt* signalled a change in policy when publicly espousing anti-Jewish propaganda in a front-page article in November 1933.⁶⁷ In the districts of the East End, Mosley and his activists relied on traditional anti-Jewish stereotypes to gain local support. Just as Hitler, in Rumbold's view, 'would have preached his doctrines in vain had it not been for the economic crisis and the resultant wave of unemployment',⁶⁸ Mosley blamed Jewish capitalists for Britain's economic decline, the menace they represented as international Communists, and the threat Jews posed to a war with Germany. Even though the BUF gained some response to the antisemitic campaigns in the East End of London, where there was considerable antagonism towards Jews, fascism failed to win enough electoral support to be represented on the local councils.⁶⁹ Once the economic tide turned, the brief success of Mosley's political antisemitism soon evaporated and his fascist rhetoric no longer had the same appeal. Nevertheless, the political movement had shown the inherent potential of latent antisemitism to become politicised during times of national crisis, as argued by Lebzelter.⁷⁰ It was this, in turn, which Cesarani argues, coloured the government's response to the refugee crisis.⁷¹

8. Wartime Response (1939-1945)

The tenacity of British antisemitism, combined with official concerns for its increase, determined reactions to Nazi antisemitism during the Second World War. The war witnessed the persistence of antisemitism amongst the wider population. The image of Jews as 'black marketeers' came into existence, derived from the Fagin stereotype of shady dealing, and the Jew as 'refugee' owed much to pre-existing stereotypes. For such reasons, the Home Secretary Herbert Morrison ardently opposed the admission of any significant number of Jewish refugees. Once the war was over, he recommended their repatriation fearing that their continued presence

⁶⁶ MS uncatalogued (Nicolson Papers): Harold Nicolson, 29 June 1932 in Lebzelter, p. 91.

⁶⁷ *Ibid.*, p. 91.

⁶⁸ Sir H. Rumbold to Sir John Simon, No. 378 [C3594/319/18], 13 April, 1933, received 21 April 1933 in Woodward and Butler, eds., p. 40.

⁶⁹ Lebzelter, p. 109.

⁷⁰ *Ibid.*, p. 170.

⁷¹ Cesarani, 'Great Britain', in Wyman, ed., p. 604.

would risk causing ‘explosions’ of antisemitism.⁷² The Ministry of Information (MOI) took the threat of increasing antisemitism very seriously and it was a subject discussed in almost every single issue of the ‘Home Weekly Intelligence Report’ throughout 1940 and 1941.⁷³ Tom Harrison, who led the Mass-Observation (M-O) team of investigators, had been convinced that the war against Hitler and his antisemitic regime would eradicate all traces of hostility towards Jews in Britain. Yet it soon became clear he had miscalculated when ‘Observers’ detected a strong undercurrent of antisemitism in their surveys in the East End of London in late 1939. The persistence of domestic antisemitism during wartime became one of the few subjects M-O studied regularly and in depth.⁷⁴ The diaries of the 500 M-O panel members confirmed that opinion of Germany’s treatment of the Jews was seldom clear cut and often ambivalent. It was typically ‘I don’t care much about Jews but this is terrible’.⁷⁵ From reading brief essays obtained from pupils about what they thought about Jews, Harrison came to the view that antisemitic attitudes established themselves in childhood. One statement from a thirteen-year-old girl read: ‘Notorious for their supposed meanness, the Jews are now suffering under someone else’s meanness’.⁷⁶ Pondering the persistence of antisemitism in the closing months of the war, George Orwell wrote in February 1945: ‘It is generally admitted that antisemitism is on the increase, that it has been greatly exacerbated by the war, and that humane and enlightened people are not immune to it’.⁷⁷

Antisemitism had certainly intensified in 1940, when wartime opinion showed it was not sympathetic to those refugees from Nazism who had already made it to Britain. At the start of the war, Britain had effectively closed its doors to enemy nationals while ‘enemy aliens’ already in the country were required to register with the police authorities. Attitudes changed following Hitler’s successes in Scandinavia and his blitzkrieg in the West, as Britain became engulfed in a ‘Fifth Column’ panic,

⁷² London, *Whitehall and the Jews 1933-1948*, p. 279.

⁷³ Walter Laqueur, *The Terrible Secret* (London: Weidenfeld and Nicolson, 1980), p. 92.

⁷⁴ Kushner, *Observing the ‘Other’*. *Mass-Observation and ‘Race’*. p. 4.

⁷⁵ University of Sussex, Mass-Observation Archive (hereafter cited as M-O A): Antisemitism File FR523B.

⁷⁶ M-O-A: TC Antisemitism Box 1, File C in Kushner, *Observing the ‘Other’*. *Mass-Observation and ‘Race’*, p. 7.

⁷⁷ George Orwell, ‘Antisemitism in Britain’ in Orwell and Angus, eds., pp. 332-340.

which led to the internment of 27,000 of 'enemy aliens'.⁷⁸ While the internees included Italians and members of the BUF, the government interned over 20,000 or approximately one-third of refugees from Nazism, the majority of which were Jews, and deported several thousand more to the colonies or the dominions.⁷⁹ The process only halted when the practice of deportation went badly wrong in July 1940 with the torpedoing of *The Arandora Star* en-route to Canada and the loss of several hundred lives.⁸⁰ Although only a temporary development for most refugees from Nazism, the effects of the policy of mass internment were much worse for those internees shipped to dominions such as Canada. Ernest Pollak, an Austrian Jew, describes his internment camp in Canada:

On the watchtower, which I can see from my tent, they are just changing the guards. In the last two weeks they have also installed a machine gun up there. That apparently is the regulation, although they know by now that we are only friendly aliens and not war prisoners. The barbed wire is electrified, that at least we were made to understand when we first arrived here two months ago. But for them it doesn't seem sufficient since they are always working on some improvements to ensure that there is no escape.⁸¹

Antisemitism was also influencing policy in other areas. The persistence of antisemitism precluded any suggestion that the rescue of Jews would become part of government war aims.⁸² There was also the resistance to atrocity stories, particularly if they concerned Jews. The government White Paper, published in October 1939, which had described conditions inside the German concentration camps, was according to officials a failure.⁸³ Although it had sold well, it was felt the public had dismissed it as atrocity propaganda. Subsequently, atrocity stories were rarely used

⁷⁸ Robert S. Wistrich, *Anti-Semitism. The Longest Hatred* (London: Thames Methuen, 1991), p. 109.

⁷⁹ Kushner, *The Holocaust and the Liberal Imagination: A Social and Cultural History*, p. 156.

⁸⁰ Wasserstein, *Britain and the Jews of Europe 1939-1945*, p. 91.

⁸¹ Ernest Pollak, *Departure to Freedom Curtailed*, entry dated 23 September 1940, IWM Department of Documents. In page two of the Aliens Order 1920 book, No. 642239, 'Certificate of Registration' booklet it states: 'Leave to land granted on 22/5/1939 on condition that the holder will emigrate from the UK and will not take any employment or engage in any business, profession or occupation in the UK. He arrived at 3 Victoria Parade, Ramsgate on 26/5/1939.'

⁸² David Cesarani, 'Great Britain', in Wyman, ed., p. 605.

⁸³ Kushner, *The Persistence of Prejudice. Antisemitism in British Society During the Second World War*, p. 157.

and care was taken not to single out Jews more than any other of the Nazis' victims. Publicity was kept to a minimum, unlike in the United States, where Charles Lindberg's speech in 1941 attacked the Jews for threatening to take his isolationist nation into war. In July 1941, a MOI instruction spelled out that propaganda 'must deal with indisputably innocent people. Not with violent political opponents. And not with Jews'.⁸⁴ However, it became difficult to ignore the reports coming in from Poland during 1942, which described the scale of unprecedented horror being perpetrated specifically against Jews. Sir Herbert Emerson, the Director of the Inter Governmental Committee for Refugees was in no doubt that 'it is the policy of Germany to literally exterminate the Jews'.⁸⁵ However, official acceptance of this would be to acknowledge there was a particular Jewish problem in Europe. Only when pressure for Allied publicity on the extermination of Polish Jewry came from the Polish Government-in-Exile was Foreign Secretary Anthony Eden prepared to make the Allied Declaration in the House of Commons on 17 December 1942. Within a few weeks of this official acknowledgement, a MOI Weekly Report dated 7 January 1943 stated that although atrocity stories 'continue to be regarded with horror' there were further indications that 'as a result of the publicity' [underlined in pencil] 'people are more conscious of the Jews they do not like here'. Subsequently, reports would revert to treating Jews as nationals of respective occupied countries. Even when the Bermuda Conference was convened in April 1943 to deal specifically with the problem of Jewish refugees, this fact was not acknowledged publicly.⁸⁶ To attack Jews as groups, as the FO stated in 1944, 'savours too strongly of the Nazi attitude towards the Jews'.⁸⁷

9. Palestine

To complicate matters, the British government had the problem of Palestine. At the end of the First World War, Britain had assumed the responsibility for the government of Palestine under a League of Nations mandate, with the commitment

⁸⁴ The National Archives (hereafter cited as TNA, formerly known as PRO) INF 1/251, 25 July 1941, MOI Memo.

⁸⁵ TNA FO371/32682 W17272, Emerson memo, 14 December 1942.

⁸⁶ Kushner, *The Persistence of Prejudice. Antisemitism in British Society During the Second World War*, p. 159.

⁸⁷ Memorandum, July 1944 in TNA FO 371/42811 WR457 in Kushner, 'The Impact of the Holocaust on British Society and Culture', p. 352.

to facilitate a national homeland for the Jews in the region. During the 1930s, increasing numbers of Jews fleeing persecution in Europe made this an increasingly difficult task to achieve in the face of growing Arab unrest. Having to restrict immigration to Palestine as a result of the ongoing Arab revolt had a direct bearing on its own domestic immigration policies. The White Paper of May 1939, thus dramatically affected any solution to the 'Jewish Problem' in Britain for it crucially reduced Jewish admission to Palestine at a time when huge numbers of Jews were desperate to find a place of refuge. Simultaneously, the government was meeting its guarantees at Munich to help rescue Sudeten refugees, though not Jews as such, unless they were politically in danger through it. Though this policy increased the admission of refugees, they were not necessarily Jews. The majority were Sudeten Germans.

Cesarani believes the White Paper was a factor in curtailing information about Jewish suffering during the war. This was for reasons that it had become ever more crucial for Britain to maintain friendly relations with the Arab states to protect its strategic interests in the region.⁸⁸ The upshot was that escape attempts to the British mandate resulted in the turning away of shiploads of Jews fleeing Europe, which culminated in the sinking of *The Struma* in the Black Sea in February 1942, with the loss of 700 Jewish lives. Attitudes to the incident, such as that expressed by the Jerusalem correspondent of *The Times*, show a lack of comprehension about the desperate need for the Jews to flee:

It is not fully appreciated by outsiders, or even by the Jews, that Hitler's policy would be doubly served if Great Britain were to be jockeyed into the position of having to accept in Palestine any Jewish refugees forced out of countries under Hitler's rule for this would reduce the number of Jews in these countries and would also arouse disquiet amongst the Palestinian Arabs.⁸⁹

⁸⁸ Cesarani, 'Great Britain', in Wyman, ed., p. 605.

⁸⁹ *The Times*, 28 February 1942, p. 3.

10. Conclusion

To summarise, antisemitism was widespread in Britain and firmly entrenched in the social structure. Although there was revulsion at the violence of Nazi antisemitism and reports of atrocities, responses were informed by persistently hostile attitudes towards Jews. The reasons for these reactions were complex because of the very nature of British antisemitism. What is known, however, is that antipathy towards Jews rarely gained substantial public support. Most of the time, as one M-O put it, 'it was not the done thing to express such sentiments publicly' for though more subtle forms of anti-Jewish prejudices were widely tolerated, they were rarely discussed.⁹⁰ While such hostility had the potential to be politicised during times of national crises, as for example when Mosley exploited the socio-economic tensions in the poor districts of the East End of London where the largest proportion of immigrant Jews lived, it was never a significant threat. Nor was this the case when the country was threatened with invasion in May/June 1940 - when aliens were regarded as the 'enemy in our midst' - when 'latent or hidden feelings (private opinion) gushed up into the open, [to become] the currency of respectable talk (public opinion)'.⁹¹ Nonetheless, the British government took this potential threat very seriously, as did British Jewry, and this fear informed their responses to the Jews of Nazi Europe.

Underlying attitudes towards Jews, which were widespread and took more subtle forms, were not unimportant. As Kushner points out, in both their 'assimilationist and exclusionist' forms they 'rejected the Jew as a Jew and blamed the Jew for his own misfortune'.⁹² Thus, the impact of these attitudes towards Nazi antisemitism allowed individuals to separate their hostility from the events in Europe. This becomes evident in a diary entry written by Harold Nicolson after the liberation of the concentration camps in 1945: 'although I loathe anti-semitism I do dislike Jews'.⁹³ Yet despite his dislike of Jews, it had not stopped him from

⁹⁰ M-O A, Jews – 107, 'Report on Feelings about Aliens', 15 May 1940.

⁹¹ Ibid.

⁹² Kushner, 'Beyond the Pale?', in Kushner and Lunn, eds., *The Politics of Marginality: Race, the Radical Right and Minorities in Twentieth Century Britain*, p.145.

⁹³ Nigel Nicolson, ed., *Harold Nicolson: Diaries and Letters, Vol. 2: The War Years 1939-1945* (London: Collins, 1967), p. 469.

becoming a prominent member on the National Committee for Refugees, which during the war had sought government assistance for the rescue of Jews from Hitler. This ambivalence, I will argue, contributed to the newsreels' response to the plight of the Jews.

By the year 1933, the newsreels were unequalled as a form of mass communication. The development of sound technology had ensured a growing popularity among a largely working class population who flocked to British cinemas at least once a week. The figures were impressive. By 1935, reports showed average weekly attendance rates of nearly 20,000,000, representing half the population excluding the very young.¹ No single newspaper could come anywhere near to matching the reach of the newsreel. Nor were the daily broadcasts of BBC's National and Regional services, from 10.15am until midnight, able to compete on the same level as moving images with synchronized sound.² However, did audiences turn to the newsreels as a source of news or as Raymond Fielding suggests, was their 'consumption of the product [was] accidental, gratuitous and peripheral to the entertainment function of the theatre experience'?³

From 1910 to 1979, the newsreel was a regular feature on Britain's cinema screens. For almost 70 years, this nine to ten-minute blend of moving news coverage formed an integral part of a cinema programme, comprising two feature films, often an organ recital or sometimes a stage act, and a number of supporting elements. In the 1930s, the arrival of the American cartoon gave added appeal to what was already a popular menu of entertainment.⁴ The twice-weekly newsreels were often interesting and entertaining, yet rarely controversial, capturing the interest of exhibitors, the politicians and the British public they served. As a form of journalism, newsreels had originated in the 'topicals' of the late 19th Century when news film was at the forefront of the revolutionary media of illustrated news. Like the photographic images of the 'tabloid' press, they allowed the public to 'witness' events that had happened in places far away and brought familiarity to the leading figures of the day. Regular distribution and exhibition began in 1910 and went on

¹ *The Times*, 16 January 1935, p. 8.

² Siân Nicholas, *The Echo of War. Home Front Propaganda and the Wartime BBC, 1939-45* (Manchester and New York: Manchester University Press, 1996), p. 12.

³ Raymond Fielding, 'The Newsreel Flickers Out: Decline and Disappearance', in Jane Mercer, Jane Mercer, Clyde Jeavons, and Daniela Kirchner, eds., *'the Story of the Century'. An International Newsfilm Conference* (London: British Universities Film & Video Council, Spring 1998), p. 104.

⁴ John Turner, *Filming History. The Memories of John Turner Newsreel Cameraman* (London: BUFVC, 2001), p. 7.

uninterrupted until the 1950s, when gradually the journalism of television news superseded the big screen medium of the cinema newsreel.

This chapter will examine the development of the newsreels from the early actualities through to the sound newsreel of the 1930s, which will form the basis of the pre-war research. In the process, it will consider newsreel ownership, the five companies, their staff, cinemas and their audiences, production, style and content. As sound newsreels continually aroused criticism for either presenting too much propaganda on the screen or for not having anything of substance to report, it pays particular attention to the issues of censorship and controversy. It is also my intention to demonstrate that the newsreels took their lead from government policy. In the absence of firm documentary proof to confirm that this was the case, the newsreels themselves will provide the evidence. What they will show is that the industry's consensual approach to reporting political news items facilitated the newsreel's use as a vehicle of government persuasion. Hence, the assumption is that those running the newsreels and the government they also served took the newsreel seriously as a medium of communication.

1. The Emergence of News Film

The development of the moving image began with the actualities: short unedited scenes of everyday life, which did not necessarily have any news value but whose novelty was popular with audiences. William Friese-Greene provided one of the first examples of these in 1889, which showed Londoners promenading through Hyde Park on their way to church.⁵ Six years later in France, Auguste and Louis Lumière turned the lens onto their own workers, composing scenes of them pouring out of the Lumière factory gates.⁶ Later that year, the Lumière brothers produced their first 'topical' in a film of the arrival of the delegates of the Congress of the French Photographic Societies. Using their new invention, the Cinématograph,

⁵ Raymond Fielding, *The American Newsreel 1911-1967* (Oklahoma: University of Oklahoma Press - Norman, 1972), p. 4.

⁶ Michael Chanan, *The Dream That Kicks. The Prehistory and Early Years of Cinema in Britain* (London: Routledge & Kegan Paul, 1980), p. 30-31.

the brothers presented the results to the Congress the next day.⁷ It was the Englishman R.W. Paul (1869-1943), however, who became the first of the pioneers of film to introduce a sense of immediacy to the screen.⁸ In 1896, Paul filmed one of the most celebrated wins of the English Derby by *Persimmon*, the horse owned by the Prince of Wales. He then rushed the film back to London where he exhibited it to audiences at the Alhambra Music Hall the next day.⁹

News film before the newsreels recorded some of the major events of the turn of the century. In 1899, cameramen were sent to South Africa to film the Boer War. They provided what Stephen Bottomore claims were 'rather pedestrian shots of troops' but which at the time 'proved to be magnets for audiences' attracting large followings at the fairground Bioscopes and in the 'halls of 1900 Britain'.¹⁰ It is through such early news films that today viewers are able to witness the Coronation of the Tsar in 1896, the diamond Jubilee of Queen Victoria (1819-1901) in 1897, and the funeral of William Gladstone (1809-1898) a year later. To satisfy their hugely interested public, cameramen were beginning to join reporters and photographers to film such events or other 'hot' stories of the day. The popularity of their moving images stimulated the development of the early cinema, offering both the impetus for regular production and the means through which to reach mass audiences. The commercial advance of the feature film, in particular, spurred on the cinema's rapid growth with its system of distribution where companies rented out rather than sold print copies outright.¹¹ When feature films moved from open-air studios, shops, and music halls into purpose built theatres of their own, the newsreel went with them to become part of an overall programme of cinema entertainment.

2. The 'Silents' (1910-1932)

The French filmmakers were responsible for the newsreel's move to the cinema, subsidising its newsreel production to add to the prestige of their feature

⁷ Nicholas Pronay, 'The Newsreels: the Illusion of Actuality', in P. Smith, ed., *The Historian and Film* (Cambridge: 1976), p. 97.

⁸ *The Times*, 4 June 1896, p. 10.

⁹ Pronay, 'The Newsreels: the Illusion of Actuality', in Smith, ed., p. 98.

¹⁰ Stephen Bottomore, 'News Before the Newsreels: The British Pioneers', in Mercer, Jeavons, and Kirchner, eds., p. 14.

¹¹ Lisa Pontecorvo, 'What is Newsreel?' in James Ballantyne, ed., *Researcher's Guide to British Newsreels*, vol. 1 (Surrey: British Universities Film & Video Council, 1983), p. 6.

films.¹² Already producing weekly news magazines in France, both the Pathé Frères Company and the Gaumont Company launched British editions of their newsreels in the summer of 1910. Soon, they were turning out regular weekly releases.¹³ *Pathé Animated Gazette* emerged in June and the first English version of *Gaumont Graphic* quickly followed.¹⁴ By 1922, Pathé had already established an extensive empire with branches all over Europe and the United States. Its international organization became a blueprint for the early newsreels, which continued unchanged until the last newsreel disappeared from British screens in 1979.¹⁵

The First World War brought official recognition to the newsreel's role in Britain. The War Office Cinematograph Committee (WOCC), comprising leading newsreel men and War Office officials, recognised the newsreels' recruiting potential. Newsreel images could disseminate information to those sections of society, which the printed word could not reach.¹⁶ Before the introduction of conscription in January 1916, target audiences were those among the viewing public who would supply the foot soldiers and able-bodied seamen to fight the war. Of the war itself, a ban on filming troops in battle meant there was no actual footage from the Western Front.¹⁷ In 1917, the head of the WOCC Max Aitken (later Lord Beaverbrook) played a central role in securing *Topical Budget* (1911-1931). Renamed *War Office Official Topical Budget*, the newsreel became an organ of government propaganda with its issues guaranteeing the regular exhibition of exclusive war footage shot by sanctioned camera operators. Despite this, producers purposely avoided the more alarming scenes of the actual conflict.¹⁸ Aitken later somewhat exaggeratedly claimed that it was this newsreel, which 'was the decisive factor in maintaining the morale of the people during the black days of the early summer of 1918'.¹⁹

¹² Pontecorvo, 'What is Newsreel?' in *Ibid.*, p. 6.

¹³ Pronay, 'The Newsreels: the Illusion of Actuality', in Smith, ed., p. 102.

¹⁴ Luke McKernan, 'Newsreels in the Silent Era', in Mercer, Jeavons, and Kirchner, eds., pp. 17-22.

¹⁵ Pronay, 'The Newsreels: the Illusion of Actuality', in Smith, ed., p. 104.

¹⁶ Pronay in *Ibid.*, p. 106.

¹⁷ Luke McKernan, *Topical Budget* (London: BFI, 1992), p. 10.

¹⁸ *Ibid.*, p. 12.

¹⁹ Luke McKernan, 'Newsreels in the Silent Era', in Mercer, Jeavons, and Kirchner, eds., p. 19; Beaverbrook also claimed that the newsreel was shown in every picture palace but as Luke McKernan points out this was inaccurate. Though it was seen by weekly audiences of three million, *War Office*

The style of the early silent newsreels was more of a magazine than an animated paper. Containing five or six stories, lasting on average a total of five minutes they offered little of news value. Their ability to do justice to that coverage soon came into question with complaints centred on the fragmented nature and brevity of reports.²⁰ The following example from *Gaumont Graphic* illustrates why the early 'Silents' failed to be taken seriously as a journalistic medium. Issue 560, released on 3 August 1916, offered audiences little more than a cursory glance at four unrelated subjects. Only one item concerned the war – the newsreel's first mention of the Battle of the Somme, which *The Times* had reported a month earlier. Other items were trivia or human-interest stories:²¹

	Title	Keyword/Description
1.	Princess Royal Presents Flag Shield to Australians	Royalty; Ceremonies - Miscellaneous; and Princess Louise, Duchess of Fife, Princess Royal
2.	London Fire Brigade Display	Vehicles, Great Britain
3.	John Travers, Cornwall Hero	Ceremonies – Funerary; Personalities - Armed Forces; Great Britain
4.	Battle of the Somme, Capture of Curlu	France; Military – Active; Munitions and Armaments

1. *Gaumont Graphic*, Issue 560, 3 August 1916

3. Sound Newsreels (1929-1970)

After the Great War, the newsreels of the silent era went into rapid decline, partly because it was felt they had failed to meet their initial promise as a news medium. As a medium for telling stories, they were severely limited without a soundtrack and their captions and titles were not enough to report effectively on the essence of 'real' news.²² The coming of sound revived their fortunes, heralding the 'golden age' of British newsreels. This new technological innovation from American film producers William Fox (1879-1942) of the Fox Film Corporation, and Jack Warner (1892-1978) of Warner Brothers, gave the newsreel greater scope as a

Official Topical Budget was not shown in all cinemas. There were also the newsreels of Pathé and Gaumont.

²⁰ Pronay, 'The Newsreels: the Illusion of Actuality', in Smith, ed., p. 107.

²¹ *Gaumont Graphic*, Issue 560, 3 August 1916, 'Battle of the Somme. Capture of Curlu', 4/4, 149ft.

²² Pronay, 'The Newsreels: the Illusion of Actuality', in Smith, ed., p. 108.

medium of news.²³ By combining the moving image with the spoken word, the newsreel now had ability to comment with much greater 'verisimilitude' than either press or radio broadcasting could accomplish. Political parties recognised the potential of sound newsfilm as did the two leading press barons, Beaverbrook and Rothermere who were eager to obtain a share. However, only Rothermere was successful in achieving this aim.

Fox, an immigrant from Tulchva in Hungary, was one of many Jews who founded the Hollywood studio system and who during the 1920s dominated the American film industry. He also headed the largest newsreel organisation in that country, Fox-Movietone News, which on 30 April 1927 released the world's first talking newsreel.²⁴ It was Fox who brought the sound newsreel to Britain when more than two years later, in June 1929, he established a British subsidiary with the launch of *British Movietone News*. Other newsreel companies followed his example and gradually the 'Silents' of *Pathé*, *Gaumont* and *Empire News* were phased out. The most famous casualty of this technological advance in newsreel production was *Topical Budget*. This veteran newsreel failed to meet the high cost associated with sound conversion and issued its final release in March 1931.²⁵ That same year, Paramount Pictures Inc. launched its British subsidiary, *British Paramount News*. The arrival of this latest sound newsreel from another large U.S. studio brought the number of British majors to five. These newsreels were *British Movietone News*, *British Paramount News*, *Gaumont-British News*, *Pathé Gazette* and *Universal Talking News*.

4. Newsreel Ownership and Staff

The entry of Fox-Movietone into newsreel production in Britain underlined the discernible change in the ownership of the major companies. Hollywood producers, whose large capital investment and expertise facilitated the changeover to sound, replaced the influence of the French pioneers, not only in Britain and France but also worldwide.²⁶ Mainly interested in the exhibition and distribution of their

²³ *Ibid.*, p. 109.

²⁴ *Ibid.*

²⁵ *Topical Budget*, Issue 1022-1, 26 March 1931.

²⁶ Pontecorvo, 'What is Newsreel?', in Ballantyne, ed., p. 6.

feature films and continued domination of the British market, they did whatever it took to circumvent the Quota Act (Cinematograph Act) of 1927, which limited the importation of non-British films.²⁷ In varying degrees, five of America's eight major companies were behind newsreel production in Britain.²⁸ In 1936, these were Twentieth Century Fox (*British Movietone News*), Paramount Pictures Corporation (*British Paramount News*), Universal Film (*Universal Talking News*), Warner Brothers (*Pathé Gazette*), and the Fox Picture Corporation as part of the holding company, Gaumont-British Picture Corporation Ltd. (*Gaumont-British News*). By 1936, ownership was characterised by complicated cross-financial relationships, a tendency for Anglo-American collaboration and other associations: British controlling interests, main shareholders, journalism, distributors and exhibitors. The chart below illustrates ownership and any cross-interests:

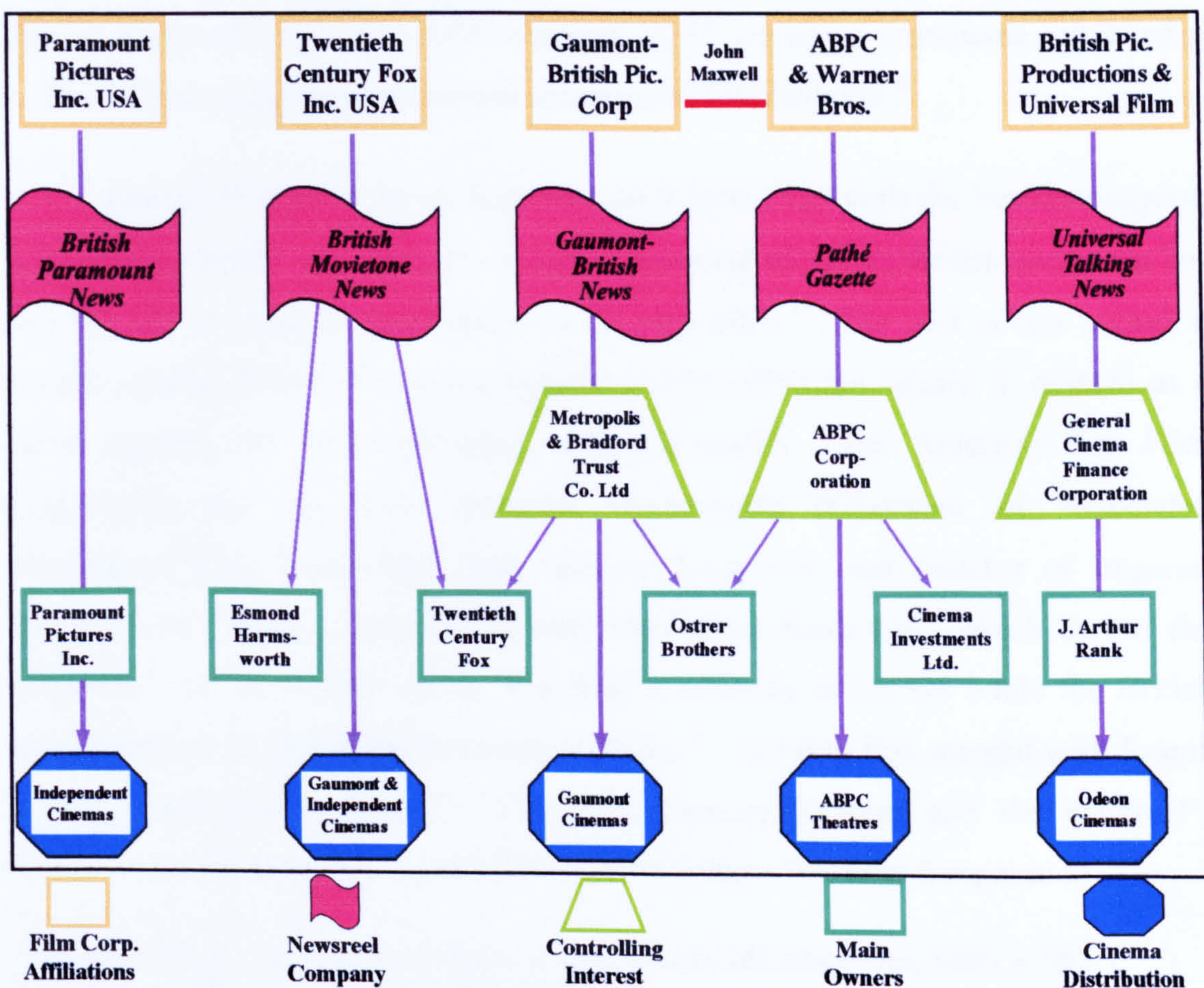


Figure 2. British Newsreels and their Affiliations 1936

²⁷ F.D. Klingender and Stuart Legg, *Money Behind the Screens* (London: Lawrence and Wishart, 1937), p. 13.

²⁸ *Ibid.*, p. 14.

British Movietone News (1929-1979)

American alliances did not significantly influence the running or production of the newsreels, which were managed by London-based British staff. The advantages of being associated with a large international newsreel corporation were enormous, however. *British Movietone News* had links to the largest newsreel organization in America. This gave it access to the Movietone network, which had the longest list of 'stringers' and nine editing centres, serving 51 countries worldwide.²⁹ Unlike its competitors, who bought footage from foreign newsreel sources, the company provided its own through permanent production centres in New York, Paris, Sydney, Brussels, Rome, Prague and Tokyo.³⁰ Once its foreign editor recognised the popular international appeal of events, such as the coronation of King George VI in 1937 - distributed in colour to 41 countries and reaching audiences of over 100,000,000 - the parent company quickly established permanent foreign headquarters.³¹ By 1946, cinemas in 47 countries worldwide exhibited a version of this newsreel to audiences estimated at 200,000,000.³²

British Movietone News, launched on 9 June 1929 with the headline caption 'It speaks for itself', was not only the first newsreel to talk to British audiences but also the last to close its production on 27 May 1979.³³ For part of this period, a shorter version *British Movietone Gazette* (1930-1935) ran briefly in tandem as a junior partner, but rarely contained different stories. The American Fox Film Corporation and the Hon. Esmond Harmsworth (Chairman of Associated Newspapers Ltd., Daily Mail and General Trust Ltd, and director of Imperial Airways Ltd.) jointly controlled British Movietone News Ltd., which owned the newsreels. Of its 50,000 shares, Fox held a majority of 25,498 while the British interest owned 21,500 of the company's shares.³⁴ In 1935, Fox merged with Joseph Schenk's and Darryl Zanuck's Twentieth Century Pictures and the newsreel's American parent company became Twentieth Century Fox Film Corporation.

²⁹ Douglas Gomery, *The Hollywood Studio System* (London: BFI, Macmillan, 1986), p. 99.

³⁰ Fielding, *The American Newsreel 1911-1967*, p. 97.

³¹ Bill Davidson, 'The Newsreel Business', *Cosmopolitan*, September 1946, p. 150, fn. 38, in *Ibid.*, p. 197.

³² *Ibid.*, p. 198.

³³ British Universities Film & Video Council (BUFVC), <http://www.bufvc.ac.uk/databases/newsreels/history/index.html>.

³⁴ Klingender and Legg, *Money Behind the Screens*, p. 43.

The company had strong connections with the 'popular' press of Fleet Street. Edmond Harmsworth (1898-1978) was the nephew of Alfred Harmsworth (Lord Northcliffe) and son of the first Lord Rothermere, Harold Harmsworth. In 1896, Northcliffe (1865-1922) had pioneered the popular press in founding the *Daily Mail*, which came under the control of his brother, Harold (1868-1940), after his death. The directors of British Movietone News Ltd. included Esmond and George Ward Price, the 'Extra-Special Correspondent' for the *Daily Mail*.³⁵ This was Rothermere's flagship paper and the only major daily to take a consistently pro-Nazi line.³⁶ Its 'bias' was supported by the fact that Ward Price, who had 'many meetings' with Hitler, 'both on public and private occasions',³⁷ was 'the only foreign journalist' according to the Nazi leader, 'who reported him without prejudice'.³⁸ Certainly up until the events of *Kristallnacht* in November 1938, both Lord Rothermere and Ward Price used the *Daily Mail* as an instrument of Nazi propaganda. Like many others in Britain, they held strong anti-Bolshevist views and saw Hitler's Germany as a bulwark against the threat of communism taking over in England. As far as Ward Price was concerned, Bolsheviks and Jews were indistinguishable. In *I Know These Dictators*, published in 1937, he argued that Nazi methods were necessary to deal with their adversaries. Germany's enemies had gained much capital out of the concentration camps about which 'gross accusations were made'. As for Nazi antisemitism, it was necessary for in his view Germany was 'in a state of siege'. Moreover, 'anti-Jewish prejudice was strengthened by the part played by the race in the Communist uprising'.³⁹ Nor, when Germany became the enemy after the outbreak of war in September 1939, did his antisemitic stance

³⁵ G. Ward Price, *Extra-Special Correspondent* (London: 1957).

³⁶ At the end of 1934, a year during which Rothermere distanced himself from Mosley, and when those on radical right showed grave concerns about the sheer brutality of the Röhm purge, the press baron, Esmond, and Ward Price were among those invited to Adolph Hitler's first major dinner party for foreigners. See Richard Griffiths, *Fellow Travellers of the Right: British Enthusiasts for Nazi Germany, 1933-9* (London: Constable and Company Ltd., 1980), p. 123. The press baron visited Hitler a number of times and corresponded with him. On one occasion, Hitler wrote that he found in Lord Rothermere 'a sincere friend of an Anglo-German understanding'. See Adolph Hitler to Lord Rothermere, Berlin, 3 May 1935 in N.J. Crowson, ed., *Fleet Street, Press Barons and Politics. The Journals of Collin Brooks, 1932-1940* (London: Press Syndicate for the University of Cambridge, 1998), Appendix A, pp. 281-284.

³⁷ Price, *Extra-Special Correspondent*, p. 213.

³⁸ Franklin Reid Gannon, *The British Press and Germany 1936-1939* (Oxford: Clarendon Press, 1971), p. 34.

³⁹ G. Ward Price, *I Know These Dictators* (London: 1937) pp.117-118, in Griffiths, pp. 166-167.

change. By then his column in the *Daily Mail* was attacking Jewish refugees for being the 'aliens in our midst'.⁴⁰

The men involved in the day-to-day running of *British Movietone News* - Sir Gordon Craig, Sir Malcolm Campbell (1885-1948)⁴¹ and Gerald F. Sanger - were solidly in the conservative camp. Craig, the newsreel's General Manager, had been a committee member of the Conservative and Unionist Films Association since its foundation in 1930,⁴² vice president of the 'Old Contemptibles' Association⁴³ and president of the British Legion branch in Hackney.⁴⁴ Sanger, the newsreel's editor and producer, wrote film scripts for the Conservative Party and went on to take over from its film publicity director, Sir Albert Clavering, after the war. The presence of Sanger strengthened Rothermere's influence on the newsreel for he had been secretary to his son Esmond, before joining *British Movietone News* in 1928.⁴⁵ Contributing to its more serious style of newsreel journalism was the newsreel's access to a range of international material and having the benefit of politically attuned staff. In examining the relationships between the newsreel producers and owners and their support for a party, which espoused nationalism and anti-Bolshevism, one could assume *British Movietone News* would be less inclined to look sympathetically on Jews. There is no documentary proof to suggest that this was the case but it is worth examining how their attitudes translated into coverage of Jewish issues during the period.

British Paramount News (1931-1957)

In contrast to the staff of *British Movietone News*, G.T. (Tommy) Cummins, who ran *British Paramount News*, showed a greater degree of political independence.

⁴⁰ *Daily Mail*, 9 October 1939, quoted in *Ibid.*, p. 143.

⁴¹ Sir Malcolm Campbell, the racing driver, broke the world land speed record on nine occasions between 1924 and 1935.

⁴² T.J. Hollins, 'The Conservative Party and Film Propaganda between the Wars', *The English Historical Review* xcvi, no. 379 (1981 - April), p. 367.

⁴³ The Old Contemptibles was a voluntary group of old soldiers who had served in the pre-war all-professional regular British Army that became the British Expeditionary Force of late 1914. They served in France and Flanders between 5 August and 22 November 1914. The term comes from a reference to the BEF by Kaiser Wilhelm as 'that contemptible little army'. The British soldiers adopted the term 'The Old Contemptibles' and named their post-war veterans' association accordingly.

⁴⁴ Anthony Aldgate, *Cinema and History. British Newsreels and the Spanish Civil War* (London: Scholar Press, 1979), p. 36.

⁴⁵ *Ibid.*, p. 35.

In his 14 years with the American-owned company, first as assistant editor, rising to editor and then as General Manager, Cummins regularly presented what he considered to be the stories which the public had a right to know. The newsreel he ran had no ties to, or interaction with, any other newsreel interests in Britain, either in production, distribution or exhibition. As a subsidiary of a large international organization, with a parent company that was one of the top five newsreel organizations in the United States, *British Paramount News* also benefitted from having a widespread audience in thirty different countries.⁴⁶ Owned and produced by British Paramount News Ltd., its British distributor was Paramount Film Services Ltd. - both wholly owned subsidiaries of the Paramount Publix Corporation. In June 1935, this company came under the control of the Wall Street investment bankers, Lehman Bros. and the Atlas Corporation. The company was then renamed Paramount Pictures Inc.⁴⁷ In Britain, the parent company secured exhibitors for both its American feature films and its British newsreel in many of the independent cinema outlets throughout the country. It thereby overcame the need to establish links with competitors to protect distribution levels. The newsreel's circulation was much smaller than that for *Gaumont-British News* or *British Movietone News* and ranked overall in third place.

As the only un-affiliated newsreel of the five majors, the wholly American-owned *British Paramount News* had fewer restraints when it came to presenting the news. Additionally, having as its producer someone of such independent spirit as Cummins meant that neither the other newsreel chiefs nor the government could rely on *Paramount* issues to support the political *status quo*. Accordingly, those other producers who worked together to avoid the risk of censorship looked upon the *Paramount* producer's treatment of news as reckless. Cummins, regardless, ran his newsreel by its motto, the 'Eyes and Ears of the World' and produced *British Paramount News* as a serious medium of news:

⁴⁶ Colin Shindler, *Hollywood in Crisis: Cinema and American Society 1929-1939* (London and New York: Routledge, 1996).

⁴⁷ Klingender and Legg, *Money Behind the Screens*, p. 76.

.. a phenomenon of the twentieth century, which deserves greater intelligence than as a medium for the presentation of mediocre pictures of laying of foundation stones or seaside baby shows solely for the purpose of scoring with an effective wisecrack. The newsreel deserves the position which it can achieve of being a worthy screen representative of the Fourth Estate reporting with equal freedom and as much intelligence the trends and events of this amazing world in which we live.⁴⁸

Gaumont-British News (1910-1932) and (1934-1959)

The newsreel with the largest circulation was *Gaumont-British News*, with *British Movietone News* running a close second.⁴⁹ If the latter took satisfaction from being the 'quality' newsreel, appealing to a more educated cinemagoer, *Gaumont-British News* emerged in the 1930s as a firm favourite amongst the public, priding itself in its more popular appeal.⁵⁰ As successor to the long-running *Gaumont Graphic* (1910-1932), which had its final release in December 1932, *Gaumont-British News* (1934-1959) started production in January 1934. Leonard Castleton-Knight (1894-1970), who headed the team, controlled newsreel production from 1934 to 1958, and Louis Behr was the reel's first editorial manager until he left to become the editor of *Pathé Gazette* in 1936. R.S. Howard and E.V.H. (Ted) Emmett (1901-1972) had overall editorial control. Prior to his 30-year career with *Gaumont-British*, which began in 1929, Emmett had trained for the Stock Exchange before entering the world of journalism.⁵¹ As commentator of the company's new sound newsreel, *Gaumont-British News*, Emmett would become the 'most famous of Britain's voices' with his 'light, witty, tongue-in-cheek' commentaries.⁵² In early 1937, 'The Commentator' in *World Film News* described *Gaumont-British News* as having produced the best newsreel of the previous year. This, it claimed, was because 'the entire make up of the reel, the cutting, commentating and re-recording is

⁴⁸ The Commentator, 'Newsreel Rushes', *World Film News*, vol. 2, no. 4 (July 1937).

⁴⁹ Pronay, 'The Newsreels: the Illusion of Actuality', in Smith, ed., p. 112.

⁵⁰ Nicholas Pronay and Peter Wenham, *The News and the Newsreel*, History through the Newsreel (Basingstoke: Macmillan Education Ltd., 1976), p. 10.

⁵¹ Anthony Aldgate, 'Newsreel Scripts: A Case Study', *History*, vol. 61, 1976; BUFVC, <http://www.bufvc.ac.uk/databases/newsreels/staff/index.html>.

⁵² *World Film News*, December 1937.

under the control of the commentator Emmett'.⁵³ It was this dual role as editor/commentator, not customary practice with the other newsreels companies, which Pronay believes 'enabled the Gaumont reels to become the most effective medium of political news communications'.⁵⁴

The newsreel Emmett edited belonged to Gaumont-British Picture Corporation (GBPC), one of the leading film studios and cinema circuits in Britain. In addition to its newsreel, the company's production interests included studios at Shepperton and Islington, control of Gainsbororugh Pictures Ltd., and Gaumont-British Instructional Films, which made educational films. The group had its own distribution organisation, Gaumont-British Distributors Ltd., which also had an American branch.⁵⁵ This large conglomerate had grown from modest origins dating back to 1895 when in 1906 Léon Gaumont (1869-1946) founded his own film company in France. Gaumont set up a British branch to sell and later rent newsreels and 'topicals', which in 1910 launched the regular weekly production of its newsreel, *Gaumont Graphic* (1910-1932).⁵⁶ A.C. Bromhead and his brother, Reginald ran the British company until 1922, when they were able to buy out the French interests with the financial backing of the Jewish merchant bankers, the Ostrer brothers. Isidore (1889-1957), Mark, and Maurice (1896-1975) Ostrer came from the modest beginnings of an immigrant Jewish family in the East End of London. Their father, a jewellery salesman, was born in the Russian Ukraine from where he fled antisemitic persecution in the 'great migration' of the 1880s.

In 1927, the brothers ousted the Bromheads to take control of the company and merge it with their other business interests. In the process, they formed the first British corporation to be involved in the production, distribution and exhibition of film. A year later, the new GBPC gained an American investor when the Fox-Movietone organization bought shares in its holding company, Metropolis and

⁵³ The Commentator, 'Newsreel Rushes', *World Film News*, vol. I, no. 11 (February 1937), pp. 42-43.

⁵⁴ Pronay, 'The Newsreels: the Illusion of Actuality', in Smith, ed., p. 118, n. 24.

⁵⁵ Klingender and Legg, *Money Behind the Screens*, p. 23.

⁵⁶ Jeffrey Richards, Book Review on Pam Cooke, 'Fashioning the Nation: Costume and Identity in British Cinema' in *Historical Journal of Film, Radio and Television*, vol. 19, No. 1, March 1997.

Bradford Trust.⁵⁷ This arrangement enabled Fox to secure exhibition of Fox pictures in the large Gaumont-British cinema circuit and to establish additional outlets for its newsreel, *British Movietone News*. In anticipating that the deal would give him control of GBPC, Fox misjudged the venture and later that year, Isidore took over as Chairman and his brother Mark became Vice-Chairman. Between them, the brothers managed to hold on to control of the company until October 1941 when J. Arthur Rank (1888-1972) purchased their controlling shares. A further important cross-interest developed with the stake held in GBPC by the other large vertical combine in Britain, Associated British Picture Corporation (ABPC). In October 1936, its chairman and managing director John Maxwell had purchased on his company's behalf, 250,000 non-voting shares.⁵⁸

In its first year in production, 1,750 of the 4,400 cinemas registered in Britain carried *Gaumont-British News*.⁵⁹ Apart from catering for its regional audiences by producing local stories to be added to the main reel, the company also exported its newsreel abroad.⁶⁰ Despite its size and breadth of interests, GBPC had no international base to draw on for its own foreign material and for news on Europe and America. For this, the company relied almost entirely on the Fox multi-national network.⁶¹ This dependence on American corporations for international coverage applied to all British newsreel companies, resulting in a predominance of American news stories over news of the Empire.⁶² Nevertheless, American influence exerted through ownership, cross-relationships and newsreel content did not translate into editorial control or policy. Thus, British newsreels operated with relative autonomy.

It was more a case of influences closer to home having a bearing on the selection and presentation the news. As with the staff of *British Movietone News*, the producers of *Gaumont-British News* were staunch supporters of the Conservative-led National Government and worked to promote consensus with its policies. As Tim Hollins shows, this support gained added authority in March 1935 with the

⁵⁷ Klingender and Legg, *Money Behind the Screens*, p. 18.

⁵⁸ *Ibid.*, p. 24.

⁵⁹ Nicholas Hiley, 'Newsfilm Audience', in Mercer, Jeavons, and Kirchner, eds., pp. 59-71.

⁶⁰ BUFVC, <http://www.bufvc.ac.uk/databases/newsreels/history/index.html>

⁶¹ Pronay, 'The Newsreels: the Illusion of Actuality', in Smith, ed., pp. 112-113.

⁶² *Ibid.*, p. 113

establishment of a secret link 'to place the entire organisation of Gaumont British and the "Sunday Referee" behind the government'.⁶³ The Conservative Party's publicity officer, Clavering, a Jew, and a close friend of Isidore Ostrer, had struck a special arrangement with the company to act in support of the National Government. Although the former Labour leader Ramsay MacDonald (1866-1937) was Prime Minister at the time, the large Conservative presence in the government dominated policies and directed its course.

In the tradition of successful immigrant stock, the Ostrers became more British than many whose parents were native born. Through their arrangement with Clavering, the National Government received the support it desired in projecting its case on various issues, including the highly sensitive subject of rearmament. Moreover, as both Jews and supporters of the National Government, the Ostrers would not have wished their newsreel to draw attention to Nazi antisemitism in case of running the risk of increasing 'Jew consciousness' in Britain. To highlight the plight of the Jews would also have been seen as political propaganda and critical of a 'friendly power'. During the 1930s, as Tony Kushner points out, the film censor took this policy of not offending Germany to 'absurd levels'.⁶⁴ In the case of the proposed film, *The Exiles*, the BBFC rejected the script unless 'the producers carry out their intention of not making the country identifiable in any way'. The censor even suggested that 'the exiles themselves [were] not made to look unmistakable Jews'.⁶⁵ In 1938, the Board also banned the Soviet feature film *Professor Mamlock* (1937) for reasons of anti-German propaganda. What is more, a Ministry of Information Policy Meeting only considered reviving this first feature film on the subject of Nazi antisemitism in June 1940.⁶⁶

The Ostrer brothers were no different to the Jews in Hollywood who did not use the cinema to campaign on behalf of the Jews. The only film to come from the American studios, which raised the issue of persecution, was the popular box-office

⁶³ Hollins, 'The Conservative Party and Film Propaganda between the Wars', p. 364.

⁶⁴ Tony Kushner, *The Holocaust and the Liberal Imagination: A Social and Cultural History* (Oxford: Blackwell Publishers, 1994), p. 48.

⁶⁵ Jeffrey Richards, 'The British Board of Film Censors and Content Control in the 1930s: Images of Britain', *Historical Journal of Film, Radio and Television*, Vol. 1, No. 2, 1981, pp. 40-42, in *Ibid.*, p. 48.

⁶⁶ BBC WAC, R34/473/2, Policy MOI Policy Committee, File 1b, June-July 1940.

success *The House of Rothschild* (1934). However, it was not any of the prominent Jewish moguls, who made this feature film but Hollywood's only major non-Jewish producer, Darryl Zanuck of Twentieth Century Pictures (soon to be merged with Fox).⁶⁷ Business came first and producers, whether those involved in feature film or newsreels, did not want to alienate audiences that might be antisemitic. In Britain, Gaumont-British released the feature film, *Jew Suss* (1934) but it took the form of a costume drama, which proved acceptable with the censor and popular with the audiences.⁶⁸ As for its newsreel, *Gaumont-British*, producers would present images of 'good' Jews rather than draw attention to Nazi persecution of the Jews, which some in 1930s Britain thought partly the Jews' own fault.

Pathé Gazette (1910-1970)

Those involved in the production of the *Pathé* newsreels had no such obvious political connections. The newsreel's French founder, Charles Pathé, could take credit for establishing a regular weekly newsreel in Britain together with a medium, which for the first time in the history of communication, delivered news coverage to a distribution network worldwide. Pathé had rapidly expanded his business before the First World War. He established branches all over the world, dealing with the production, selling and renting of films as well as the manufacture and marketing of equipment (cameras, printers, projectors and raw stock).⁶⁹ Material from foreign 'stringers' and its own cameramen supplied a vast circuit of cinemas and very soon the *Pathé* cockerel was a familiar sight to audiences across the globe.⁷⁰ Despite changes in ownership, the *Pathé* name went on to enjoy a long career in Britain, outlasting its *Gaumont* counterpart by 11 years.⁷¹

Different generations of both silent and sound newsreels emerged under Pathé's long-serving production manager, Fred Watts (1918-1945). By 1918, *Pathé Animated Gazette* had gained the new title *Pathé Gazette*. In 1926, a longer version

⁶⁷ Susan Tegel, 'The Politics of Censorship: Britain's *Jew Süss* (1934) in London, New York and Vienna', *Historical Journal of Film, Radio and Television*, Vol. 15, No. 2, 1995, pp. 225-226.

⁶⁸ *Ibid.*, pp. 219-244.

⁶⁹ Harry Wynder, 'Film Librarian: EMI-Pathé Film Library', in Frances Thorpe, ed., *A Directory of British Film and Television Directories* (London: 1975).

⁷⁰ Pronay, 'The Newsreels: the Illusion of Actuality', in Smith, ed., p. 102.

⁷¹ Hiley, 'Newsfilm Audience', in Mercer, Jeavons, and Kirchner, eds., pp. 59-71.

called *Pathé Super Gazette* appeared to supplement the reel, and the two ran in tandem until a sound version began production in June 1930. Until the transfer to sound was complete, the new *Pathé Super Sound Gazette* ran simultaneously with the other two silent reels.⁷² Renamed as *Pathé Gazette* on 6 June 1938, the single sound version ran until December 1945 when the company formed a new collaboration with *Pathé News* in New York and *Pathé Journal* in Paris. To mark the development, the company announced it was 'modernising our title and simplifying our name' and a new *Pathé News* held the title until its closure in 1970.⁷³ The company had also been producing a range of weekly cinemagazines since 1918, which were *Pathé Pictorial* (1918-1969), *Eve's Film Review* (1921-1933) and the international *Pathétone Weekly* (1930-1941). *Pathé* also used its large film collection to produce its own documentary films. Its series *Time to Remember* covered the years 1896 to 1945, *The Peaceful Years* dealt with the inter-war period, 1919-1939, and its *Scrapbook Series* covered prominent news events of the 1920s and 1930s.⁷⁴

At the start of the First World War, its founder sold most of his international branches, including *Pathé Frères Ltd.* in Wardour Street, which then came under British ownership.⁷⁵ Later in 1927, its production company gained an American interest in the form of First National Pictures Inc. In the company's subsequent merger with Warner Brothers in 1932-1933, the newsreel amalgamated with British International Pictures (BIP) and took the new name *Pathé Pictures Ltd.*⁷⁶ By then, it was part of the other large combine ABPC, of which the American Warner Brothers controlled with thirty-seven per cent of its shares. In October 1936, the Ostrer brothers became the largest individual shareholders of ABPC. This was when they obtained 300,000 ordinary shares from Chairman and Managing Director John Maxwell in exchange for their non-voting Gaumont-British shares.⁷⁷ ABPC

⁷² <http://www.bufovc.ac.uk/databases/newsreels/history/index.html>.

⁷³ <http://www.bufovc.ac.uk/databases/newsreels/history/newsreels>; *Pathé Gazette*, Issue 45/105, 31 December 1945, 'Special Announcement', 1/2, 572ft.

⁷⁴ <http://www.bufovc.ac.uk/databases/newsreels/history/cine.html>.

⁷⁵ Rachael Low, *The History of British Film, 1918-1929*, (London: Allen & Unwin, 1971).

⁷⁶ Harry Wynder, 'Film Librarian', in Thorpe, ed., *A Directory of British Film and Television Directories*.

⁷⁷ Klingender and Legg, *Money Behind the Screens*, p. 31; Aldgate, *Cinema and History*, p. 30.

Cinemas exhibited *Pathé's* products, some of which the company also distributed to the many independent, non-affiliated theatres. The newsreel made up for its fourth place ranking at home with a significant export business to countries of the Empire and elsewhere. As with *Gaumont-British*, it largely sourced its foreign coverage from American affiliations, and in *Pathé's* case, this came mostly from its own American offices.⁷⁸

Universal Talking News (1930-59)

On 14 July 1930, *Universal Talking News* emerged from its silent forebear, *Empire News Bulletin*, with the greeting: 'Hullo everybody! This is the Universal Talking News reporter screen casting the latest news'.⁷⁹ Like its American parent company, it was a low-budget operation, which lacked the sound equipment and international resources its competitors enjoyed. Instead, it relied upon whatever mute footage it could obtain with sound effects, music and commentary added in the studio.⁸⁰ Its prescient use of commentary was economically wise and it was not long before the other newsreels were following its example. The rising costs of live sound production and the waning interest in its novelty kept on-the-spot recording to a minimum, producing a gradual move towards the studio soundtrack and the addition of the commentary. By the mid-1930s, the commentator had become a familiar component in every newsreel presentation with their voices equally synonymous with the newsreels they had represented. These included the commentaries from R.E. Jeffrey, who was the familiar 'voice' of *Universal Talking News*.

Its other staff included Clifford Jeapes, the son of the founder of *Empire News Bulletin* and producer of the reel, and Cecil Snape, its editor. When Snape left in 1937, Jeapes began jointly editing the newsreel with Brian Saveall. In 1936, its joint owners were the British combine, ABPC and the Universal Picture Corporation of America. The American side of the partnership also had British interests, which formed when Universal transferred out of the hands of its founder, Carl Laemmle, in 1936. These were L. W. Farrow and the rising British producer, distributor, and

⁷⁸ Pronay, 'The Newsreels: the Illusion of Actuality', in Smith, ed., p. 113.

⁷⁹ *Universal Talking News*, Issue 1, 14 July 1930, 'Putting the Crystal into Palace', 1/9, 115ft.

⁸⁰ Gomery, *The Hollywood Studio System*, p. 100.

exhibitor, J. Arthur Rank. Both men were also members of the holding company controlling General Film Distributors (GFD).⁸¹ Rank eventually bought Odeon Cinemas, which distributed the *Universal* reels. The company's low-budget operation accounted for the newsreel's style and content, which invariably found a softer angle to serious stories of the day. Writing in *Sight & Sound* in 1933, the film critic Donald Fraser attacked newsreel journalism in general but denigrated *Universal Talking News* more so than its rivals, maintaining the reel '... inclines more and more to the funny page of the Chorlton-cum-Hardy Gazette'.⁸²

5. Cinemas and their Audiences

Britain's newsreels reached cinema outlets through any distribution and exhibition affiliates the five companies may have had, through small independent chains and the many independent cinemas throughout Britain. A boom in construction had produced 4,305 cinemas by the end of 1934,⁸³ which by 1939 had increased to 4,814 cinemas. Of these, independently owned cinemas accounted for 64%, and smaller chains, which had ten or more cinemas, represented 15% of British cinemas. Three large chains - ABPC, GBPC, and Odeon Cinemas - made up the remaining 21%, as illustrated in the chart below:⁸⁴

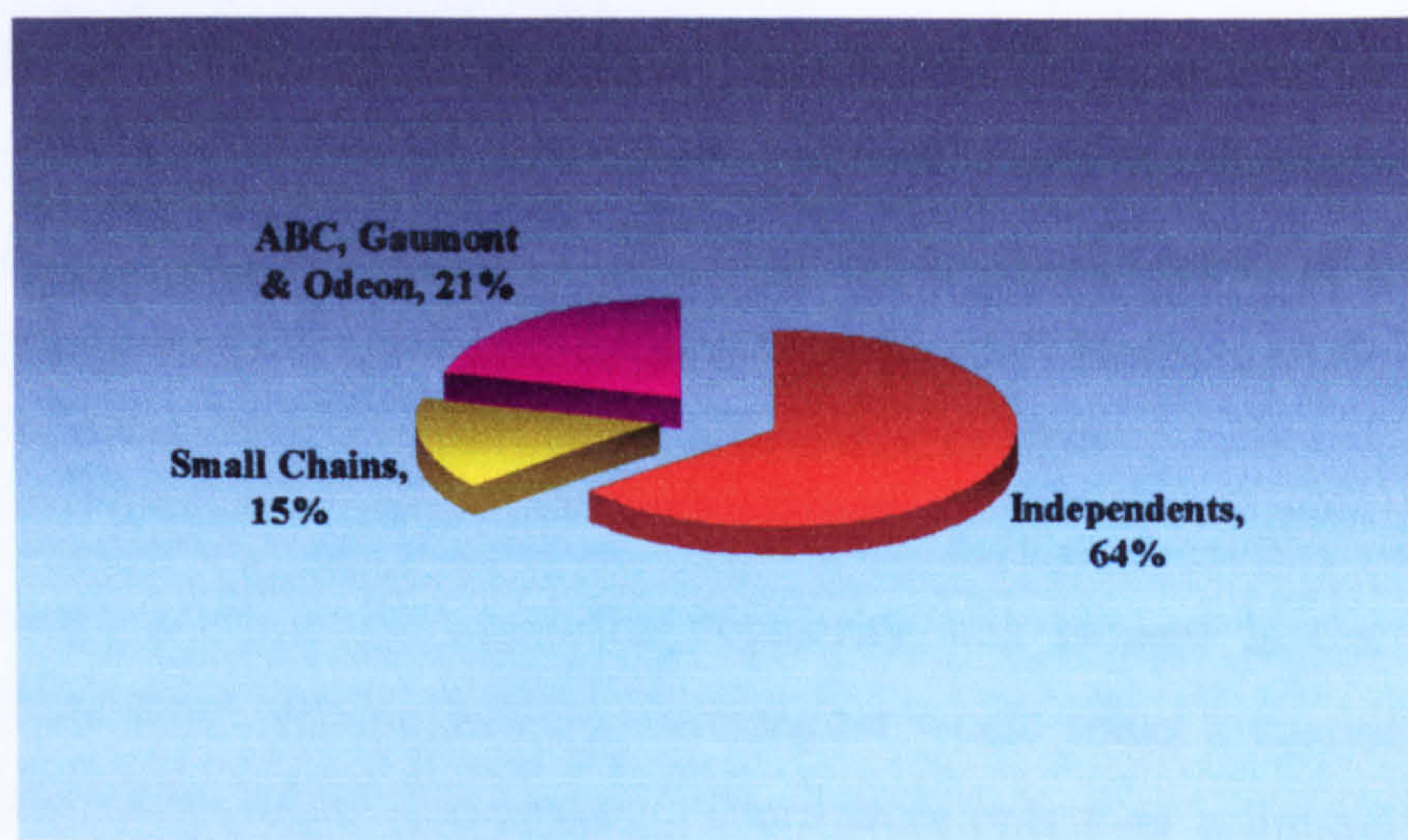


Figure 3. Cinema Exhibitors in 1939

⁸¹ Klingender and Legg, *Money Behind the Screens*, p. 16.

⁸² Donald Fraser, 'Newsreel: Reality of Entertainment?', *Sight & Sound*, No. 7, Autumn 1933, p. 90.

⁸³ S. Rowson, 'A Statistical Survey of the Cinema Industry in Great Britain in 1934', *Journal of the Royal Statistical Society*, Vol. 99, 1936, p. 115.

⁸⁴ Jeffrey Richards, *The Age of the Dream Palace: Cinema and Society in Britain 1930-1939*, 1989 ed. (London and New York: Routledge, 1984), p. 36.

The pattern of the industry had begun to change in the late 1920s with the foundation of the first of the large cinema circuits, GBPC. Under the Ostrer Brothers, the circuit would expand to 187 cinemas by joining forces with Provincial Cinematograph Theatres in 1929.⁸⁵ ABPC became its major rival when Chairman John Maxwell began building his cinema-owning interests around the same time as the Ostrers. Following a merger with British International Pictures (BIP) in 1933, the combine had grown to 147 cinemas.⁸⁶ That same year, Oscar Deutsch (1893-1941) entered the field when he launched the Odeon cinema circuit.⁸⁷ In only four years, this son of Jewish immigrants from Hungary and Poland had become a prominent exhibitor with 250 cinemas.⁸⁸ However, unlike the two other major circuits he had no affiliations with production.⁸⁹ Maxwell and Deutsch were not content with their already powerful position within the industry and during the mid-1930s they made separate attempts to take over GBPC. Although their efforts failed, both companies were undeterred and continued to expand. By 1937, ABPC had overtaken its major rival with its acquisition of the ailing Union circuit, which gave the combine 431 cinemas against GBPC's 345.⁹⁰ Deutsch also bought the small but important Paramount circuit.⁹¹ After his death in 1941, Oscar's wife sold the Deutsch circuit with its many sumptuous picture palaces and distinctive art deco style to Rank. In little under a decade, this millionaire flour producer and Methodist Sunday School teacher had risen to become the most important figure in the British film industry. Rank had brought together the distribution interests of C.M. Woolf, the Odeon circuit, GBPC interests and Alexander Korda's Denham studio, as well as his own Pinewood studios, which he had established in 1935.

Though proof of the cinema's popularity was evident in the box office returns, it is unlikely that the average cinemagoer would select a cinema because it showed a particular brand of newsreel. There were only ever a limited number of

⁸⁵ Ibid., p. 35.

⁸⁶ Ernest Betts, *The Film Business: A History of British Cinema 1896-1972* (New York: Pitman Publishing Corporation, 1973), p. 88.

⁸⁷ Richards, *The Age of the Dream Palace*, p. 37.

⁸⁸ *The Guardian*, 18 May 2002.

⁸⁹ Betts, *The Film Business*, p. 89.

⁹⁰ Richards, *The Age of the Dream Palace*, p. 38.

⁹¹ Ibid., p. 39.

purpose-built newsreel cinemas and it was mainstream cinema, which companies relied upon for their popularity. The main attraction of the double-length feature film of over three hours long drew in audiences and the newsreel's popularity rested on keeping them short and positioning them at either end of that programme.⁹² The high reception level this gave to the small band of producers placed the newsreels in a different position to the British press. Its numerous and disparate national and regional newspapers could not compare with only five newsreels, run by small group of people who decided what almost half the country could see and hear. Newsreel ownership had given the Harmsworth group significantly greater potential to reach much larger audiences than its leading newspaper, the *Daily Mail*, which in the 1930s was among the highest selling national dailies. Considering their audience demographic, which was largely working-class, it is also significant that the men who produced the newsreels were without exception middle class. Moreover, those running the reels with largest distribution, *British Movietone News* and *Gaumont-British News*, had a high degree of loyalty to the Conservative party, both policies and its leadership.

6. Production

Each of the five companies produced a single reel twice weekly with small staffs working at speed to meet the regular deadlines on Mondays and Thursdays. Every edition followed the same standardised format and then rushed out to the prearranged circuit where issues could run for a number of weeks as they passed down the cinema chain on sliding rental scale.⁹³ When the 800 feet sound newsreels superseded the shorter silent newsreels of approximately 300 feet, output increased. Likewise, as the number of cinemas increased, studios released more copies to cater for the growing demand.

The process began with the general manager or editor assigning the cameramen to cover a story. 'Foresight', according to Cummins, was 'one of the principal factors in newsreel organizations, and today more than ever the newsreel

⁹² Hiley, 'Newsfilm Audience', in Mercer, Jeavons, and Kirchner, eds., pp. 59-62.

⁹³ Nicholas Hiley and Luke McKernan, 'Reconstructing the News: British Newsreel Documentation and the British Universities Newsreel Project', *Film History* 13 (2001), p. 186.

editor had to work ahead – sometimes many months ahead – in order that his men are on the spot when the story breaks'.⁹⁴ The editor, in particular, had a key role – not only in deciding which story to cover but also in determining how much of that film should go into the final selection. After selection, editing and cutting, he produced a black-and-white negative. The editor then added to any 'natural' sound recorded in the field, a matching soundtrack comprising a distinctive signature tune and emblem, background music, library sound and sound effects. British and American newsreels were characterised by the persistent voice of a male commentator. Principally male, his loud, rapid tones could be heard throughout the soundtrack telling audiences the story of the pictures being shown, submerging the all-important visual element of the silent newsreels. The feature of an omniscient narrator went on to become a dominant aspect of documentaries such as in the American productions 'The Plow that Broke the Plains' (1936) and 'The River' (1937), and in the monthly *March of Time (MOT)* series, where its booming voice proclaimed 'Time Marches On'. Finally, there was the business of deciding appropriate titles pages for superimposing on the film master, before producers made the final print to a fixed length, in order to fit in with the rest of the cinema's entertainment programme.

The combination of sound and image gave editors additional powers to distort original film material. Using library sound track and music for added drama, they were able present their own slant on the footage. Focus shifted from continuity of filmed images to the commentary, whose script could have been written by the editor before cameramen took any shots in the field.⁹⁵ The growth of film archives also enabled the editor to illustrate the narrative 'with a range of visually-appropriate images, whether or not they came from the actual story being reported'. Editorial staff could therefore accept a whole range of manipulations in the making of a commercial newsreel, which did not come under their definition of 'faking'. Sanger, editor, and later producer of *British Movietone News*, denied suggestions that 'faking' was ever part of newsreel production. While he maintained faking was an

⁹⁴ G. Thomas Cummins, 'Filming the African War: British Paramount organizes for all eventualities', *Kinematograph Weekly* (14 November 1935), News Reel and Shorts Supplement, p. 16.

⁹⁵ McKernan, 'Reconstructing the News: British Newsreel Documentation and the British Universities Newsreel Project', p. 192.

‘immoral practice, it is misrepresentation, and an effort to deceive the public’, he nonetheless felt accepted ‘reconstruction’ was admissible where no authentic pictures existed.⁹⁶

7. Style and Content

Compared with the average newspaper, newsreel reportage was limited to the number and depth of stories it could cover by reel length. Their scope was not unlike that of radio news broadcasts, which were brief and barely offered any opinion in their reports. According to Lisa Pontecorvo, producers chose the average newsreel release from between sixty to ninety stories. These were sent in to London production offices along with background ‘dope sheets’ from London and locally based cameramen,⁹⁷ with about one-third received from foreign sources.⁹⁸ The enormous resources of Movietone in America, which had the financial backing of Twentieth Century Fox, accounts for the proportionally greater level of foreign coverage on *British Movietone News* and *Gaumont-British News* compared with the other newsreels.⁹⁹ The biggest factor in the newsreel operation was speed and *British Paramount News* could not only boast of good planning and shooting but fast delivery of its reels. The company, for example, used seaplanes to transport films to and from trans-Atlantic liners.¹⁰⁰ Though the longer length sound newsreels averaged 9.9 items, individual companies varied in the number of stories issued per average reel.¹⁰¹ *British Paramount News*, for example, preferred allocating more time to fewer stories, with 6.3 items per average issue during 1933-1939. In contrast, *Gaumont-British News* offered more than double that amount in an average reel. The

⁹⁶ Gerald Sanger, *Sight & Sound*, Summer 1941, Vol. 10, No. 38, p. 22.

⁹⁷ Pontecorvo, ‘What is Newsreel?’, in Ballantyne, ed., p. 7.

⁹⁸ H.W. Bishop, cameraman and later Production Manager of *Gaumont-British News*, confirmed this in an interview with Pontecorvo in 1977. ‘About 20-30 stories were sent in by locally-based Gaumont cameraman and a similar number were filmed by 6 London based cameramen. A further 20-30 stories were received from foreign agencies’.

⁹⁹ Anon. ‘Newsreels Analysis – July’, *World Film News*, vol. 1, no. 6 (September, 1936), p. 31.

¹⁰⁰ G.T. Cummins, ‘How they Make Your Newsreel...’, *The Cinema*, (7 October 1936), p. xi, (Supplement).

¹⁰¹ <http://www.bufovc.ac.uk/databases/newsreels/index.html> This average was calculated from data on the aforementioned website by totalling the average for each of the companies and dividing by five to establish a more accurate overall average.

chart below illustrates the variation in output between the different companies compared with the overall average:¹⁰²

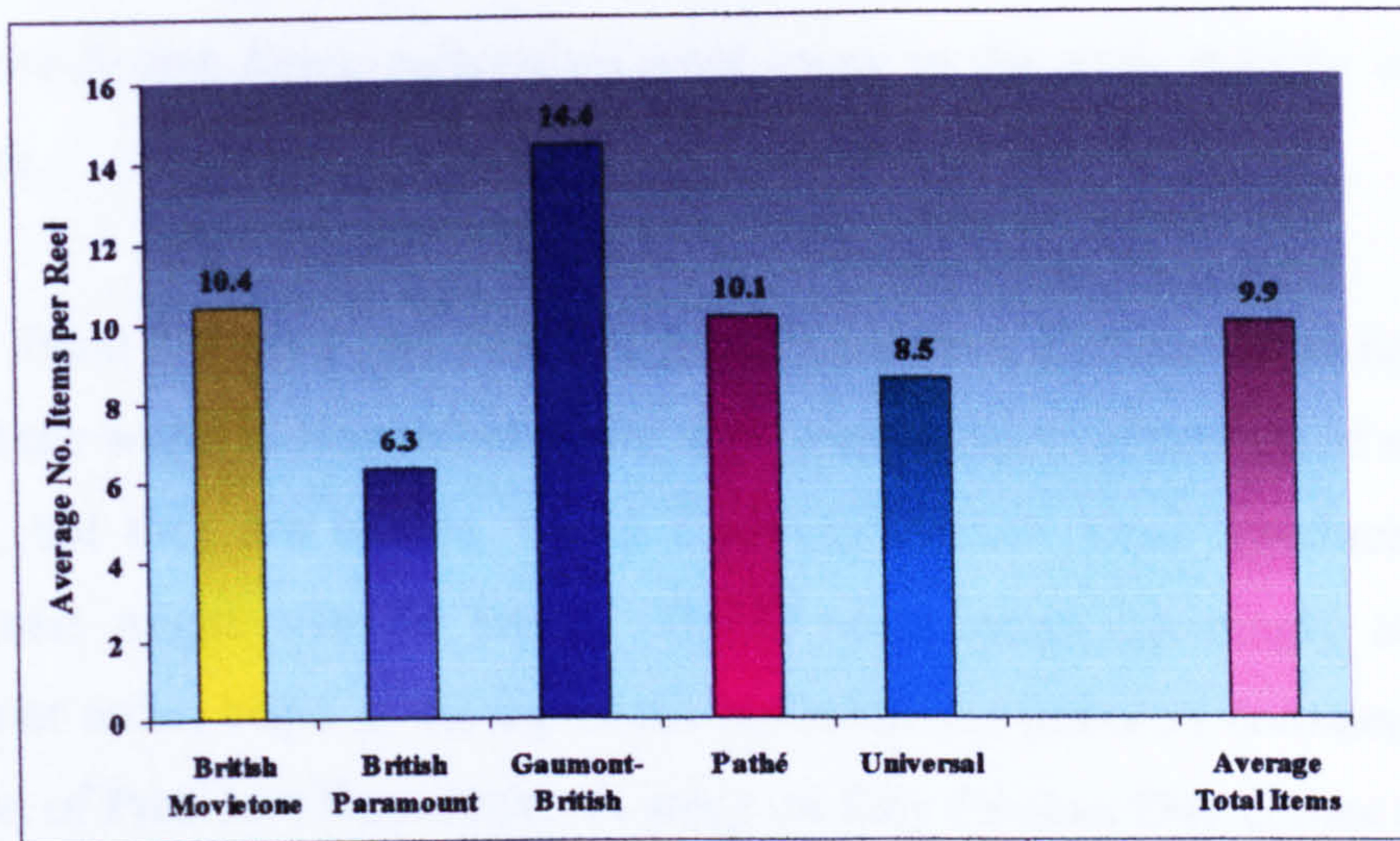


Figure 4. Average Items per Reel, Jan 1933-Dec 1939

To suit its large working-class audiences and the need to be entertaining, the newsreel followed the style of the tabloid press more than the broadsheets. Newsreels therefore inclined towards lighter material, whether it was sport, a literary luncheon held in honour of H.G. Wells,¹⁰³ or shots of Westchester, New York where cameras has filmed debutantes competing for a prize.¹⁰⁴ This form and structure found criticism from some contemporary observers who thought the newsreel failed to present a thorough delivery of current events. They blamed ‘trivial’ items of diverting attention away from the meaning of items of hard news. One of the medium’s regular critics was Andrew Buchanan, the editor of *Ideal Sound Cinemagazine*, which in 1935 became *Gaumont-British Magazine*. In *Film Art* that year, he argued that the commercial newsreel was no more than a brief ‘hodgepodge’ of subjects, which failed to present a thorough treatment of current news issues.¹⁰⁵ Instead of tackling controversial subjects, there was too much padding with non-

¹⁰² <http://www.bufvc.ac.uk/databases/newsreels/index.html> The chart was compiled from information taken from the BUFVC database followed by an analysis of the results. To reach the average issue figure, I divided the total number of items by 7 for each company for 1933 to 1939 inclusive (6 in the case of *Gaumont-British News* which has no records on the BUFVC database for 1933) to obtain individual annual figures, and then by 104 (the regular number of releases for each year).

¹⁰³ *British Paramount News*, Issue 274, 12 October 1933, ‘Scribes Honour H.G. Wells’, 6/6.

¹⁰⁴ *British Movietone News*, Issue 269, 30 July 1934. ‘Westchester, New York - Debs compete for prize’, 2/5, 56ft.

¹⁰⁵ Andrew Buchanan, ‘Toward the newsreel of the future. 1: News reels or real news’, *Film Art*, vol. 3, no. 7 (1935), pp.22-24.

topical material, and sketchy and inadequate handling of any one event failed to present a thorough treatment of a news item. The example below, issued by *Gaumont-British News*, epitomizes what many in the trade thought wrong with the medium.

Issue 298 on a reel 762 feet long, provides a glimpse of some of the events around the world in November 1936. Some are serious, others are of a less profound nature, but they are stories, which *Gaumont-British News*' producers thought its consumers might want to know. Its 13 short items, seemingly arranged in no particular order, begin at the top of the reel with one minute's commentary of the re-election of President Roosevelt. A story on Guy Fawkes Day comes next, followed by a mixture of non-related items, before the reel ends with a piece of trivia, entitled 'Christmas Pie':

Title	Keyword/Description
1. Franklin D Roosevelt Wins US Presidential Election	Library scenes
2. Guy Fawkes Day	Fireworks from library
3. Mussolini as a Bricklayer	Including 14th anniversary of the Fascist march on Rome
4. Futurity Stakes in New England Won by "Reaping Reward"	No Text
5. Jarrow Marchers Arrive at the House of Commons Roving Camera Reports	No Text
6. 24th Anniversary of Greek Rule in Salonika Roving Camera Reports	No Text
7. Paris Shoe Fashions Roving Camera Reports	No Text
8. King Carol Of Rumania with Son shooting Near Prague	No Text
9. Madrid Entrenched Awaits Attack of the Insurgents Roving Camera Reports	No Text
10. Murray River in Flood in Victoria, Australia	No Text
11. Bessemer City Broken in Two off Pen Enys, St Ives	No Text
12. King Edward Opens Parliament	Library scenes of trouble abroad. British trade and rearmament
13. Christmas Pie	Trailer after end title

Figure 5. *Gaumont-British News*, Issue 298, 5 November 1936

For companies other than *Paramount*, it was characteristic of the consensual nature of newsreel production to avoid subjects of a highly sensitive nature. Until 1936, the issue of 'unemployment' was a topic most newsreel producers would wish to avoid. In his presentation of the story 'Jarrow Marchers Arrive at the House of Commons', Emmett succeeded in diverting attention away from this crucial issue which was still concerning the nation. He used a number of techniques to ensure unemployment did not weigh heavily on the mood of the reel. In placing it fifth, in

between two items of foreign news, he reduced its impact with news from America of the horse 'Reaping Reward', which won the Futurity Stakes in New England and the story of the 25th anniversary of Greek rule in Salonika. In this way, Emmett constructed the illusion that the protest march to London was less serious than it actually was. Taking into account that this was the first time this newsreel had given coverage to any of the labour protests during the Depression, Emmett offered no explanation as to the economic and social problems behind the march. Instead, in a brief 39-word commentary, he concentrated more on the red hair of the 'indefatigable Miss Ellen Wilkinson, M.P'. Then, determined to end on a positive note, he gave the assurance that the marchers 'had already secured some assistance for their especially distressed area' and concluded with the customary trite remark: 'We rejoice with them and hope their prosperity may be on the way'.¹⁰⁶

In spite of the above example, one cannot wholly agree with criticisms from Buchanan and others who included the founder of the documentary movement John Grierson (1898-1972). For their accusations of triviality can be set against evidence of the various attempts to control newsreel output during the 1930s. Moreover, what is crucial here is that governments and those in charge of the newsreels did not perceive the medium as 'lightweight'. As discussed, it was to the newsreel which was the government gave the role of advancing the cause of rearmament. Likewise, during the Spanish Civil War, the newsreels backed the government's position on Spain. In a crucial period, when governments had to face up to massive domestic and foreign issues, such as large-scale unemployment and the threat of another war, the government could rely on the newsreels. For the most part, companies supported the government line in what amounts to sizeable coverage of political events. Admittedly, items were generally limited to brief snapshots of news stories, which was in the nature of newsreels. Yet, for a medium that was part of the entertainment business, the newsreels compare favourably on serious issues with the amount of column space given by the 'popular' press. Growing tensions during the 1930s provided images of military aggression with coverage of Chiang Kai-Shek waging war on bandits in China (1933), Benito Mussolini's invasion of Abyssinia (1935-

¹⁰⁶ *Gaumont-British News*, Issue 298, 5 November 1936, 5/13, 762ft.

1936), the Spanish Civil War (1936-1939), and throughout the 1930s and into the 1940s coverage of the Sino-Japanese war. As already highlighted, links to American companies, whose newsreel interests were worldwide, and the use of freelance stringers offered a regular supply of foreign coverage. These included wide-ranging issues from Roosevelt narrowly escaping an assassin's bullet (1933), Japan's withdrawal from the Disarmament Conference in Geneva (1933), the Paris riots (1934), Fascist aggression in Europe and increasing German rearmament.

Many aspects of these wars and military parades, as with the spectacle of sport and pageantry, were ideally suited to cinematographic representation on the screen. Indeed, 'Trooping the Colour' was the very first item to be released on Britain's first sound newsreel in June 1929.¹⁰⁷ Other national news covered by the newsreels included items as George Lansbury's address to an unemployment demonstration in Hyde Park (1933) and his world tour in search for peace (1937), Mosley's attempts to take Britain down the fascist route of the dictators (1933-1937) and the arrival in Britain of 4,000 Basque children from war-torn Spain (1937). The chart below shows that though 'sport' far outstrips the other five categories listed, 'politics' as a topic compares favourably with other high-output items such as 'royalty' and stories from 'America'. 'Politics' represented 34% of the coverage on 'sport', with items on 'Germany' accounting for 16%:¹⁰⁸

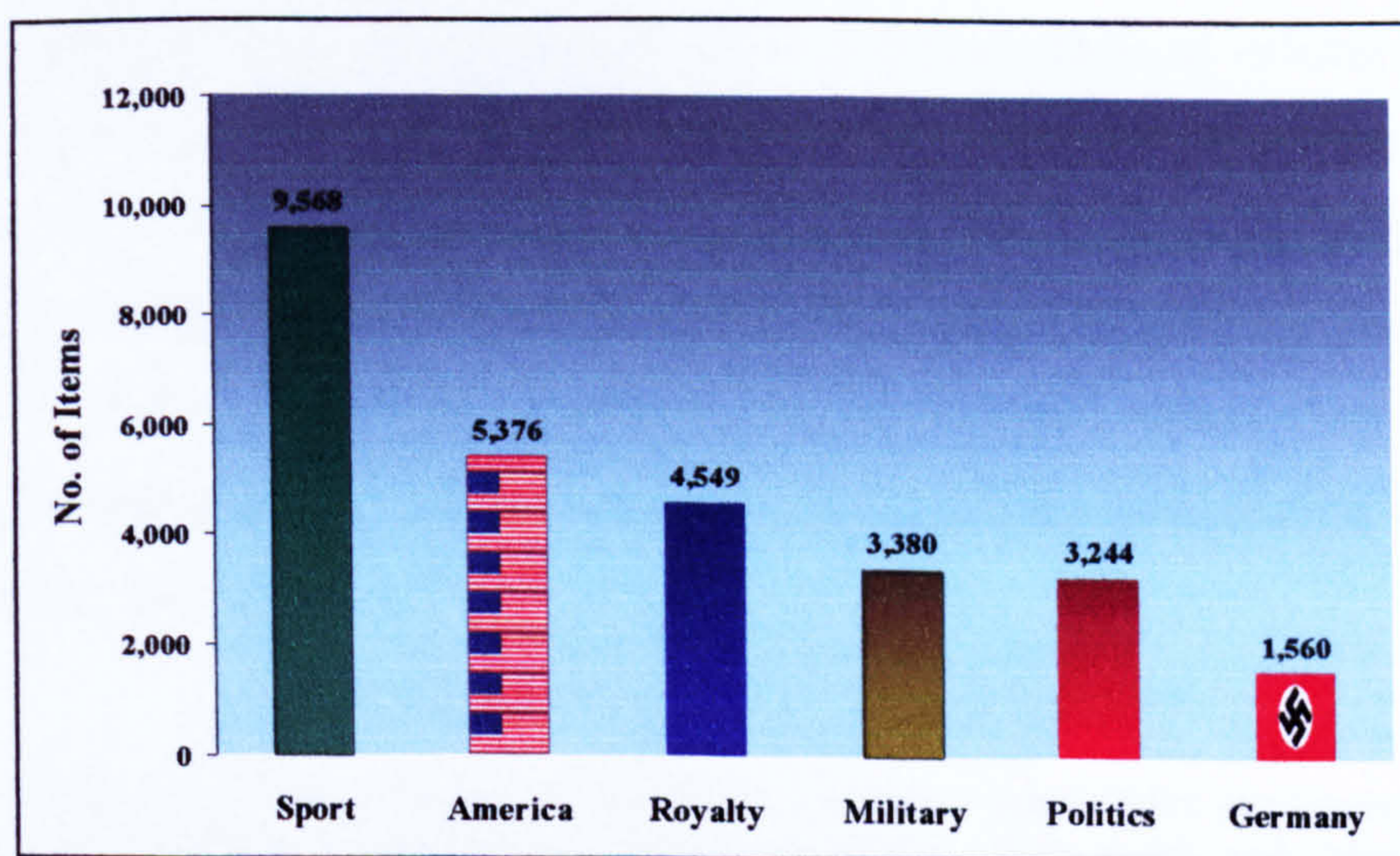


Figure 6. Most Popular Newsreel Items, Jan 1933–Aug 1939

¹⁰⁷ *British Movietone News*, Issue 1, 9 June 1929, 'Trooping the Colour', 1/2, 242ft.

¹⁰⁸ Graph compiled from data collected on the BUFVC website – <http://bufvc.ac.uk/newsreels> – using search mechanism with keywords 'sport', 'politics', 'royalty', and 'America' in the range 1933-Aug 1939.

As the decade faltered from one crisis to another, the world's leading political figures began to appear with increasing regularity. The following graph reflects the high profile of Europe's two prominent fascist dictators, Mussolini (1883-1945) and Hitler (1889-1945). Once again, the influence of American-based multi-national corporations is evident in the frequency of the appearance of President Roosevelt (1882-1945) in contrast to either the French Prime Minister, Edouard Daladier (1882-1945) or the Russian dictator, Joseph Stalin (1879-1953).¹⁰⁹

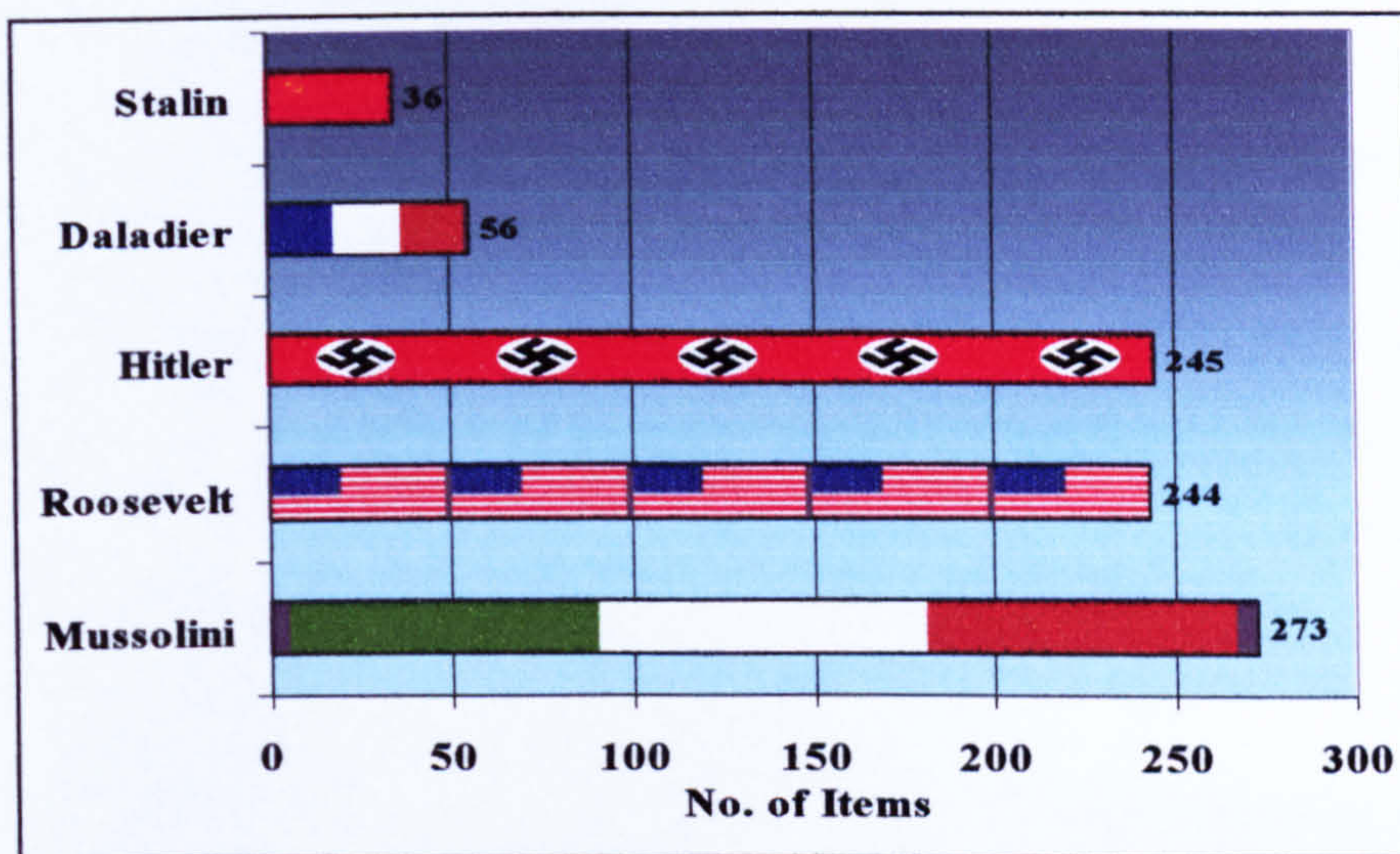


Figure 7. Items on International Leaders, Jan 1933-Aug 1939

While sport was clearly the most popular topic in the history of the newsreel, output varied from company to company, with some editors placing less emphasis on the topic than others did. Buchanan had accused the newsreels of lacking originality, 'both in the items they include and in their presentation'.¹¹⁰ However, as Glenn Norris was right to suggest in 1937, each newsreel had its own particular essence, characterised by the personality of its staff, including its commentator and above all, its editor.¹¹¹ This is illustrated in the following chart which shows clear differences between the companies in the quantity of output, and the presentation of two key topics, 'sport' and 'politics'.¹¹²

¹⁰⁹ Graph compiled from data collected on the BUFVC website – <http://bufvc.ac.uk/newsreels> – using search mechanism with keywords 'Stalin', 'Daladier', 'Hitler', 'Roosevelt', and 'Mussolini' in the range 1933-Aug 1939.

¹¹⁰ Andrew Buchanan, *The Art of Film Production* (London: Pitman, 1936), xii.

¹¹¹ Glen Norris, 'A Wide Open Letter to Mr. G.T. Cummins ... Editor of *British Paramount News*', *Today's Cinema*, (6 July, 1937), p.1.

¹¹² <http://www.bufvc.ac.uk/databases/newsreels/index.html> - the chart was compiled from information taken from the BUFVC database by using the search mechanism to establish total number of items,

Two companies in particular show a stronger interest in 'politics'. *British Movietone News* released the most sport items during the period – 2,982 (41% of its overall output) - but it also gave the most coverage to political items, 1,345 (18.5%). In its fewer stories per reel, *British Paramount News* issued by far the least items on sport - 771 (17.4%) - with political coverage of 602 items (13.6%). Even when considering its lack of output in 1933, it is also interesting to note the wide discrepancy between the same two topics in the *Gaumont-British News*, where 'sport' accounted for 2,440 items (28.7%) and political items only 514 (6.0%). Surprisingly, considering the company's 'special arrangement' with the government, its coverage of political items represents the lowest proportion given to the topic by all five reels. Still, it is difficult to know whether this was a case of business coming first by keeping its largely working-class patrons happy or whether the company was supporting the government by keeping political coverage to a minimum, and only presenting issues as and when required:

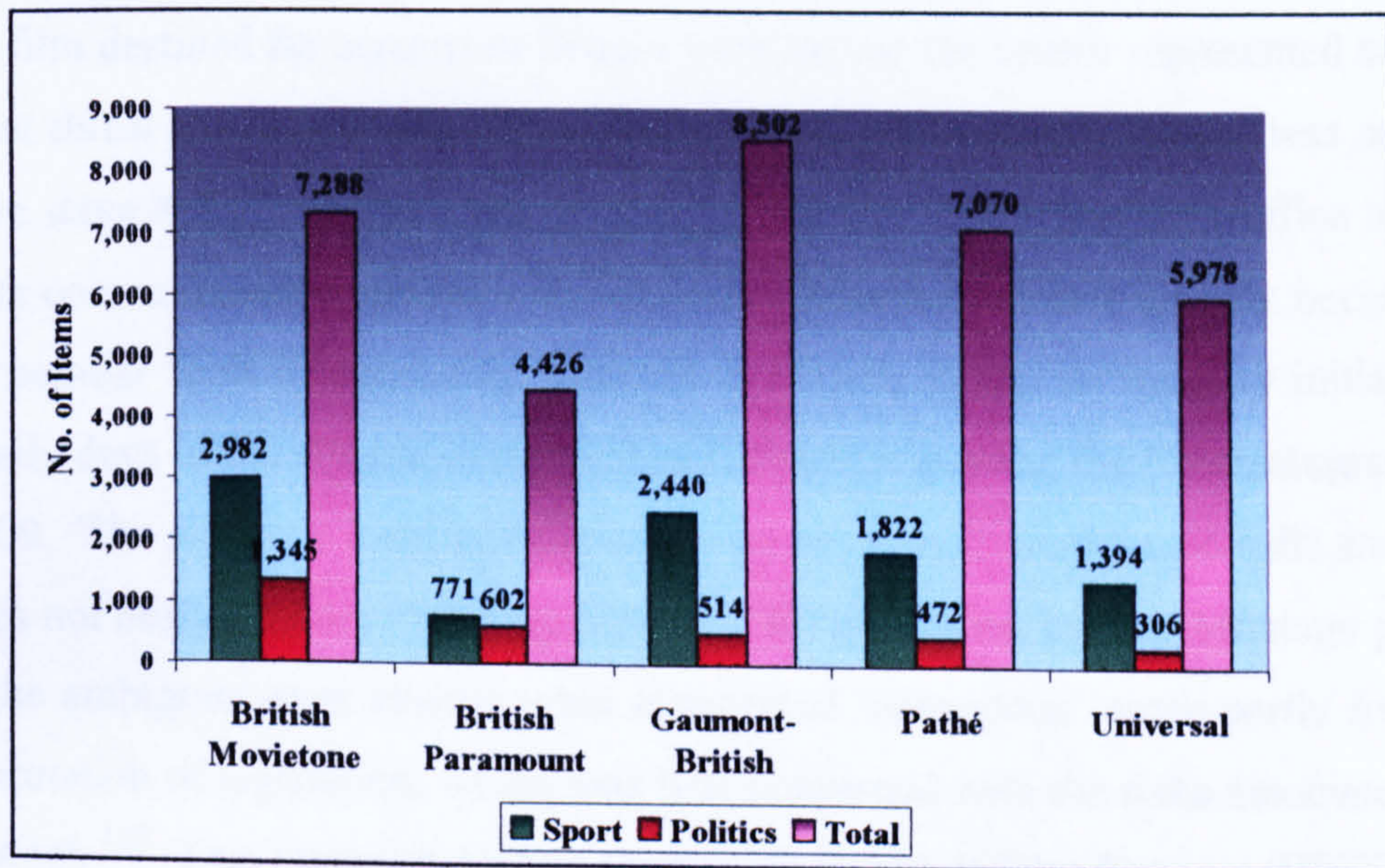


Figure 8. Total Newsreel Items, Jan 1933-Aug 1939

Critics such as Buchanan and Grierson gave little credit to variations across the different companies. Instead, they called for a more interpretative form of film journalism such as that expressed in the American Cinemagazine series, *March of*

total sport items, and total items on politics for each company between 1933-Aug 1939, and then working out the percentages.

Time (MOT).¹¹³ The American production certainly took a stronger line on Nazi Germany, but it was not widely distributed. Moreover, its creative treatment of reality and open reconstruction of news events, performed either by those involved or by actors employed to recreate particular scenes, was greatly removed from the world of journalism. *MOT*'s methods prompted the historian George Dangerfield, to write to Grierson's *World Film News* accusing it of 'selling history at a profit', which he claimed could not be done 'without a trick or two'.¹¹⁴ In any case, *British Paramount News* had already demonstrated the ability to be a serious purveyor of news. In 1935, one of the trade papers praised the newsreel for having 'intensified its policy of covering the maximum number of major news stories and excluding from the reel everything purely decorative in effect or of a fill-up character'.¹¹⁵

8. Censorship and Controversy

Newsreels were not subject to direct censorship. However, the fact that all other film destined for screens in Britain went before the censor represented an ever-present threat to the medium. The censorship of public entertainment was not new for the stage had come under the scrutiny of the Lord Chamberlain's office in 1545 and its control became statutory in 1737.¹¹⁶ Though film very quickly became the most popular form of mass entertainment in Britain, it was an industry initiative in the early days of the cinema, which led to Parliament passing the Cinematograph Act in 1909. The Act gave local authorities the power to safeguard music halls and other venues not designed for exhibiting films.¹¹⁷ From then on, as Ivor Montagu pointed out, the ambiguity over exactly what constituted 'censorship' arose partly from the interpretation of legislation, which was first concerned with the risks associated with film stock.¹¹⁸ This meant that when the British Board of Film Censors (BBFC) gave a Certificate to a film, a local authority could still ban. Local authorities retained the

¹¹³ Andrew Buchanan, *Toward the Newsreel of the Future. 1. News Reels or Real News*, *Film Art*, vol. 3, no. 7 (1935), pp.22-24.

¹¹⁴ George Dangerfield, 'March of Time under the Scalpel. Is it Fascist?' in *World Film News*, October, 1936, pp.120-121.

¹¹⁵ Anon., 'Entertainment and Realism: Paramount's Progressive Newsreel Policy', *Kinematograph Weekly*, (28 March 1935), *Shorts & News Reel Supplement*, p. 27.

¹¹⁶ Nicholas J. Cull, David Culbert, and David Welch, eds., *Propaganda and Mass Persuasion : A Historical Encyclopedia, 1500 to the Present* (Santa Barbara, Calif.; Oxford: ABC-CLIO: 2003) p.50.

¹¹⁷ John Trevelyan, *What the Censor Saw* (London: Michael Joseph Ltd., 1973), p. 45.

¹¹⁸ Ivor Montagu, *The Political Censorship of Films*, (London: Victor Gollancz, 1929).

power to reverse or amend any decision made by the censor. As a result, if the BBFC banned a film, a local council could still legally show it on safety stock or to membership of a private club.¹¹⁹

The BBFC, appointed and financed by the trade, began the work of issuing Certificates in January 1913. Its statement of approval only featured at the front of those films, which it felt the public could see and later hear.¹²⁰ For reasons that were primarily commercial, the role of this self-governing body was to protect the industry from official censorship yet it was not completely without government influence. The Home Office approved presidents, who invariably had strong links to government.¹²¹ As Don Macpherson argues, the relationship between the three bodies - government, local authorities and the BBFC - made official state censorship unnecessary.¹²² The fact was that censorship already exercised considerable controls on public opinion, with a great many serious subjects not allowed to air at all. Foreign films coming before the censor in Britain, for example, which contained what the Board considered controversial material, were either kept off the screens or only allowed release after some watering down.¹²³ As we have seen, the political rule relating to 'themes likely to wound the just susceptibilities of Friendly Nations', kept feature film considered critical of Nazi Germany off British screens.¹²⁴

Despite Britain's cinema screens being amongst the most tightly controlled in Europe, newsreels were outside the Board's control.¹²⁵ The question of newsreel censorship only became an issue when companies stepped out of line by releasing items of either propaganda or controversy. It was generally the case for companies subsequently to remove offending items from the reels. Such instances include when the Labour MP, Herbert Morrison (1888-1965) objected to pro-Fascist material in newsreels in 1933, and when Ernest Bevin (1881-1951) opposed a speech given by

¹¹⁹ Don Macpherson, ed., *British Cinema Traditions of Independence* (London: BFI, 1980), pp.96-125.

¹²⁰ Trevelyan, *What the Censor Saw*, pp. 45-46.

¹²¹ Nicholas Pronay, 'The Political Censorship of Films in Britain between the Wars', in *Propaganda, Politics, and Film, 1918-45*, ed. Nicholas Pronay and D.W. Spring (London: 1982), pp. 98-125.

¹²² Macpherson, ed., *British Cinema Traditions of Independence*, pp.96-125.

¹²³ Pronay. 'The Political Censorship of Films in Britain between the Wars', pp. 106-108.

¹²⁴ *BBFC Annual Report*, 1928, p. 5 quoted in *Ibid.*, . p. 106.

¹²⁵ Pronay, in Nicholas J. Cull, Culbert, and Welch, eds., *Propaganda and Mass Persuasion*, p. 51.

Lloyd George accusing the Allies of bad faith towards Germany.¹²⁶ Nicholas Pronay and Jeremy Croft argue that once the newsreel became a verbal as well as visual medium, it soon became clear to producers that their newsreels were only free from formal censorship so long as they followed the requirements of the 'Home Office, the Foreign Office or even the Conservative Central Office (under the National Government)'. It was usually the Metropolitan Police Commissioner, whose responsibility it was for issuing the required permits for public exhibition of the newsreels, who passed their requirements on to them.¹²⁷ It is therefore very likely that newsreel producers would have taken heed of the following statement from by the BBFC President Lord Tyrell, who in 1935 drew attention to 'the creeping of politics into films' which from 'past experience' he considered 'dangerous':

Nothing would be more calculated to arouse the passions of the British public than the introduction, on the screen, of subjects either dealing with religious or political controversy. I believe you are all alive to this danger. You cannot lose sight of one of the first regulations in your licences, which states that no film must be exhibited which is likely to lead to disorder.¹²⁸

Cummins, an outspoken critic of any form of official censorship, regularly defended the medium's independence. In an article in *Kinematograph Weekly*, published in March 1934, Cummins argued that he could not see 'how any form of increased control could do otherwise than hopelessly slow down the publication of screen news'.¹²⁹ His fellow producers were not in disagreement but unlike Cummins, they were not prepared to jeopardise the industry's good relations with government and risk the imposition of state controls. Sanger believed newsreels 'should censor their own work by eliminating anything which in their opinion is not

¹²⁶ Neville March Hunnings, *Film Censors and the Law*, (London: George Allen & Unwin, 1967), p. 118.

¹²⁷ Nicholas Pronay and Jeremy Croft, 'British Film Censorship and Propaganda Policy during the Second World War', in James Curran and Vincent Porter, eds., *British Cinema History* (London: Weidenfeld and Nicolson, 1983), p. 147.

¹²⁸ Macpherson, ed., *British Cinema Traditions of Independence*, pp. 117-119.

¹²⁹ G.T. Cummins, 'Can Newsreels be Censored?', *Kinematograph Weekly*, (8 March 1934), p.4.

in the public interest', which of course meant sanitizing newsreel output.¹³⁰ Like Sanger, Cummins also felt he acted in the best interest of the public but in his view that did not necessarily mean seeing the 'public interest' through support for the policies of the government. Outside the newsreel business, some observers were clear which approach they preferred. Writing in *Film Weekly* in November 1932 the campaigner for 'better newsreels', John Gammie, praised the first of *Paramount's* stories on the hunger marches, entitled: 'Hunger Trek Ends'.¹³¹ In his view, this hard-hitting item was 'one of the best stories of the week in a climate of dull newsreels'.¹³² It had contained a commentary that 'was sensible and restrained, emphasising the coolness of the police in tackling the situation'. Sanger's response to *British Paramount News*, Issue 175, was to argue:

The exhibition of the pictures showing the clashes which took place in Hyde Park will undoubtedly exacerbate the situation, and it is for this reason that the editors of British Newsreels either forbore to cover the subject or to release such pictures as they obtained.¹³³

Sanger's attitude reflected that of the other four companies, which considered the hunger marches of the early 1930s too controversial a topic. It was only when the country's high unemployment rates began to fall and public opinion had shifted in favour of the protestors that more producers took an interest the story. *Gaumont-British News* carried the story of the Jarrow protest march to London, as did *British Movietone News*, together with *British Paramount News*.¹³⁴ *Paramount's* approach to news was not unlike that of Fleet Street, which generally based its reporting on

¹³⁰ G.F. Sanger quoted in John Gammie, 'Better Newsreels Campaign: Should Newsreels be Censored? A reply to the Editor of British Movietone News', *Film Weekly*, vol. 8, no. 213 (11 November, 1932), p. 11.

¹³¹ *British Paramount News*, Issue 175, 31 October 1932, 'Hunger Trek Ends', 4/5.

¹³² John Gammie, 'New ideas for the newsreels: "Film Weekly" readers join in our campaign', *Film Weekly*, vol. 8, no. 212 (4 November, 1932), p.11.

¹³³ G.F. Sanger quoted in John Gammie, 'Better Newsreels Campaign: Should Newsreels be Censored? A reply to the Editor of British Movietone News', *Film Weekly*, vol. 8, no. 213 (11 November, 1932), p. 11.

¹³⁴ *British Movietone News*, Issue 383A, 8 October 1936, 'Jarrow Unemployment March to London 4/11, 27ft; *British Paramount News*, Issue 593, 2 November 1936, 'Jarrow March Ends: Two Hundred Men Enter London', 9/10; ; *British Movietone News*, Issue 387, 2 November 1936, 'Jarrow Marchers reach London', 6/12, 20ft; ; *Gaumont-British News*, Issue 298, 5 November 1936, 'Jarrow Marchers Arrive at the House of Commons', 5/13, 32ft.

what the public should be told. Whereas, most producers based newsreel content on discerning what the 'average man' did not wish to, or should not, see or hear.

As part of a large industry, whose parent companies' main interest was to get their feature films onto the screen, the demands on producers to give their public and the exhibitors what they wanted represented more than the normal degree of commercial pressure.¹³⁵ In 1934, Cummins identified that the main criticism coming from the public was violence on the screens.¹³⁶ Yet, it would appear that giving the public what exhibitors thought it wanted had not influenced either *British Paramount News*¹³⁷ or *Universal News*,¹³⁸ when in 1937 they released the grim pictures of the Sino-Japanese war. While Grierson's *World Film News* was complimenting the newsreels for their 'uncensored pictures of the Shanghai bombing horror', their release caused outrage within the trade. Jeffrey Bernerd, Chief Executive of *Gaumont-British News*, took great exception to their exhibition, stating:

I disagree entirely with Mr. Cummins, editor of *Paramount News* ... The exhibitors of this country run their theatres with the idea of entertaining the public. To show the ghastly destruction of human beings in the most horrific form is, I contend, letting down the exhibitor.¹³⁹

Cummins was impervious to such criticism for he considered it the duty of the newsreel to make the public aware of the effects of the war through 'actual' pictures.¹⁴⁰ Three days later, his rebuttal appeared in the same magazine, stating that the newsreel 'deserved greater intelligence than as a medium for the presentation of

¹³⁵ Nicholas Pronay, 'British Newsreels in the 1930s. 1. Audience and Producers', *History* 56, no. 188 (1971), in Luke McKernan, ed., *Yesterday's News. The British Cinema Newsreel Reader* (London: British Universities Film & Video Council, 2002), p. 144.

¹³⁶ G.T. Cummins, 'Telling the world with pictures: views on the question of censorship and exclusive rights' in *Kinematograph Weekly*, 25 October, 1934, p. 8.

¹³⁷ 'The Commentator', *World Film News*, vol. 2, no. 8 November, 1932), p. 37.

¹³⁸ *British Paramount News*, Issue 683, 13 September 1937, 'Shanghai's War Filmed in All Its Horror', 5/5; *Universal Talking News*, Issue 749, 13 September 1937, 'The First Authentic Pictures of Shanghai Bombed', 7/7.

¹³⁹ *The Cinema*, 15 September 1937, p. 3.

¹⁴⁰ *To-day's Cinema*, 14 September 1937, p. 11.

mediocre pictures of laying foundation stones or seaside baby shows solely for the purpose of scoring with an effective wisecrack'.¹⁴¹

9. A Consensual Approach

Apart from *British Paramount News*, and the occasional lapse from *Universal Talking News*, the newsreels of the 1930s tended to play it safe by operating a more conservative approach to telling the news. The Abdication Crisis of Edward VIII in 1936 found *World Film News* accusing the newsreels of being 'fearful of the magic word authority'.¹⁴² Like the British press, they had chosen not to cover the story during the ten days of the crisis, but waited until the King had abdicated on 10 December 1936.¹⁴³ Stanley Baldwin had directed the collusion of key newspaper proprietors and editors, including Geoffrey Dawson of *The Times*. However, even supporters of the King - Rothermere and Beaverbrook - had held back from publishing the story in their papers. Cummins prepared a story to go out on 7 December 1936, entitled: "The King: Crisis". As Aldgate was to discover, however, the clip featuring Mrs. Simpson with a title describing her as 'the American society woman, whom it is rumoured the King intends to marry', was not released. Aldgate found no evidence in the files to ascertain why the company cut the item. He suggests that it can only be speculated that either the government or his more conservative rivals, or possibly both, brought pressure to bear on Cummins.¹⁴⁴ By the time of the ex-King's marriage to Mrs. Simpson the following June, the trade's position had been decided. On 25 May 1937, at specially convened meeting at the offices of British Movietone in London's Soho Square, editors from all five companies agreed to bar the wedding pictures from the nation's cinema screens. As *World Film News* later pointed out, 'Britain's cinema addicts had lost the year's

¹⁴¹ *To-day's Cinema*, 17 September 1937, pp.1, 8.

¹⁴² The Commentator, 'Newsreel Rushes', *World Film News*, vol. 1, no. 9, December 1936, p. 40.

¹⁴³ *British Movietone News*, Issue 393, 14 December, 1936, 'The end of a tragic chapter in British Imperial History', 1/3, 241ft; *British Paramount News*, Issue 605, 14 December, 1936, 'King Edward Abdicates', 3/3; *Gaumont-British News*, Issue 309, 14 December 1936, 'Abdication of King Edward VIII - December 10th', 1/3, 601ft; ; *Pathé Gazette*, Issue 36/100, 14 December 1936, 'Our King and Queen', 1/6, 238ft; *Universal News*, Issue 601, 14 December 1936, 'Special - The Royal Family', 6/7.

¹⁴⁴ Aldgate, *Cinema and History*, p. 138.

biggest story after the Coronation' and the trade 'had lost the chance to pack every movie house in the country solid, for days on end'.¹⁴⁵

The decision not to release film of the King's wedding had nothing to do with foreign policy but all five producers had met to collude not to cover the story. At the end of that year, they had an organisation in place where those running the newsreels could meet regularly and on an official basis to discuss and agree newsreel policy.¹⁴⁶ The Newsreel Association of Great Britain and Ireland (NRA) was formalising the industry's already consensual approach to controversial news coverage. However, as Jeff Hulbert shows, its remit also extended to promoting and protecting their collective interests and to resolving industry-wide problems.¹⁴⁷ Cummins chose initially not to become an affiliate of the new Association and a year had passed before the four aligned members persuaded him to join.¹⁴⁸ His company's single item issue on 22 September 1938, entitled 'Europe's Fateful Hour', illustrated that as an outsider *British Paramount News* could continue to act as a 'wild card' without the constraints of NRA membership.¹⁴⁹ Its attack on appeasement created a great deal of controversy and sparked off a debate in Parliament in its aftermath. Before long, Sanger was writing in *Kinematograph Weekly* to explain that the medium's continued freedom from censorship depended on certain practical limitations:

no newsreel will issue a subject dealing with crime. This is a self-imposed ordinance. In the same way, newsreels avoid controversial subjects... In fact, the Freedom of the Newsreel rides along with its impartiality. And as newsreels have enshrined the principle of impartiality, so they claim to interpret it in their own way according to the traditions of free and unfettered Democratic Journalism.¹⁵⁰

¹⁴⁵ 'The Commentator', *World Film News*, vol. 2, no. 4, July 1937.

¹⁴⁶ The Newsreel Association of Great Britain and Ireland Ltd. (hereafter cited as NRA) met for the first time on 1 November 1937 at 111 Wardour Street, London W1. Its first Chairman was W.J. Gell of Pathé Pictures Ltd.

¹⁴⁷ Jeff Hulbert, *The Newsreel Association of Great Britain and Ireland* in McKernan, ed., *Yesterday's News. The British Cinema Newsreel Reader* p. 259.

¹⁴⁸ NRA, Minutes 39 (15 March 1938), 34 (19 May, 1938), 51(13 June, 1938), 62 (11 July 1938), and 75 (20 October 1938).

¹⁴⁹ *British Paramount News*, Issue 790, 22 September 1938, 'Europe's Fateful Hour', 1/1.

¹⁵⁰ G.F. Sanger, 'Freedom for the newsreel! We must fight any form of political censorship', *Kinematograph Weekly*, (12 January 1939), p.45

Sanger had clearly reconsidered his editorial judgment of the thirties by 1946, however, for writing in *Sight & Sound* he admitted that it was: '... a constant source of regret to [him] that we who had the news-reel pictures of Nazi bellicosity, did not do more in those days to draw public attention to their significance.'¹⁵¹

10. Conclusion

The above examination throws an uncertain light on the freedom of British newsreels to act as *bona fide* members of the 'Fourth Estate'. On the one hand, they were free from the trade censorship applied to all other forms of film. On the other hand, they were obviously following the lead given by the censor and operating under trade rules governing controversy and political content. With the exception of *British Paramount News*, newsreel response to the political events of the 1930s suggests a consistent backing for the Conservative-led National Government and the political *status quo*. As Aldgate has shown, they gave their support to government policy by taking sides with the nationalist forces during the Spanish Civil War. Moreover, the newsreel became the medium of government choice on promoting the thorny issue of rearmament. Although by its very nature the newsreel was limited in how much it could say, the government had recognised its potential as a propaganda vehicle as early as the First World War. The emergence of sound film and the subsequent addition of commentary later amplified this potential.

This chapter shows that the most significant aspect to analysing newsreel response was the perception of their importance as a powerful medium of communication, not only by those running the newsreels but also by the government itself. While accusations of too much trivia are partly deserved, the newsreels were just as capable of taking on serious news, nevertheless. Newsreel producers would have been fully aware of state-sponsored antisemitism in Nazi Germany but disseminating that story to paying customers who held antisemitic views was an entirely different matter. While prejudice was not absolute, publicity might either have alienated customers or have directly lead to an increase in 'Jew-consciousness' amongst the vast majority of the population who attended the cinema each week.

¹⁵¹ G. F. Sanger, 'Propaganda and the News-reel', *Sight & Sound*, Autumn 1946, vol. 15, no. 59, p. 80.

After all, the power of British antisemitism had shown persistence from the late 19 Century up until 1939 in the form of hostility to Jews as foreigners. The following two chapters will analyse the complex responses that emerged in the newsreels to the plight of the Jews under Nazism.

In the months that followed Hitler's assumption to power, the rapid transformation of Germany into a one-Party state mattered little to a country experiencing its own problems of high unemployment. For sure, the public manifestation of the new regime's internal policies caused some unease. The Jewish boycott, the dissolution of the Trade Unions and the seizure of their funds, the brutalities of the SA and the SS, and the Röhm purge of 1934, brought Nazi Germany into considerable disrepute with public opinion in Britain. There was, however, little sense of the importance of Germany and the threat it would pose to Europe and a lasting peace. A deepening revulsion towards war, and since 1919, a mood of opinion that Germany had been unfairly treated by the injustices of the Treaty of Versailles, led to what Martin Gilbert describes as an early 'desire' for appeasement.¹ This lack of concern, coupled with a genuine desire for peace, produced attitudes in some quarters which Robert Shepherd describes as seeking 'justification ... for almost anything Hitler did'.²

Between 1933 and August 1937, Nazi Germany engaged in the systematic persecution of the Jews. Soon after coming to power, the new government began the gradual exclusion of the Jews from the *Volksgemeinschaft*. It organized the boycott of Jewish shops and businesses on 1 April 1933, which was Goebbels' idea. Almost a week later, it included the 'Aryan Paragraph' in the Civil Service Law (7 April), which expelled most Jews with at least one Jewish grandparent from public office. This ranged from posts in academia, the teaching profession and other government institutions, which in Germany counted as 'civil service'. By the end of 1933, 37,000 Jews had found refuge in other countries. Those fleeing the new regime included non civil servants such as leading filmmakers, writers, actors and scientists, who were also unable to make a living in Hitler's Germany.³ In 1935, the Nuremberg Laws disenfranchised the Jewish community and prohibited mixed marriages or sexual relations between Jews and non-Jews.

¹ Martin Gilbert, *The Roots of Appeasement* (New York, Toronto & London: New American Library, 1966), p. 149.

² Robert Shepherd, *A Class Divided: Appeasement and the Road to Munich 1938* (London: Macmillan, 1988), p. 33.

³ Karl A. Schleunes, *The Twisted Road to Auschwitz: Nazi Policy toward German Jews 1933-39* (London: Andre Deutsch Ltd., 1972), p. 199.

This chapter will consider the response of the newsreels to the plight of the Jews during the first five years of Nazi rule. This period was when British domestic concerns surrounding the economic crisis were gradually overtaken by the issue of foreign policy. It will focus principally on the British newsreels' response to Nazi antisemitism. However, as the material is scant, it will be important firstly to analyse how the newsreels responded to other political events in Germany, and secondly to use the other media as points of comparison. As the only footage available came from official German propaganda sources, the chapter will explore how the newsreels in turn presented that material to the British public. In Britain, official attempts to use the medium as a vehicle of propaganda cannot be proved but are suggested by newsreel coverage supporting the government line. On the issue of Jews, the chapter will show that the greatest exposure came in 1933, but thereafter newsreels interest fell away. It will therefore be useful to examine what took the attention of the newsreels vis-à-vis Germany if it was not the persecution of the Jews. Finally, as Britain's immigration controls did not vary during this period to accommodate the new wave of refugees, it will be important to examine newsreel coverage of Palestine where Jewish settlement was encouraged until 1936, when the Arabs proclaimed their revolt.

1. Reporting Nazi Germany

After Hitler became Chancellor of Germany in January 1933, Nazism rarely featured on Britain's cinema screens, apart from in the newsreels. Till then, the British medium had paid little attention to news on Germany. From their inception in 1910 until 29 January 1933, a period of approximately 23 years, the newsreels released 1,067 items on Germany out of a total production of 35,729. The figure represents 3% of overall output. Once Hitler came to power, interest picked up. In under seven years, between the issue of *British Paramount News* item announcing 'Hitler's Day Dawns'⁴ and *Movietone's* 'Sanctuary in Britain for Polish Refugees' in 31 August 1939,⁵ the newsreels contained 1,559 'German' items out of a total of

⁴ *British Paramount News*, Issue 202, 2 February 1933, 'Hitler's Day Dawn', 4/5.

⁵ *British Movietone News*, Issue 534A, 31 August 1939, 'Sanctuary in Britain for Polish Refugees', 9/14, 29ft.

33,264, or 4.7% of overall production.⁶ On a quantitative level at least, this medium clearly had found more to say about events in Nazi Germany than they had of the Kaiser's Germany and Weimar Republic. The graph below analyses the period 1933 to August 1939, dividing 'political' and 'military' from 'other' on an annual basis, with a cumulative total of all 'German' items.

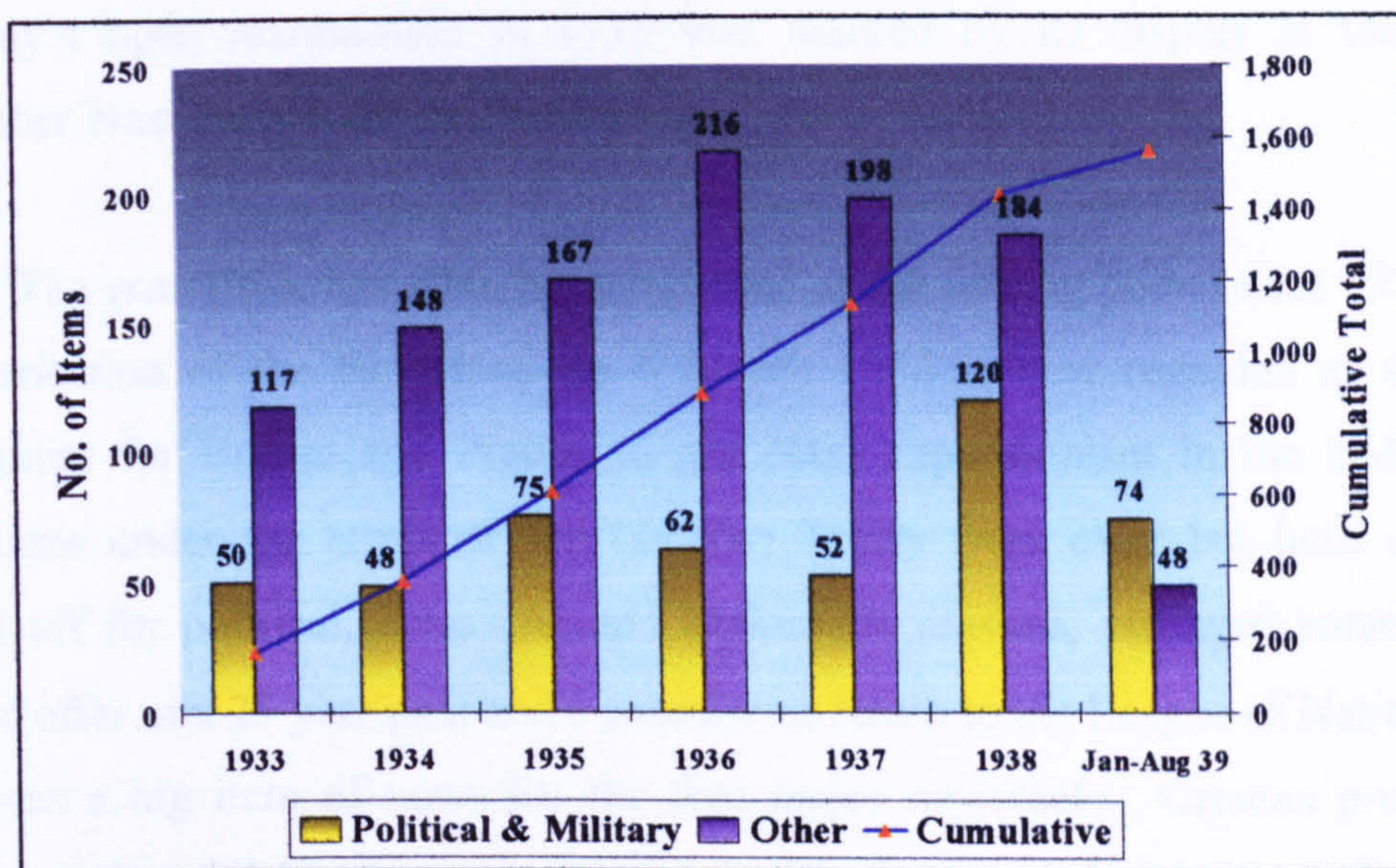


Figure 1. Political, Other, and Cumulative Items on Germany, 30 Jan 1933 -31 Aug 1939⁷

2. Coverage of Germany: An Overview (1933-1937)

The figures for 1933 show that political and military items accounted for 30% of all output on Nazi Germany. The newsreels showed interest in the new German leader and the Nazi government, the Reichstag fire, new elections and Berlin's decision to withdraw from the Disarmament Conference and the League of Nations. In 1934, the death of President Hindenburg⁸ and reports on preparations for the Saar plebiscite represented the main items of political interest, which accounted for 25%

⁶ <http://www.bufvc.ac.uk/databases/newsreels/index.html> The data was gathered from the BUFVC database followed by an analysis of the results. Figures on 'German' and total items were obtained for each period – 1910-29 Jan 1933, and 30 Jan 1933 to 31 August 1939. Percentages were worked out from this data.

⁷ <http://www.bufvc.ac.uk/databases/newsreels/index.html> The chart was compiled from an analysis of the results of information taken from the BUFVC database. Figures on 'German' items were obtained for each year, for 1933 to August 1939, (bearing in mind *Gaumont-British News* only started production in 1934) and from those results, the number of political items under 'German' established. The totals for each year were added to provide a cumulative total for 'German' items overall.

⁸ Paul von Hindenburg (1847-1934) had been Field Marshal during the First World War and was elected second president of the Weimar Republic (1925-34) when Germany was wracked by political instability and economic depression. This helped Nazi political success. At first contemptuous of the 'Bohemian Corporal', Hindenburg ultimately acquiesced by appointing Hitler as Chancellor in 1933.

of all stories on Germany that year. Notably absent was any mention of the purge of the SA leader, Ernst Röhm on 30 June 1934.⁹ In 1935, the proportion of serious news rose to 31%. This included items on the return of the Saar to Germany, the general unease following Hitler's announcement of conscription and the subsequent peace mission to Berlin by the Foreign Secretary Sir John Simon (1873-1954). Germany's open rearmament in 1935 was marked by its display at the annual September Nazi Party Rally at Nuremberg.

The year 1936, has often been regarded as the turning point of the 1930s. The remilitarisation of the Rhineland on 6 March 1936 is now regarded as a wasted opportunity for Britain and France to nip Nazi expansionism in the bud. Their obligations under the terms of the Locarno Treaty were clear but both countries backed off for political, economic and diplomatic reasons, assuaged somewhat by Hitler's offer of a 25 year pact and a promise to return to the League of Nations. The story was a big item of news for the five major newsreels. German propaganda footage made available for international distribution proved great copy for cinema screens. Its triumphal images contained dramatic scenes of German troops marching across the Rhine bridges, given a tumultuous welcome by the waiting German crowds. The coverage, which accounted for virtually all of the 21% given to political items for 1936, substantially overlooked the way in which Germany had remedied her grievance.

British Movietone News took an unquestionably pro-Nazi line. Not content with the German material, the company used library footage to construct a long three part item of 205 seconds which gave its full support to the German action. Released on 12 March 1936, Issue 353A entitled 'Rhine' contained the clear message that Hitler's actions had opened the way to a better understanding between Germany and the rest of Europe.¹⁰ Its composite meaning was virtually identical to that given by the editor of *The Times* three days earlier. Compare the extract from its script - 'the

⁹ Ernst Röhm (1887-1934), Chief of Staff of the Sturmabteilung (S.A. or Storm Troopers, also known as 'Brown Shirts'). Feared as a rival, Hitler ordered his assassination and several of his other opponents on 30 June 1934 in what became known as 'the night of the long knives'.

¹⁰ *British Movietone News*, Issue 353A, 12 March 1936, 'Rhine', 10-12/12, 333ft.

world hopes that out of the difficult situation may be built a new peace system on a surer foundation' - with the words of Geoffrey Dawson - 'The old structure of European peace, one-sided and unbalanced, is nearly in ruins. It is the moment not to despair but to rebuild'.¹¹ Part one justified the German action and underlined Hitler's integrity. Using selected library shots dating back to 1919, *British Movietone* showed close-ups of the treaties of both Versailles and Locarno, their signatories and seals; an image of Hitler in civilian attire, uncharacteristically standing a little behind Hindenburg, 'coming to power at a time of acute depression'; Germany's withdrawal from the League; the ballot box of the democratic Saar plebiscite; the League's denunciation of Mussolini over Abyssinia, and the signing of the Franco-Soviet non-Aggression Pact. Setting the tone of part two was the assertion that the invaders were 'cheered and lionized by the civilian population'. The sentiment accompanying the shots of German troops marching past the famous landmark of Cologne cathedral was that this scene 'so familiar to the British Army of occupation witnesses the march of soldiers again'. The clip thus delivered the acquiescent implication that occupations come and go. *Movietone's* look back at the Armistice in Part 3 concluded with the telling comment: 'A long time ago now. And age old seems the emotions of relief which animated us then'.

Its commentator's language surrounding these events, past and present, invariably asserted that it was time to move on and put the past behind us. Germany, after all, was only settling a valid grievance. However, to one contemporary diarist, the American journalist William Shirer, the Rhineland coup painted a very different picture. As far as he was concerned, the German leader had, 'thrown sand in the eyes of the peace-loving men of the west, men like Londonderry, the Astors, Lord Lothian, Lord Rothermere'.¹²

By 1937, the newsreels were taking every opportunity to arouse enthusiasm for British rearmament.¹³ One of the main stories on this topic was the newsreels'

¹¹ *The Times*, 'A Chance to Rebuild', 9 March 1936, p. 15.

¹² W.L. Shirer, *Berlin Diary 1934-1941*, (New York: Alfred A. Knopf, 1941), diary entry, 7 March 1936, p. 50.

¹³ *British Movietone News*, Issue 431A, 9 September 1937, 'Germany', 12/12; *Pathe Super Sound Gazette*, Issue 37/72, 9 September 1937, 'Nazi Party Congress at Nuremberg', 9/12, 30ft; *British*

annual coverage of the Nazi Party Congress which only *Gaumont-British* chose not to feature in September issues. *British Movietone* allowed the powerful visuals of the rally's mass troop formations to speak for themselves and added no commentary to the German footage. *Paramount's* clip of the Reich Labour Corps' spectacular review for Hitler, which came under the strong headline: '40,000 Drill as One in Ninth Nazi Anniversary', also showed the growing military power of Nazi Germany. However, it was only *Paramount*, which drew attention to an emerging German hostility in the news that at the close of the Congress, Hitler had attacked Britain and others on the question of Bolshevism and Spain.¹⁴

The other item of newsreel interest that year was the visit of Lord Halifax (1881-1959) to Berlin at the invitation from the German Minister and President of Prussia Herman Goering. The trip had no official connection with foreign affairs for Anthony Eden was still Foreign Secretary. However, it clearly aimed at secret negotiations of some kind intended to by-pass the Foreign Office (FO). *Movietone* gave the game away by describing the visit as 'of the utmost importance to world peace'.¹⁵ As it turned out, his time spent in the company of the Nazi hierarchy would also have a direct bearing on the media. It soon became clear to Halifax that better relations between the two countries were partially dependent on a more compliant British media. In conversation with Goebbels, the Propaganda Minister told Halifax that that government was to put an end to hostile press attacks about Hitler and stem the tide of unfriendly reporting by British correspondents in Berlin.¹⁶ On his return,

Paramount News, Issue 683, '40,000 Drill as One in Ninth Nazi Anniversary', 1/5; *Pathe Super Sound Gazette*, Issue 37/72, 13 September 1937, 'German Labour Rally at Nuremberg', 2/12, 126ft; *Universal Talking News*, Issue 750, 16 September 1937, 'Finale of the Congress', 5/12; *British Paramount News*, Issue 685, 20 September 1937, 'Realistic "Battle" Shows Germans Their New Army', 8/8.

¹⁴ *British Paramount News*, Issue 684, 16 September 1937, 'Hitler Jeers at Great Britain as Congress Ends', 3/7.

¹⁵ *Universal Talking News*, Issue 768, 18 November 1937, 'Lord Halifax Goes to Berlin', 9/9, 96ft; *British Movietone News*, Issue 442, 22 November 1937, 'Lord Halifax Sees Hunting Exhibition in Berlin', 6/12, 31ft; *British Paramount News*, Issue 703, 22 November 1937, 'Lord Halifax in Germany "Privately"', 8/9; *Gaumont-British News*, Issue 407, 22 November 1937, 'Lord Halifax at Berlin Hunting Exhibition', 7/11, 36ft; *Pathé Super Sound Gazette*, Issue 37/93, 22 November 1937, 'Lord Halifax in Berlin', 3/9, 82ft; *Gaumont-British News*, Issue 408, 25 November 1937, 'Lord Halifax attends Cabinet Meeting', 1/11, 46ft; *Pathé Super Sound Gazette*, Issue 37/94, 22 November 1937, 8/13.

¹⁶ Richard B. Cockett, *Twilight of Truth. Chamberlain, Appeasement and the Manipulation of the Press* (London: Weidenfeld and Nicolson, 1989), pp. 40-41.

Halifax promptly acted on his demands and launched new initiatives to restrain the press.¹⁷ Halifax also put pressure on the BBC, advising John Reith to ‘bear in mind the extreme sensitiveness both of Hitler and Mussolini ... to “talks” and presentation of news’.¹⁸ There is no evidence to suggest that Halifax exercised any influence on those in charge of the newsreels. In any case, there was no need for such persuasion as the government could rely on most newsreels producers for their compliance, certainly more than the majority of the editors in the British press.

3. Coverage of Jews: An Overview (1933-1937)

An examination of newsreel records for items on Jews produces far fewer results. Between the five companies over the pre-war period, there are only 70 items on Jews in general, few of which reported the events surrounding Nazi antisemitism. As shown in the following graph, *Paramount* gave the most coverage, releasing a total of 17 items from 1933 to August 1939. *Universal* produced the least, with 11 related stories.

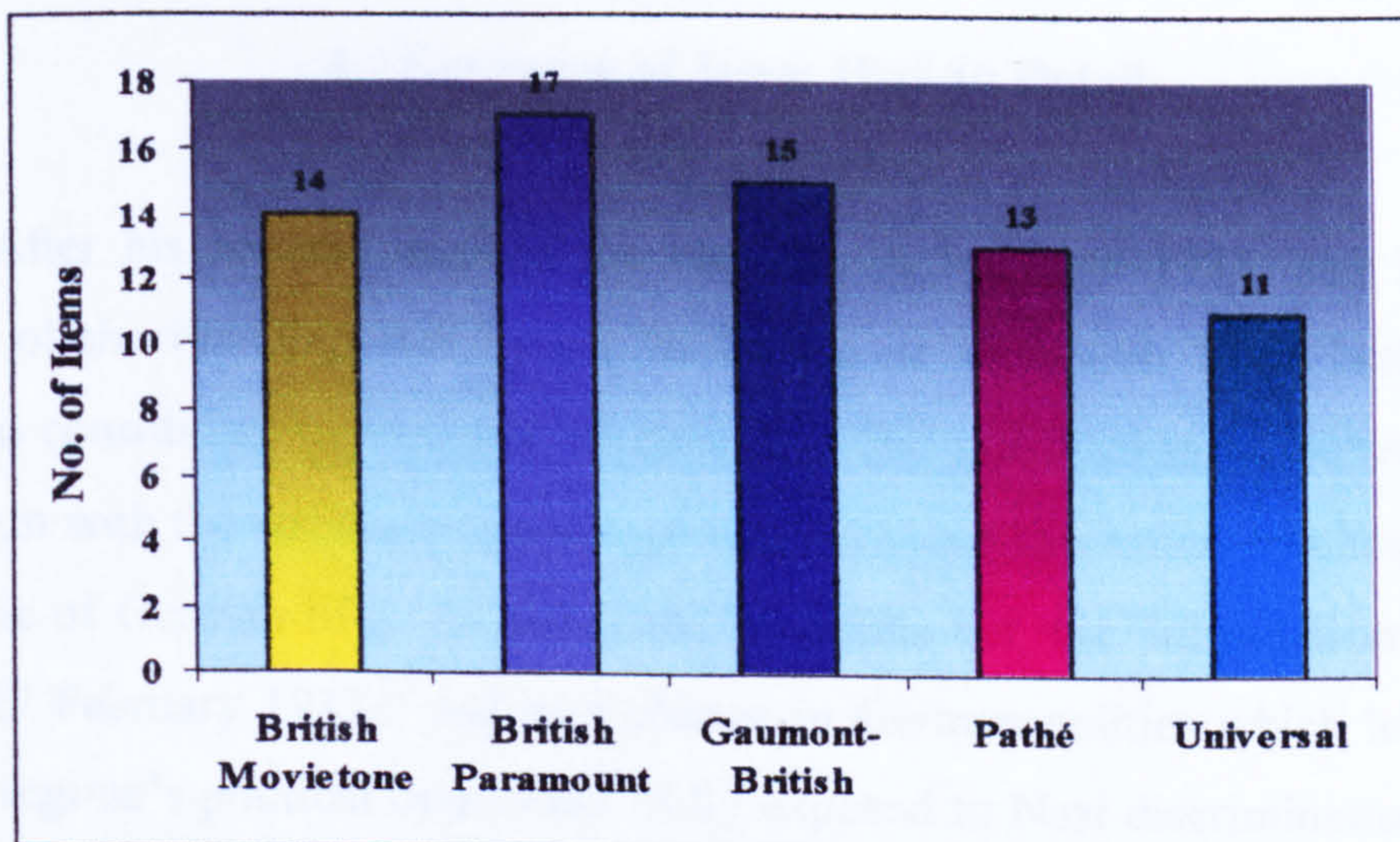


Figure 2. Newsreel Company Items on Jews, Jan 1933-Aug 1939¹⁹

¹⁷ *Halifax Papers* (Hickleton) at Churchill College, Cambridge, A4.410.33 quoted in Anthony Adamthwaite, 'The British Government and the Media, 1937-1938', *Journal of Contemporary History* 18, no. 2 (1983), pp. 283-284.

¹⁸ John Harvey (ed.), *The Diplomatic Diaries of Oliver Harvey* (London: Collins, 1970), p. 108 quoted in *Ibid.*, p. 285.

¹⁹ <http://www.bufvc.ac.uk/databases/newsreels/index.html> The chart was compiled from an analysis of the results of information taken from the BUFVC database. Figures on 'news-type items under the heading 'Jew' were obtained for each year, for 1933 to Aug 1939, (bearing in mind *Gaumont-British News* only started production in 1934) for each newsreel company.

Movietone released the first report on the Nazi government's treatment of Jews but its clip of the Boycott was the last related item on persecution from its studio until December 1938. This was when the company, along with three other majors, covered the story of the first German-Jewish child refugees who arrived in Britain under the government-backed *Kindertransport* programme²⁰ Likewise the response of *Pathé Gazette* was minimal. This company released one story on Jewish veterans in November 1933,²¹ and nothing further on Jews, other than stories of Jews in Palestine, until December 1938. In this period, *Gaumont-British News* did not release a single item on persecution and instead confined its coverage almost solely to images of Jews as war veterans or in the Jewish Brigade. This company's tactic was to show Jewish loyalty and sacrifice to Britain as one way of breaking the traditional stereotypes. This company also showed the greatest interest in the *Kindertransport* arrivals and their welfare after the launch of the government-backed scheme in 1938.²²

4. Coverage of Jews: 1933 In Detail

a. 1933 - Boycott

After his success both in the election of 5 March 1933, and in securing passage of the Enabling Act by the Reichstag on 23 March 1933, Hitler had the power to consolidate his position as dictator. The nazification of Germany, which had begun with the seizure of power, proceeded apace thereafter, reaching deep into the fabric of German life. As Ian Kershaw points out, the fall-out from Reichstag fire of 27 February 1933,²³ led to a change in German politics which left the Jews and the regime's political opponents 'fully exposed to Nazi discrimination, violence and intimidation'.²⁴ The excesses of the Nazi Jew-baiting prompted Jews abroad to mobilise public opinion in support of a worldwide boycott against German goods, which would have serious consequences for an already weakened economy. After the American Jewish Congress called for such action on 27 March 1933, the Nazi

²⁰ *British Movietone News*, Issue 496, 5 December 1938, 'Jewish Refugee Children', 4/10, 38ft.

²¹ *Pathé Super Sound Gazette*, Issue 33/90, 9 November 1933, 'The Lord Gaveth and the Lord Hath Taken Away', 4/6, 222ft.

²² *Gaumont-British News*, Issue 515, 5 December 1938, 'German Refugee Children come to Britain', 2/8, 60ft.

²³ *The Times*, 1 March 1933, p. 15.

²⁴ Ian Kershaw, *Hitler 1889-1936. Hubris* (London: Allen Lane The Penguin Press, 1998), p. 473.

leadership responded with his own counter-measure of a boycott against Jewish shops, doctors, lawyers and businesses across Germany.²⁵ Julius Streicher (1885-1946), founder of the anti-Semitic newspaper *Der Stürmer* (1923-45), was given the task of organizing the anti-Jewish action to be carried out on 1 April. Propaganda Minister Dr. Joseph Goebbels (1897-1945) was put in charge of arranging its publicity. Goebbels' unambiguous message was that this was Germany's way of dealing with external interference in its economy, led by American Jews. A *Daily Express* headline reiterated this message on 28 March 1933 in 'Germany's Answer to the Jews. An Eye for an Eye'.²⁶

Coverage of the Nazi boycott, which was implemented as planned on 1 April 1933, reached British screens five days later.²⁷ The *British Movietone News* item, whose footage came via official German propaganda sources, was without commentary. *Movietone*'s decision to omit the voice of a commentator would not have been unusual in 1933, especially when the German footage was accompanied by adequate sound coverage. Although normal practice in *Universal* issues, the addition of a commentator in other newsreels was often intermittent while the process was still in its infancy. This particular *Movietone* reel showed that natural sound still retained some of its novelty value with only two of its six items commentated. The remaining four contain natural sounds of engines roaring, voices during an interview and the sound of a fife and drum military band. *Movietone*'s only change to the German material was the addition of a title page, opening caption and a soundtrack of fast-paced Jewish music. The caption delivers the message that this was a legitimate action taken by the German government and enforced by Nazi Storm Troopers:

'BOYCOTT OF JEWS IS ENFORCED BY NAZIS

By Government Decree all Berlin Jewish shops
are labelled and picketed By Storm Troopers'

²⁵ *Ibid.*, p. 473.

²⁶ *Daily Express*, 28 March 1933, front-page.

²⁷ *British Movietone News*, Issue 200A, 6 April 1933, 'The Boycott of Jews is Enforced by Nazis', 5/6, 128ft.

This *Movietone* clip was the only peacetime newsreel footage to carry explicit filmic evidence of the anti-Jewish campaign in Germany, and therefore deserves detailed analysis. The Boycott is now seen to have been the first step in Hitler's campaign against the Jews and a moment when the British government and media might have taken a firmer line with the Nazis. At the time, however, few observers saw it that way. The *Daily Mail*, in particular, lent support to Nazi claims that these were 'counter-measures' in 'reply to Jewish propaganda abroad alleging anti-Semitic atrocities'.²⁸ In the days leading up to the Boycott, the paper presented Jews as Hitler's adversaries in its headlines like 'Hitler's Warning to Jewry', 'Hitler and a "Jewish "War"',²⁹ and 'German Retort to Jews' World Campaign of Protest'.³⁰ It is not unrealistic to suggest that *Movietone's* association with the Harmsworth press empire influenced its attitudes towards Germany or the Jews, or in this case, how it presented the Boycott to audiences. By allowing the German footage to speak for itself in a long piece of over two minutes, *Movietone* presented the case for the defence, just as the Nazis had wished it understood. One scene in particular made great capital out of the legitimacy of the Nazi action, and clearly points to Goebbels at work. A notice pinned to a shop door is shot in close-up. The camera carefully pans down its message, ostensibly meant for shoppers entering Jewish stores - its words, printed in both German and English, clearly intended for a wider audience:

Germans defend yourself [sic] against
Jewish atrocity propaganda
buy only at German shops

Helping to plant doubt in the minds of viewers about the credibility of allegations directed at the new regime was the term 'atrocity propaganda': a concept linked to discredited stories of Belgian atrocities during the First World War.

The film opened with uniformed SA (Storm Troopers) picketing a Jewish shop. There was none of the customary violence or coercion, which the British

²⁸ *Daily Mail*, 30 March 1933, p. 15.

²⁹ *Daily Mail*, 28 March 1933, p.15.

³⁰ *Daily Mail*, 30 March 1933, p. 15.

public had come to expect from reports in the press. Instead, its visual components emphasised a more disciplined SA. The camera follows one of their detachments as it drives round in an open truck. Positioned at the rear, it looks down on the general street scene as it captures successive shop windows in passing. Some are daubed with the word 'Jude' and the Star of David or with printed notices attached to them indicating Jewish ownership. Yet aside from the fact that SA are heard calling out to bemused shoppers not to buy from Jewish shops, it is all very orderly, and confirms official assurances that the action would not 'ruffle one hair on any Jew's head'.³¹ From Berlin, the *Daily Mail's* correspondent, Rothay Reynolds, corroborated the Nazi pledge: 'It was the order, precision, and tranquillity of this action against a national minority which made the greatest impression to detached observers'.³² This was also the initial view of the BBC's correspondent Vernon Bartlett, the only broadcaster at that time dealing with German issues, who forecast an 'orderly, well-disciplined and not too ill-humoured' Boycott.³³ What was not in the film, and what Reynolds or Bartlett neglected to convey, was the more sinister side to the Nazi action. The image below smuggled out of Germany and published in the *Manchester Guardian* on 4 April 1933, showed a quite a different side to the boycott. Here are Nazi Brown Shirts parading a Jew, humiliated and shaven head, in a refuse cart through the streets of Saxony:



Figure 3. *Manchester Guardian*, 4 April, 1933

³¹ *The Manchester Guardian*, 29 March 1933, p. 9; the words in quotes, are taken from of the Nazi proclamation which announced the boycott.

³² *Daily Mail*, 3 April 1933, p. 13.

³³ BBC Scripts, Vernon Bartlett, 'What I have seen in Nazi Germany', 30 March 1933.

Such an image confirming the presence of the Brown Shirts gave support to the tendency of many newspapers to blame the SA for the boycott and not the Nazi leadership. The tabloid *Daily Mirror* pointed to the ‘hangers on’, ‘fellows of the base sort who use[d] political upheaval as a fine opportunity of running wild and of working off private hatreds’.³⁴ Even the *Manchester Guardian* blamed the intensified persecution of Jews on the Brown Shirts.³⁵ And though the editor of *The Times*, Geoffrey Dawson, acknowledged that the Nazi Party’s racialism had never been ‘formally abandoned’, he saw ‘Herr Hitler’ as doing ‘his utmost to maintain an “undivided front” to keep the divided forces in his government together’.³⁶ In a published interview with Hitler a week after the boycott, Walter Layton of the *News Chronicle* suggested that Germany’s chancellor was nothing other than ‘a man rather weary with the burden of the heavy responsibility he has to bear’.³⁷

Other papers could be more discerning. At the end of March, one of the *Morning Post*’s editions had said of the Nazi action: ‘The boycott’s plans are, it is true, the work of the Nazi Party, not the government, but Herr Hitler has frequently asserted that nothing happens in the Party without his knowing and desiring it’.³⁸ Even more penetrating were the interpretations of the Berlin-based correspondents for *The Times* and the *Daily Telegraph*. The report filed by the Berlin correspondent of *The Times*, Norman Ebbutt, perceptively stated:

The division of task between the Government and the forces behind it is a new thing for Germany and is of great importance: it is the first instance of the application of the full weight of the Nazi propaganda machine to a question with international ramifications.³⁹

The message from the *Daily Telegraph*’s correspondent was just as penetrating. In 1932, E.H. Wilcox had reported that this ‘racial feeling’ was ‘the main binding-link

³⁴ *Daily Mirror*, 27 March 1933, Leader, p. 11.

³⁵ *Manchester Guardian*, 31 March 1933, p.15.

³⁶ *The Times*, 3 April 1933, p. 15.

³⁷ *News Chronicle*, 8 April 1933, front-page.

³⁸ *Morning Post*, 30 March 1933, p. 13.

³⁹ *The Times*, 29 March 1933, p. 14.

between the very ill-suited elements of the party'.⁴⁰ His views had not altered by March 1933 for he still recognised the centrality of antisemitism to the Nazi Party and emphasised the fact that 'Herr Hitler's hatred of the Jews is no new development'. Quoting extracts from *Mein Kampf*, then in its sixteenth edition, Wilcox identified Hitler's text as the source of a large part of the Nazi weaponry against the Jews.⁴¹

The profusion and variety of press opinion bears no resemblance to newsreel reporting. Apart from *Movietone's* item, only *Paramount* followed up on the Boycott with its own take on the story. This came in a report from its American parent company which *Paramount* released on 10 April 1933. Issue 221 entitled 'Protest Nazi Jew-Baiting' gave a very different impression of what happened in Germany. The item contained scenes of the demonstration by all religious groups who marched through the streets of New York to condemn Hitler's anti-Semitic violence in Germany. It ended with a speech from the former New York Governor Al Smith (1873-1944). Before a packed audience in Madison Square Garden, he denounced Germany's Jewish boycott.⁴² A progressive Democrat, and one time candidate for the Presidency, Smith had experienced anti-Catholic prejudice during the 1928 election and was also not unaware of the prevalence of antisemitism in America. The *Paramount* clip brought the message of Nazi antisemitism to the attention of British audiences far more than the accommodating release issued by *Movietone* four days earlier. Had *Movietone* chosen to use the material supplied by its parent company in America, it too could also have offered a very different perspective on events in Germany. The footage in question provided another side to the story, this time from a Jewish perspective. It contained an interview with Louis Untermeyer, (1885-1977), the anthologist and poet, and president of the American non-Sectarian Boycott League and of the World Boycott Federation. Running to over four minutes, Untermeyer is featured asking the world not to stand idly by but to 'take no steps to prevent this reversion to the dark ages.' He went on to stress that 'this is no more the fight of the Jews to rescue their crucified brethren than it is the

⁴⁰ *Daily Telegraph*, 23 June 1932.

⁴¹ *Daily Telegraph*, 28 March 1933, p. 13.

⁴² *British Paramount News*, Issue 221, 10 April 1933, 'Protest Nazi Jew-baiting', 2/7.

fight of every human being of race and creed'.⁴³ Despite these sentiments, *Movietone* filed the material in its library and in the years leading up to the Second World War, continued to treat matters concerning Jews in Germany with the same lack of concern.

In that same month, *Pathé* also had access to important material on Jewish exiles but chose not to issue it either.⁴⁴ These stock-shots show Albert Einstein returning from New York on the Red Star liner *Belgenland* on his way home to Germany, but events there since the Nazis had come to power had caused him to reconsider. He was filmed on the deck of the ship as it arrives at Cowes Roads, bound for Antwerp. Accompanied by his wife, he spoke in German, telling waiting pressmen of his intention not to return: 'conditions in Germany are terrible. I cannot go back there where freedom of word and opinion has been abolished'.⁴⁵ In his absence, Einstein had been falsely accused of being a spy and the Nazis had raided his home. Simultaneously, the Nazi Party's propaganda organ, the *Völkischer Beobachter*⁴⁶ had branded him with the crime of 'cultural internationalism and intellectual treason'.⁴⁷ *Pathé* never released the shots of Einstein. Other material on the clip was used, however, but not until six years later. This came in the first of a series of five items entitled 'Palestine Today' which was released in January 1939.⁴⁸ *Pathé* manipulated the 1933 stock-shot material to suit its pro-Zionist piece in the first item for 1939. It was a sympathetic portrayal of the plight of Jewish refugees. These were old bearded men, who at their time of life were forced to flee their homes in Europe to start a new life in Palestine. Back in October 1933, when the issue was of topical, *Paramount* was the only newsreel to feature a story on Hitler's exiles. This came in an item entitled '10,000 Hear Einstein' which covered his appearance

⁴³ *British Movietone News*, 1933, 'Untelmeyer [sic] Interview', not issued.

⁴⁴ *Super Sound Gazette*, 1933, Einstein and Jews Exiled from Germany, not issued.

⁴⁵ *Daily Mirror*, 27 March 1933, front page.

⁴⁶ The *Völkischer Beobachter* ('The People's Observer') was the newspaper of the National Socialist German Workers' Party (NSDAP) from 1920. It first appeared weekly, then daily from February 8, 1923 until the fall of the Third Reich in 1945.

⁴⁷ *The Times*, 3 March 1933, p. 14.

⁴⁸ *Pathé Gazette*, Issue 39/1, 2 January 1939, 'Palestine Today – Tel Aviv', 1/10, 122ft.

at the Royal Albert Hall in London where he gave his first address in English about the forced exile of his fellow scientists.⁴⁹

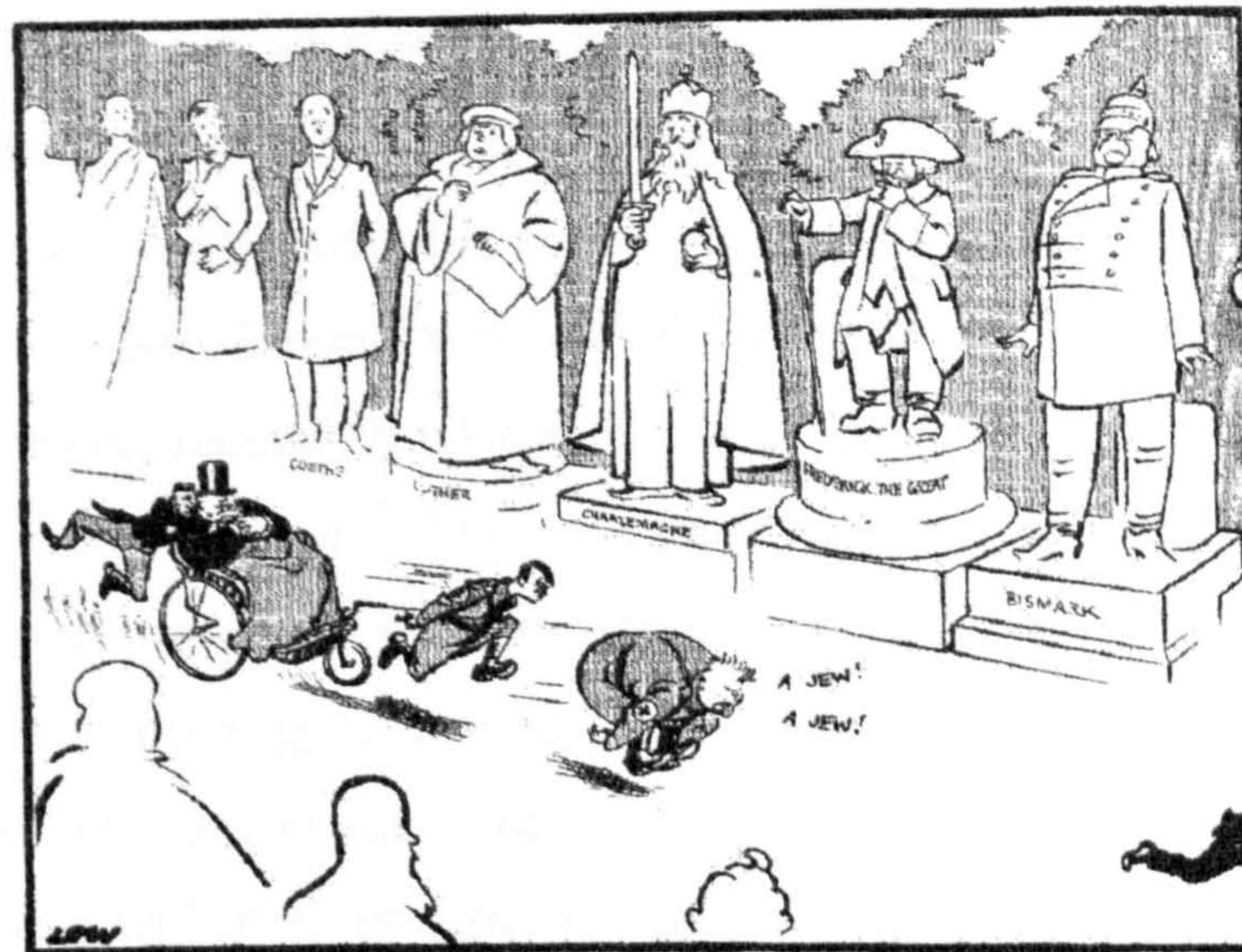
b. 1933 – Aryan Paragraph

Inside Nazi Germany, the Boycott did not have the success Goebbels claimed. Many shops were closed that Saturday, being the Jewish Sabbath. There were also those customers who chose to ignore the SA pickets and placards posted on Jewish department stores, which were open for business. The unsuccessful action was soon followed by a rapid series of laws, provoked by the dynamic of anti-Jewish pressure from party activists and sanctioned by Hitler and the Nazi leadership.⁵⁰ The most important of these was the addition of an anti-Jewish clause at the end of March 1933, in the preparations for revamping civil service rights. The ‘Aryan Paragraph’ gave no definition of a ‘Jew’. However, as part of the hastily drafted ‘Law’ for Restoration of the Professional Civil Service of 7 April 1933, it excluded Jews and political opponents from posts in government, universities, other places of academic learning, as well as other professional groups. It also cancelled their pension rights. Only after the intervention of the ageing Reich President Hindenburg were some Jews allowed to remain in their posts. These included Jews who had been in office from 1 August 1914, or had fought in the First World War, or whose fathers or sons had fallen in the conflict.

The newsreels bypassed this story altogether. The nearest thing to depict the exclusion of Jews came from the political cartoonist, David Low in the *Evening Standard*:

⁴⁹ *British Paramount News*, Issue 272, 5 October 1933, ‘10,000 Hear Einstein’, 3/5; Einstein spoke at a meeting organised to raise funds for the Refugee Assistance Committee where speakers, including the banished scientist, made their voice heard about anti-Jewish policy in Nazi Germany.

⁵⁰ Kershaw, *Hitler 1889-1936. Hubris*, p. 474.



THE ARYAN RACE—GERMANY, 1933

Figure 4. 'The Aryan Race' by David Low,
Evening Standard, 31 March 1933

In 'The Aryan Race', Low showed an aging President von Hindenburg in a bath chair and the Nationalist leader von Papen at his heels. A Nazi 'hound' is in front baying after what is the leg of a fleeing Jew. The man whom they had originally thought to control is dragging both men at speed. He is now the Dictator of Germany and is racing ahead with repressive campaigns targeting Social Democrats, the Communists, and the Jews. As Hitler takes their nation back from the spirit of an enlightened past to the dark days of the Middle Ages, the great figures of Germany's illustrious history look on and observe from the sidelines.

c. 1933 – Other Items on Jews

With the exception of the crucial year 1938, the newsreels showed the greatest interest in Jews during the first year the Nazis were in power. Not that they reported directly on the new government's antisemitic policies but certain newsreels did manage to draw attention to the plight of the Jews in other, albeit generally in more subtle ways. The new Nazi government's treatment of its Jewish minority certainly caught the interest of *Paramount* and *Universal*. Each company released five stories on Jews that year. *Universal's* response was all the more surprising for it was never regarded as being at the forefront of political news coverage. Its approach to this specific issue was non-confrontational however, and as a way into the subject it mostly used the promotion of Jewish culture or religious festivals. The first of

these was 'Passover', whose title tells its own story, which *Universal* issued only twelve days after the Boycott.⁵¹ 'Judgment of Jewry' followed a week later.⁵² This item combined the religious with the secular in a report on the Queen Esther Festival held in Madison Square Garden in New York. In its item, 'Sale Ahead' in issue 296 of 11 May, *Universal* seemed to take great satisfaction from the fact that Germany's loss was another nation's gain.⁵³ This was a story of how Nazi attempts to put a stop to the international boycott of German goods had backfired when the embargo had forced the lucrative Leipzig fur market to transfer to London. 'The German-Jewish boycott', stated the commentator, had 'greatly increased the attendance and this year's transactions will in all probability swamp every previous record', where furs to the value of £4,000,000 were being offered for sale. In July, 'Romance of the People' covered the 'monster pageant celebrating Jewish Day at the Great Chicago Exposition'.⁵⁴ Here commentator R.E. Jeffrey described the past suffering and endurance of the Jewish people and the 'tribulations of this great race'. He spoke of their 'dreadful oppression which [had] led to their fleeing out of Israel and becoming a scattered people without a country.' Clearly drawing an analogy with present day Jewish persecution, he ended with a defiant statement: 'Jewish progress through the ages. It is almost like an impressive challenge to Judaic antagonists'.⁵⁵

British Paramount's more direct approach contrasted with *Universal's* tentative style. This is no more obvious than when comparing the two companies' coverage of the same item in July 1933, which concerned the anti-Nazi demonstration in Hyde Park. This was where upwards of 50,000 Jewish Londoners had gathered to protest at the persecution of the Jews in Germany'. At the outset,

⁵¹ *Universal News*, Issue 288, 13 April 1933, 'Passover', 4/8.

⁵² *Universal News*, Issue 290, 20 April 1933, 'Judgment of Jewry', 4/8; Ester was the Jewish queen of Persia who saved her people from massacre.

⁵³ *Universal News*, Issue 296, 11 May 1933, 'Sale Ahead', 4/7; *The Times*, 9 May 1933, p. 16. The sale was the international fur auction which is referred to in Keesing's: 'A fur auction has been started in London, where furs to the value of £4,000,000 have been offered for sale. This auction, probably the largest which has ever been held, implies an international boycott of the Leipsic [sic] market. The value of the fur which will be sent to the London market annually, instead of to Germany, is estimated at £7,000,000. Buyers from all the countries of Europe sat on long benches in the auction room. It is estimated that 90% of the international fur industry is in Jewish hands and it is expected that the boycott of Leipsic [sic] will approach 100 per cent. The sale will probably last four or five weeks. Keesing's Contemporary Archives May 11 1933 (page 794 B).

⁵⁴ *Universal News*, Issue 316, 20 July 1933, 'Romance of the People', 4/7.

⁵⁵ *Ibid.*

Paramount's unequivocal title 'Jewry Denounces Hitler'⁵⁶ contrasts with the more enigmatic title of 'Voice of Israel' from *Universal*.⁵⁷ The same cautious stance is also evident in the *Universal* commentary. The phrase 'alleged regime of persecution', for example, failed to engage with the subject or to identify with the first wave of Jewish exiles already in Britain as proof of that persecution. *Universal's* title signalled the religious rather than the racial theme which runs through its commentary, with the use of words such as 'devout', 'rabbis', and 'Hebrew'. *Paramount* was clearly comfortable with the attention it gave to the large presence of the negative stereotype of 'poor Jews' from the East End of London. Whereas *Universal* gave the assurance that 'although the poorer classes predominate' there were many Jews there 'representing city men of considerable influence'.

d. 1933 - Remembrance Day Service

Rounding up its Jewish coverage that year was *Universal's* item on the Remembrance Day Service 'for fallen comrades'.⁵⁸ This annual event would henceforth become a regular feature in one or more of the five major newsreels up until 1938. In the context of political antisemitism in Germany and the persistence of hostility towards Jews at home, their message clearly intended to promote a positive image of Jews. Newsreels drew attention to the concept of 'good Jews' who had shown their loyalty to Britain by their sacrifice in the First World War. In the case of *Universal's* item for 1933, producers gave the story pride of place as the first out of ten items on the reel. Its scenes of the thousands of Jewish ex-servicemen and women who had taken part in the parade reminded audiences of the valiant work done in the Great War by Jews from all parts of Britain. Some decorated with the highest medal award, there were also 'at least two Jews', stated the commentator, 'whose deeds won Victoria Crosses, and who died dreadfully in the winning of them.' For good measure, he concluded with the pointed statement that 'even in the midst of political turmoil, these things should be remembered'.

⁵⁶ *British Paramount News*, Issue 251, 24 July 1933, 'Jewry Denounces Hitler', 4/5.

⁵⁷ *Universal News*, Issue 317, 24 July 1933, 'Voice of Israel', 7/7.

⁵⁸ *Universal News*, Issue 348, 9 November 1933, 'Jewry Remembers', 1/10, 50ft.

Almost certainly the most potent coverage of the Jewish Remembrance Day Service came that same year from *Pathé*. The item was considered sufficiently important to dispatch three cameramen to film the service - Frank Bassill, Monty Benson, and Jock Gemmell.⁵⁹ Its significance was also reflected in the fact that issue 33/90 was 220 feet long and took up more than a quarter of the reel. Entitled 'The Lord gave and the Lord hath taken away. Blessed be the name of the Lord', this version was quite different to the item of the same name released in 1932.⁶⁰ Although the company had also used some library footage from the previous year, *Pathé's* item for 1933 sent out a clear and more powerful message of the personal and collective sacrifice of Jews in the War. The clip opened with a lingering close-up of a disabled Jewish veteran in a bath chair, followed with a scene of two Jews marking their war dead as they laid a wreath at the Cenotaph. The strong religious theme setting the mood of the clip was highly unusual, for conventions of the period discounted this level of publicity to services other than Christian. To begin with, the opening caption was in both Hebrew and English. Moreover, *Pathé's* editor, Fred Watts had allocated close to half the footage on the rabbis leading the prayers and the hymns that followed. Their message was one of peace and equality: 'Hasten the days when the children of men understand that they have one Father. That one God created us all and spread the tabernacle of peace over all the dwellers on earth'.⁶¹

It is also noteworthy that it was *Gaumont-British*, more than any other company, which drew attention to the story. Its images of Jewish Ex-Servicemen, together with the commitment given by the young lads of the Jewish Brigade, offered the ideal vehicle for promoting a better understanding of Jews in Britain.⁶² *Universal*

⁵⁹ *Pathé Super Sound Gazette*, Issue 33/90, 9 November 1933, 'The Lord gave and the Lord hath taken away. Blessed be the name of the Lord', 4/6, 222ft.

⁶⁰ *Pathé Super Sound Gazette*, Issue 32/90, 10 November 1932, 'The Lord gave and the Lord hath taken away. Blessed be the name of the Lord', 2/7.

⁶¹ *Pathé Super Sound Gazette*, Issue 33/90, 9 November 1933, 'The Lord gave and the Lord hath taken away. Blessed be the name of the Lord', 4/6, 222ft.

⁶² *Gaumont-British News*, Issue 18, 1 March 1934, 'Jewish Ex-Servicemen Parade', 5/6, 50ft; *Gaumont-British News*, Issue 84, 18 October 1934, 'Jewish Ex-Servicemen', 8/16, 99ft; *Gaumont-British News*, Issue 90, 8 November 1934, 'Jewish Ex-Servicemen's Parade', 8/16, 20ft; *Gaumont-British News*, Issue 195, 11 November 1935, 'Jewish Ex-Servicemen's Parade', -/10; *Gaumont-British News*, Issue 299, 9 November 1936, 'Jewish Ex-Servicemen's Parade at the Cenotaph', 1/11, 96ft; *Gaumont-British News*, Issue 403, 8 November 1937, 'Jewish Ex-Servicemen's Parade at the Cenotaph', 6/17, 117ft; *Gaumont-British News*, Issue 508, 10 November 1938, 'Jewish Ex-Servicemen's Parade past Cenotaph', 8/9, 137ft.

carried the Jewish Remembrance Day Service again in 1936 and 1938,⁶³ and *Paramount* included it in coverage for November 1938.⁶⁴ Whereas, the only time *Movietone* showed an interest in anything remotely connected with the Jewish effort was in an item on a review of the Jewish Lads Brigade at Walmar camp in 1936. However, its commentary paid little attention to the Brigade itself and chose to utilize the material to focus on the threat of war. Field Marshal Sir William Birdwood has barely told the lads that he is not 'a militarist in the spirit in which it is so often used', when the *Movietone* commentator, Leslie Mitchell, interjects with the clear message:

Isn't this attitude typical of a nation which hates war but is reluctantly forced to visualize its recurrence. The Lads Brigade is not primarily a military body but an organization devoted to the health and character of the younger generation.⁶⁵

e. 1933 - Book Burning

Meanwhile, the rapid transformation of the new Germany continued apace. In March 1933 Goebbels had been given the task of ensuring that the media, the arts, and all forms of culture were reordered along Nazi lines. This coordination (*Gleichschaltung*) of 'German' culture outlawed many of the nation's leading intellectual lights, including Jewish film directors, actors, writers and artists, many of whom were forced into exile. On 10 May 1933, thousands of books of authors deemed unacceptable to the new regime were cast into the flames at universities all over Germany. The action came from the leadership of the German Student Association and not Goebbels. Nevertheless, the Propaganda Minister did not miss the opportunity to play his part. At the end of the day, he presided over the climactic burning of 20,000 books in the spectacular setting of the immense Franz Joseph Platz, located between the University of Berlin and the State Opera in Unter den

⁶³ *Universal News*, Issue 348, 9 November 1933, 1/10; *Universal News*, Issue 661, 9 November 1936, 9/9; *Universal News*, Issue 870, 10 November 1938, 'Jewish Ex-Servicemen's Memorial Service', 6/9.

⁶⁴ *British Paramount News*, Issue 804, 10 November 1938, 'Jews Honour War Heroes', 3/9.

⁶⁵ *British Movietone News*, Issue 375, 10 August 1936, 'Field Marshall Reviews Jewish Lads Brigade', 5/11, 35ft; *Universal News*, Issue 635, 10 August 1936, 'Jewish Lads Camp Balman', 10/14.

Linden. As the works of Jewish, Marxist and pacifist writers were consumed by the flames Goebbels proclaimed that 'The age of extreme Jewish intellectualism has now ended, and the success of the German revolution has again given the right of way to the German spirit'. Amongst such works were those of Leon Feuchtwanger, whose book *Jud Süß* the Propaganda Ministry later used as the basis for the Third Reich's most notorious anti-Semitic feature film.⁶⁶

The *Paramount* footage is another example of the dependence of British newsreels on film from Germany, generally produced for propaganda purposes at the behest of Dr. Goebbels.⁶⁷ Despite having an office in Munich, even the larger *Movietone* relied on film shot by Hitler's favourite cameraman, Bruno Stindt.⁶⁸ It is hardly surprising therefore that the images in *Paramount's* "'Kultur" Cleans Up' showed each stage of the proceedings as orderly and well thought out. The clip has no surviving commentary but it was considered important enough at the time to be placed last out of four items on their reel. It is also worth examining its 73 seconds of footage to appreciate how the German propagandists wanted the book burning viewed.

"'Kultur" Cleans Up' traced the selection process, transportation and destruction by fire of the many books now outlawed to all Germans. Opening the clip were stage-managed indoor shots. They began with scenes of what appeared to be professors undertaking the task of selecting the unsuitable books from piles strewn across a long table. These were not SA thugs or students out to wreak havoc on the culture of Germany, but educated men who appeared to know what they were doing. A close-up of a hand shows it picking up a book for inspection, seemingly at random. It turned out to be a piece of so-called pornographic literature which was fittingly tossed back onto a pile to rejoin the other 'undesirable and pernicious' publications which awaited removal.⁶⁹ In this next task in the disposal process, it was not unruly SA mobs carrying it but young disciplined men, dressed in smart

⁶⁶ www.britishpathe.com

⁶⁷ *British Paramount News*, Issue 231, 18 May 1933, 'Kultur Cleans Up', 4/6.

⁶⁸ Jonathan Lewis, 'Before Hindsight', *Sight and Sound* (1977 - Spring) p. 70.

⁶⁹ The book is by Dr. Magnus Hirschfeld, the 'sex doctor'.

white shirts and ties. A few SA were present but only to supervise the students as they zealously passed boxes of books and papers, hand to hand, out of the building and into a waiting truck. From the pavement, bystanders quietly observed this latest radical measure to clean up German culture. The remaining footage showed nighttime shots of the scene in Opera Square. There were no close-ups of the gathered crowd and therefore no record of individual reactions to what was a performance of theatrical proportions. The SA was in attendance, carrying banners ahead of a procession of students who, as they marched past the bonfire, fed the fire with flaming torches. Drawing the item to a close was the climactic activity of students as they symbolically hurled literature's 'evil spirit of the past' into the fire. Accompanying these scenes was a brief glimpse of Goebbels delivering his long tirade against the enemies of German culture.⁷⁰

Movietone and *Pathé* had also obtained the German footage but neither company included it in any of their May editions. In its end-of-year review, *Movietone* selected a few seconds of the material, which it sandwiched between Everton receiving the FA Cup and 'Hyperion winning the Derby in record time'.⁷¹ The pictures showing students tossing books into a blazing bonfire set against a night sky certainly suited the quick snapshot style of the review. However, Mitchell's commentary had no time to elaborate on the story, which he inaccurately described as the burning of 'non-German literature' instead of 'un-German' - an important distinction most newspapers did not fail to miss. At some point in May that year, *Movietone* must have considered releasing its story No. 6694 for it produced an edited version of 66 seconds long. Given the title "Nazis Burn Marxist' Books', which evoked the company's anti-Bolshevik 'bias', the clip was never shown in full.⁷² *Pathé*'s footage of two minutes and 47 seconds went through the same editing process with the additional feature of a scripted commentary. For reasons that are not clear the company never issued the clip or any part of it, which included a

⁷⁰ Dr. J. Goebbels, quoted in L.P. Lochner, (ed) *The Goebbels Diaries*, (London: Hamish Hamilton, 1948), p. xxvii.

⁷¹ *British Movietone News*, Issue No. 238A, 28 December 1933, 'Movietone Reviews 1933', 1/1, 351ft.

⁷² *British Movietone News*, 'Nazis Burn Marxist Books', May 1933 - not issued.

lengthy segment of Goebbels making his proclamations to the students gathered before him in Opera Square.⁷³

5. Coverage on Germany: 1934-1935 In Detail

a. German Rearmament

After a relative lull of overt anti-Jewish persecution by the Nazis in 1934, a new wave of violence erupted during the spring and summer of 1935. However, there are no accounts of these in the newsreels. Coverage of Germany began that year with the images of the triumphant restoration of the Saar in March 1935. The threat posed by increasing German militarism preoccupied reports thereafter, as the newsreels began to confront the widely perceived growing need for Britain to rearm. These reports began in reaction to Hitler's announcement in March 1935 of a new Wehrmacht of 36 divisions and the reintroduction of conscription.⁷⁴ The triumphal 'Heroes' Memorial Day', which took place the day after, provided an appropriate platform for the massive display of German military power. Apart from *Universal*, the newsreels showed images of the national army due to be increased to 500,000 men, as it paraded before Hitler and other leading figures in the box of honour.⁷⁵ German cameramen had filmed Hitler, Goering, Field Marshal August von Mackensen, a symbol of the old army, and General Blomberg who represented the new, as they placed the national wreath at the monument of fallen heroes. *British Movietone News* headed its coverage with the telling title 'Germany Asserts the right to Rearm' (200ft). Its commentator went on to note that the German army was 'back to its old pride' as it 'goose steps past its leader who was once a corporal in its ranks'. Only a few days later, further reports from Germany featured dramatic defence precautions in Berlin, consisting of contingency preparations to protect

⁷³ www.britishpathe.com

⁷⁴ Kershaw, *Hitler 1889-1936. Hubris*, pp. 551-552.

⁷⁵ *British Movietone Gazette*, Issue 302A, 21 March 1935, 'Germany Asserts the right to Rearm', 4/4, 200ft; *British Movietone News*, Issue 302A, 21 March, 1935, 'Germany Asserts the right to Rearm', 9/9, 133ft; *British Paramount News*, Issue 424, 21 March 1935, 'Conscription for Germany', 5/5; *Gaumont-British News*, Issue 128, 21 March 1935, 'Herr Hitler Reviews German Troops', 10/11, 107ft; *Super Sound Gazette*, Issue 35/23, 21 March 1935, 'Conscription in Germany', 1/12, 110ft; *Super Sound Gazette*, Issue 35/23, 21 March 1935, 'Sir John Simon', 3/12.

civilians against the modern threat of the bomber.⁷⁶ They also mentioned the planned visit to Hitler by Sir John Simon, Britain's Foreign Secretary, which had gone ahead despite Britain's protest at the German unilateral action and its breach of the Treaty of Versailles.⁷⁷

Military affairs continued to dominate reports on Germany that year when in June *British Movietone News* and *British Paramount News* released the story of the Naval Agreement reached between Britain and Germany.⁷⁸ Any hopes of this breach of the Treaty of Versailles satisfying German ambitions were dispelled later in 1935 when at the seventh annual Party Congress in Nuremberg German rearmament once more came into the frame. It would seem by their similar titles, heavily loaded with language describing the might of German forces that official pressure was at work for them to speak with one voice. *British Paramount News* gave its unequivocal title in 'Half-Million Shout "Heil"',⁷⁹ followed a week later by 'Germany Stands Armed'.⁸⁰ Items from *British Movietone News* and *Super Sound Gazette* carried the respective titles 'At Nuremberg Germany Stages Parade of Newly Equipped Army',⁸¹ and 'Modern Warfare', which was ranked in first place out of ten items on the reel.⁸² The poor relation of the five majors, *Universal*, had not covered the rally but it managed to keep up the theme of Germany's offensive power. 'Can't get away from rumours of war, these days' its commentator stated. 'Germany this time shows how efficient and noisy, and deadly her coastal defences can be'.⁸³

⁷⁶ *British Movietone News*, Issue 303A, 28 March 1935m 'Berlin People are given a realistic taste of an Air Raid', 3/8, 62ft; *Super Sound Gazette*, Issue 35/25, 28 March 1935, 'Sir John Simon in Berlin', 3/9, 88ft; *Universal News*, Issue 492, 29 March 1935, 'Berlin's Air Raid', 10/11ft.

⁷⁷ *British Movietone News*, Issue 303A, 28 March 1935, 'Sir John Simon Warmly Greeted by Nazi Minister', 7/8, 111ft; *British Paramount News*, Issue 426, 28 March 1935, 'Europe Stands To ..', 6/6; *Gaumont-British News* Issue 130, 28 March 1935, 'Sir John Simon Arrives in Berlin By Air', 2/9, 112ft.; *Super Sound Gazette*, Issue 35/25, 28 March 1935, 'Sir John Simon in Berlin, 3/9, 88ft.; *Universal News*, Issue 492, 29 March 1935, 'Affairs in Berlin', 9/11.

⁷⁸ *British Movietone Gazette*, Issue 316, 24 June 1935, 'Naval Affairs', 1/5, 227ft; *British Movietone News*, Issue 316, 24 June 1935, 'Naval Affairs', 3/7, 151ft; *British Paramount News*, Issue 451, 24 June 1935, 'Naval Pact Reached, 2/7.

⁷⁹ *British Paramount News*, Issue 475, 16 September 1935, 'Half-Million Shout "Heil"', 4/6.

⁸⁰ *British Paramount News*, Issue 477, 23 September 1935, 'Germany Stands Armed', 7/8.

⁸¹ *British Movietone News*, Issue 329A, 26 September 1935, 'At Nuremberg Germany Stages Parade of Newly Equipped Army', 3/9.

⁸² *Super Sound Gazette*, Issue 35/77, 26 September 1935, 'Modern Warfare', 1/10.

⁸³ *Universal Talking News*, Issue 540, 16 September 1935, 'German Coastal Defences', 3/7.

b. 1935 – The Nuremberg Laws

At the close of this spectacular exhibition of German militarism, Hitler convened a special session of the Reichstag at Nuremberg where it had last met 400 years before. In an uncharacteristically brief speech, he recommended the acceptance of three new laws – the Flag Law,⁸⁴ and two laws which would give legal form to the Nazi programme for the Jews. The Reich Citizenship Law, which would affect the rights of Jews to national citizenship, divided the population into two, Reich citizens and State subjects. As such, Jews could not vote, hold official positions or employment, or serve in the armed forces. The Law for Protection of German Blood and German Honour, which set out to attain 'racial purity', forbade marriage and extra marital relations between Jews and non-Jews. It also barred Jews from employing a maidservant under the age of 45 and from flying the national flag. The new legislation, formally introduced by the Reichstag President, Goering, was given the unanimous vote of the delegates.⁸⁵

Newsreels reports on the Nazi congress contained no reference to the new laws. Instead, they directed their full concentration on the strength of German armed forces. The only BBC report on the subject was brief and offered no elaboration, with the remainder of its item on Hitler's speech focused on the foreign policy issue of Memel.⁸⁶ As for the British press, newspapers covered the story in varying degrees along with other issues raised at the Reichstag's special session. Many of the papers were beginning to evince a realisation that Nazi antisemitism was no longer a flash in the pan. The leading daily 'quality' papers hardly differed in their

⁸⁴ In his speech, Hitler referred to an incident which had taken place in New York on 26 July when during an anti-Nazi demonstration where the German liner, the Bremen was docked, workers had torn down the Swastika banner. At their court hearing in August, Magistrate Brodsky had compared the Swastika to a pirate flag, arguing that it was proof of the Jewish attitude towards Germany. David Bankier argues that Hitler's anger at the events prompted him to install the Swastika as the new national flag. – see David Bankier, *The Germans and the Final Solution: Public Opinion Under Nazism* (Blackwell, Oxford: 1992) p. 45.

⁸⁵ Kershaw, *Hitler 1889-1936. Hubris*, p. 570.

⁸⁶ In 1923, the Lithuanians had seized the predominantly German port of the Memel ceded to Lithuania under the Treaty of Versailles, which they administered as an autonomous region until Hitler 'liberated' it in 1939. Hitler in his speech said the 'robbery' had been legalised by the League of Nations and for years the Germans of Memel had been mishandled by the Lithuanian State. Their only crime being that they were Germans. He warned the signatories of the guarantee of autonomy of Memel (Britain, France, Italy and Japan) to step in; otherwise events might take a form to be regretted on all sides. BBC WAC BBC Scripts, News Bulletin, 15 September 1935.

condemnation. The *Daily Telegraph*, which had closely followed the fate of the Jews since the Nazis had become a political force in Germany, wrote that the 'NEW NAZI LAWS' would 'DRIVE JEWS TO DESPAIR'.⁸⁷ Its leader column pointed out that the legislation 'expressly denies to Jews the right of full citizenship of the Reich. It creates a sort of inferior citizenship, which is accompanied by insulting restrictions quite unworthy of a civilised nation'.⁸⁸ Nor was its significance lost on the Berlin correspondent of *The Times*. He suggested that the new 'ghetto legislation' ranked: 'in immediate importance, equally with Hitler's references to foreign policy [Memel]. In the long run indeed it may mean more to Germany than any manifestations of activity in foreign affairs'.⁸⁹ The two Liberal papers gave a similar response. The *Manchester Guardian's* leader writer clearly saw Hitler as 'the principal inspirer and instigator of anti-Semitism in Germany' and commented that the Nazi move was giving 'legal effect to what is becoming the reality'.⁹⁰ Having significantly altered its views on Hitler since the boycott in 1933, the *News Chronicle* agreed. Its leader item stated that 'the Führer [had] now shown himself to be as complete a maniac as the worst of his followers'.⁹¹

Other interpretations reflected the plurality of opinion across a range of politically diverse newspapers. This would in the end determine how the new Race Laws ranked in importance alongside other issues raised at the Reichstag session. The *Daily Herald* led the popular press on the issue of Memel. The paper believed that Hitler's action represented a warning to the signatories of the area's guarantee of autonomy, and that action must be taken 'before things take a turn which will be regretted elsewhere'.⁹² The Race Laws did not go unnoticed, however, as an item on its front-page carried the heading 'Jews now made Outcasts'.⁹³ Its inside pages also featured a large article written by the German-Jewish writer, Emil Ludwig (1881-1948) who pointed out that an 'Aryan' people was a Nazi myth and had never

⁸⁷ *Daily Telegraph*, 20 September 1935, p. 11, headline.

⁸⁸ *Daily Telegraph*, 17 September 1935, p. 12.

⁸⁹ *The Times*, 16 September 1935, p. 15.

⁹⁰ *Manchester Guardian*, 17 September 1935, p. 8.

⁹¹ *News Chronicle*, 17 September 1935, p. 10.

⁹² *Daily Herald*, 16 September 1935, front-page & page 2.

⁹³ *Daily Herald*, 16 September 1935, front-page.

existed.⁹⁴ The more unpredictable *Daily Express* gave the story front-page banner headlines. In its case, the absence of any allusion to Memel reflected Beaverbrook's isolationism and interest in empire:

NAZIS PROCLAIM ANTI-JEW LAWS

Banned: Marriages with Aryans

Employing Christians under 45



Swastika Named National Flag⁹⁵

When the *Daily Mail* finally got round to noting the Reich Citizenship Law at the end of a three column article, it failed to spell out that the legislation defined Jews as those not having 'German or kindred blood', now a prerequisite for Reich citizenship. Instead, its piece paid greater attention to the headlined items below, revealing a persistent appreciation for Germany's hostility to Bolshevism. In the eyes of the Nazis and the paper's proprietor, Bolshevists and Jews were one and the same:

HITLER AND MEMEL

Call to the Powers

SWASTIKA THE NATIONAL FLAG

Red Plotters Warned⁹⁶

It was therefore not from the newsreels or by listening to BBC radio that the public was informed about the Race Laws. Still, it was not long before *Paramount* in 'Anti-Nazis Protest' featured an item relating to the worsening conditions for Jews in Germany. This was a demonstration in Hyde Park which took place on 27 October 1935, organised by the British Non-Sectarian Anti-Nazi Council.⁹⁷ Speakers from all six platforms, including the new Labour Leader Clement Attlee (1883-1961), were there to protest against Jewish persecution. The Labour Party had recently passed anti-war resolutions and favoured collective security through the League of Nations hence it is hardly unexpected that Attlee took a non-belligerent line. As *The Times*

⁹⁴ *Daily Herald*, 16 September 1935, page 10.

⁹⁵ *Daily Express*, 16 September 1935, front-page.

⁹⁶ *Daily Mail*, 16 September 1935, pp. 13-14.

⁹⁷ *British Paramount News*, Issue 488, 1 November 1935, 'Anti-Nazi Protest', 2/7.

later reported, he declared they were not present 'to ask our Government to take particular action – they were there to rally the forces of public opinion against a foul thing that had come into the world'.⁹⁸ However, it was to the speech made by Sylvia Pankhurst (1882-1960), that the *Paramount* editor gave centre stage. Standing on a platform before a large banner indicting the German government ('NAZISM ATTACKS CIVILISATION'), and in a clear voice, the former suffragette had her say about anti-Jewish persecution:

We have stood in this old park and cried out for liberty time and again. You have heard them speaking of the menace to the Jew, a cruel and disgraceful retrospection. People cannot help into which race they are born and it is only the utmost barbarism that would desire to punish them for it. I was one of the few, the very few, that said this was a menace to our civilisation and if something was not done to stop it, it would spread.⁹⁹

6. Coverage on Germany: 1936-1937

For the next two years, discrimination continued to pervade all aspects of German life, and the gap between Jews and non-Jews grew ever wider. However, in 1936, the 'Jewish Question' was not at the forefront of German politics. In holding its first Olympics, with an estimated 500,000 daily visitors to Berlin, the host nation soft-pedalled its antisemitic agenda and plans for international expansion. The favourable impressions of Germany, first garnered during the Olympics, only began to be marred when in 1937, Nazi attention shifted to the Protestant Churches. Even so, the imprisonment of 700 pastors in March and the arrest of Pastor Niemöller in July did not make it into the newsreels. Indeed, it was not until May 1945, when the Soviet Army liberated Niemöller and other prisoners from a concentration camp in the Alps that his name came up in a newsreel, but only in *Pathé Gazette*.¹⁰⁰

⁹⁸ *The Times*, 28 October 1935, p. 16.

⁹⁹ *British Paramount News*, Issue 488, 1 November 1935, 'Anti-Nazi Protest', 2/7.

¹⁰⁰ *Pathé Gazette*, Issue 45/41, 21 May 1945, 'Defeat and Deliverance', 1/4 268ft.

7. The British Union of Fascists

The response of the newsreels must also be seen in the light of the British government's view that Nazi antisemitism was an internal German affair. There may have been a strong distaste for Nazi measures but there was never an attempt to interfere. In 1933, regular correspondence between Sir Horace Rumbold (1869-1941), Britain's Ambassador to Berlin between 1921 and 1933, and the Foreign Secretary Sir John Simon, showed an acute awareness that the Nazis were initiating a very different policy against Jews in Germany. Yet it was Simon's view that Britain had 'no *locus standi* to make representations as regards German subjects'. The government could only concern itself with the risk posed to British Jews living in Germany.¹⁰¹ At the outset Simon was more concerned about the impact of Nazi policy on the numbers of Jews seeking entry into Britain.¹⁰² In the years that followed, there was no official criticism forthcoming of the legal and physical discrimination against Jews, the banning of trade unions in July 1933, or the imprisonment of thousands of political opponents. When he became Home Secretary in 1935, however, Simon became increasingly interested in the apparent rise in antisemitism in Britain. Accordingly, he instructed the Chief Constable to provide him with regular reports on any incidence of Jew-baiting.

By that point, antisemitism had become a central policy of the British Union of Fascists (BUF) and though not typical of general public attitudes, its growing influence in the areas of Jewish immigrant concentration, was a major source of Home Office concern. It was Sir Oswald Mosley's incitement of Jew-hatred in the East End of London, in particular, which had shown that antisemitism threatened to become a political force. It was the fall-out from the Battle of Cable Street of 4 October 1936, involving the BUF and anti-fascist groups, which finally gave the

¹⁰¹ Sir John Simon to Sir Horace Rumbold. No. 11 Telegraphic [C2013/319/18], Received 2 March, 1933, in E.L. Woodward and Rohan Butler, eds., *Documents on British Foreign Policy 1919-1939: Second Series Volume IV 1932-3* (London: HMSO, 1950), No. 249, p. 436.

¹⁰² Sir H. Rumbold to Sir J. Simon, 5 April 1933, No. 11 Saving Telegraphic [C3149/319/18] in *Ibid.*, p. 18.

impetus for the introduction of the Public Order Act that became effective on 1 January 1937.¹⁰³

The only issue to contain a comprehensive and balanced account of the Cable Street came in a *British Paramount News Special*. 'Fascist-Red East End Riots' at 233 feet took the important slot of last on a reel of seven items contained in issue 586.¹⁰⁴ Unusually for a medium not accustomed to controversy, this graphic report vividly captured the violent clashes between the anti-fascist demonstrators of the East End who blocked the BUF's route and the police who were trying to disperse them. When the Home Office had refused to ban the march, residents incensed by 'Blackshirt anti-Red, anti-Jew propaganda', decided to take matters into their own hands. *Paramount's* opening caption read: 'London – Blackshirt march banned! 84 arrested, over 80 injured'. The item opens with shots of the mounted police and Mosley's arrival to inspect his 5,000 fascist followers. The film then cut to a street barricade set up to block the route of the march. Shots followed of some of the 6,000 police reported to be in the area. 'Communists, Labourites, and Jews jam the fascist routes', explained the commentator, 'resisting the peaceful efforts of the outnumbered police to clear the way'. When the protest began to turn ugly, a camera positioned above took wide angle shots of the counter-demonstration and the scuffles that ensued. Anti-fascists resisted dispersal attempts while police on horseback brutally beat back the crowds with their batons. At this point, the police law enforcement showed itself to be more concerned with protecting the Fascists than defending those they were due to march against. However, it introduced some balance to its report with shots of the police tending to the many anti-fascist injured. As the *Paramount* commentator affirmed when concluding his report, police efforts had earned 'nothing but praise from impartial people'. 'Firm action by the

¹⁰³ Gisela C. Lebzelter, *Political Anti-Semitism in England, 1918-1939* (London: Macmillan, 1978), p. 130. In spite of the East End having a large Jewish population and the antisemitic nature of the B.U.F., the government had refused to ban the march. In an attempt to prevent the march from taking place, anti-fascist groups, comprising Jews, socialists and communists, erected roadblocks. Attempts by the police failed to clear the road and allow the march to proceed. After a series of running battles between them and anti-fascist demonstrators, the march did not take place, and the police dispersed the B.U.F. marchers towards Hyde Park.

¹⁰⁴ *British Paramount News*, Issue 586, 8 October 1936, 'Fascist-Red East End Riots', 7/7, 233ft.

Commissioner and his men [had] undoubtedly averted bloodshed on a scale that London has never witnessed’.

The other companies showed far greater restraint in covering this major public disorder.¹⁰⁵ *Gaumont-British News* avoided the story altogether and its edited clip was left unused.¹⁰⁶ All it could muster was a clip of riots that had taken place in Paris,¹⁰⁷ but on this item Ted Emmett uncharacteristically offered little in the way of commentary – ‘Nearly 100,000 men and women gave a problem to the gendarmes in a Paris display of street fighting. Many were injured, including a number of women’.¹⁰⁸ *Pathé Super Sound Gazette’s* ‘Riots in London’, lasting some 13 seconds, was placed back-to-back with 11 seconds of film showing the political clashes in Paris between Communists and opposition forces on the Right. In a single vague and uninformative sentence describing the riot in London, the remainder of the commentary concentrated on the Parisian riots. In addition, as was so often the case with *Pathé’s* bland commentaries, it reduced the significant to the trivial:

Large forces of police are on duty at a demonstration in London’s East End and some arrests are made when the authorities ban a procession. About the same time, trouble breaks out at the Paris Rue [sic] and soon the police are saying in no uncertain manner you can’t do that there ‘ere. But with the exception of a few broken noses there is no material damage in either city. Vive la France and if you don’t want to, this is what you get (Gendarme leads a demonstrator off by the scruff of the neck).

¹⁰⁵ *British Movietone News*, Issue 383A, 8 October 1936, ‘Demonstration’, 11/11, 27ft; *Pathé Super Sound Gazette*, Issue 36/81, 8 October 1936, ‘Riots in London’, 12/13, 24ft; *Universal News*, Issue 652, 8 October 1936, ‘Demonstrations in London’, 1/10.

¹⁰⁶ *Gaumont-British News*, Issue 290, 8 October 1936, ‘Fascists March and Disturbances in the East End’, -/10.

¹⁰⁷ This was a counter-demonstration by 15,000 members of the right-wing Parti Social Français, which was carried out on 4 October in the neighbourhood of the Parc des Princes, where a Communist meeting was being held. The trouble arose from the government’s decision to allow the Communist demonstration while banning a proposed march of the Parti Social Français. The footage is most likely to have captured the clash of the Right in battle with the police.

¹⁰⁸ *Gaumont-British News*, Issue 290, 8 October 1936, ‘Fascist March and Disturbances in the East End’, 3/15.

In its 'tale of two cities', released in issue 393A, *Movietone* attempted to take the sting out of the story by confidently implying that unlike in France, 'Britain is not politically divided between Communists and Fascists'. Its commentator then went on to tell his audiences that 'English people are not alarmed by the events in the East End' and, 'we should be guarded on the inferences we draw from these pictures of similar clashes in Paris'. When interviewed by the producers of the film *Before Hindsight* (1977) more than 40 years later, the *Movietone* commentator Leslie Mitchell confirmed that any topic liable to incite violence was not welcome in the cinemas.¹⁰⁹ However, George Elvin, the General Secretary of the film union ACT, had argued that this was a 'fable' made up by the newsreel companies to enable them to conform to their own policies.¹¹⁰ In his opinion, newsreel companies had a vested self-interest in maintaining a medium free of official censorship for purely commercial reasons. Neither the violence in the clip nor commercial considerations had deterred the maverick Cummins from releasing the story, nor did they stop him from going on to track the BUF's activities during 1936 and 1937, when the other companies left it alone.

8. Jews in Palestine

British policy towards the Jews in Europe was also complicated by the issue of Palestine. For only in Palestine, where it governed under a mandate from the League of Nations, did Britain allow permanent settlement of Jews. However, during the 1930s, the arrival of increasing numbers of Jews fleeing persecution in Germany, Poland and Rumania intensified Arab unrest. The Jewish population had mushroomed since the 1917 Balfour Declaration. It had grown from 60,000 in 1919 to 177,000 by 1931, and in the next eight years increased rapidly with the influx of a further 252,000 Jews to reach 429,000 by 1939. In 20 years, as the graph below shows, the Jewish population had multiplied sevenfold compared with an Arab population, which had less than doubled in size during the same period - from 640,000 to 1,010,000.¹¹¹ Until 1936, the government facilitated the admission of

¹⁰⁹ L. Mitchell in *Before Hindsight*, (London: 1977), Jonathan Lewis (dir.).

¹¹⁰ George Elvin was General Secretary of the film union ACT and ACTT from 1934-60.

¹¹¹ J.A.S. Grenville, *The Collins History of the World in the Twentieth Century* (London: Harper Collins, 1984, 1990), p. 449.

Jewish refugees under Palestine's existing immigration measures. However, fears of continued Arab unrest over the large-scale immigration, which reached crisis point in 1936 and led to a policy of restriction culminating in May 1939 with the British White Paper on Palestine.

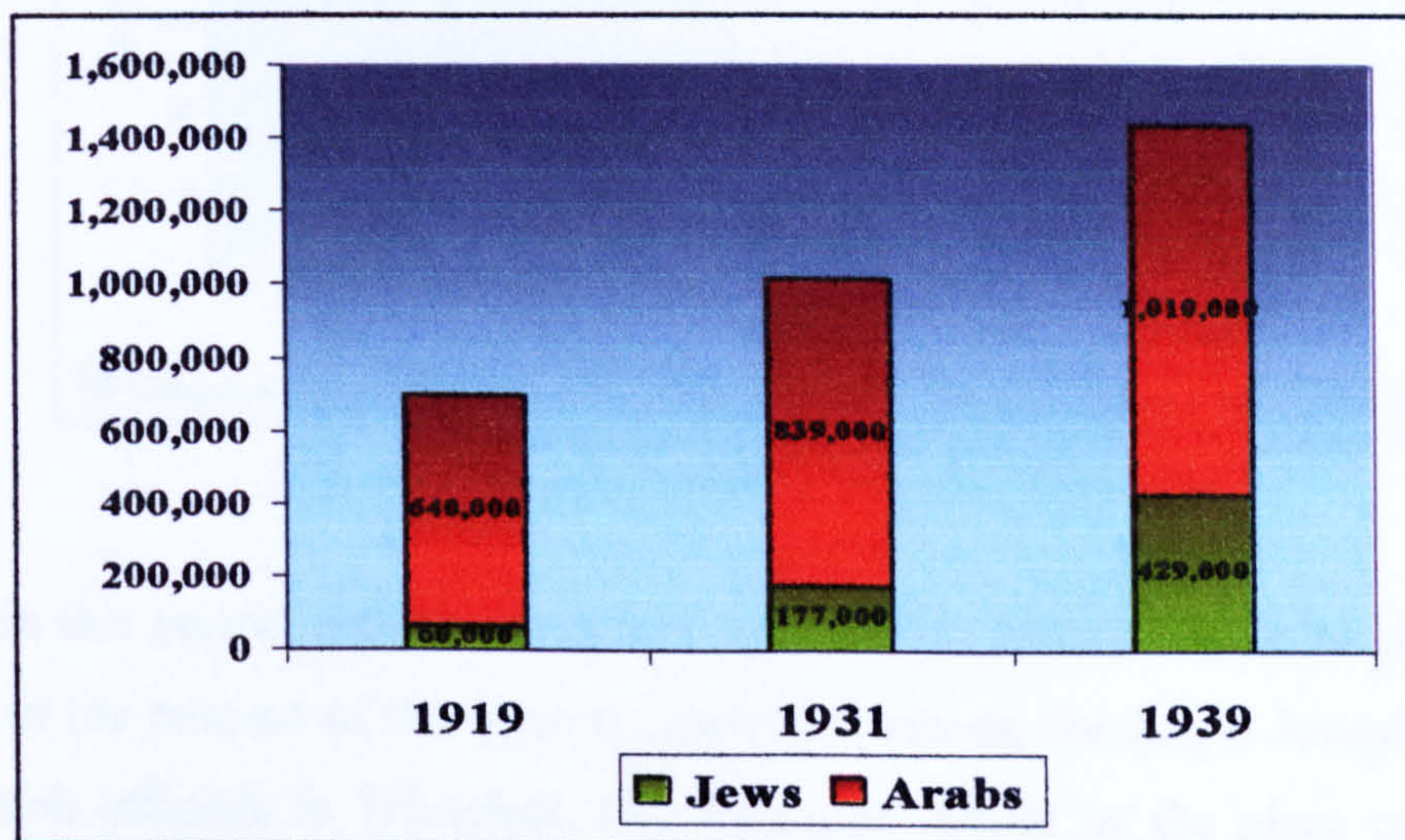


Figure 5. Growth of Jewish Population in Palestine, 1919-1939

Of the 65 newsreel items on the British mandate during the period 1933 to 1937, 26 contain references to 'Jews'. Most of these dealt with the problems facing the British administration and the contradictions between its obligations to the Jews against the claims of the Arabs. The chart below divides annual coverage on Palestine by company. It shows that *British Movietone* took a greater interest in the subject than it had done of Jews in Germany: 26 stories altogether between 1933 and 1937, compared with 15 from *Gaumont-British*, 13 from *British Paramount*, seven from *Pathé*, and *Universal* with the lowest count of all five companies, with just 4 stories.¹¹² *Gaumont-British News* equalled *British Movietone*'s 11 items in 1936, the year of the Arab revolt, otherwise the latter's annual output was consistently higher than any other newsreel.

¹¹² <http://www.bufvc.ac.uk/databases/newsreels/index.html> The chart was compiled from an analysis of the results information taken from the BUFVC database. Figures on 'Palestine' items were obtained for each year, for 1933 to 1937, (bearing in mind *Gaumont-British News* only started production in 1934) and from those results, the number of Jewish items under 'Palestine' established.

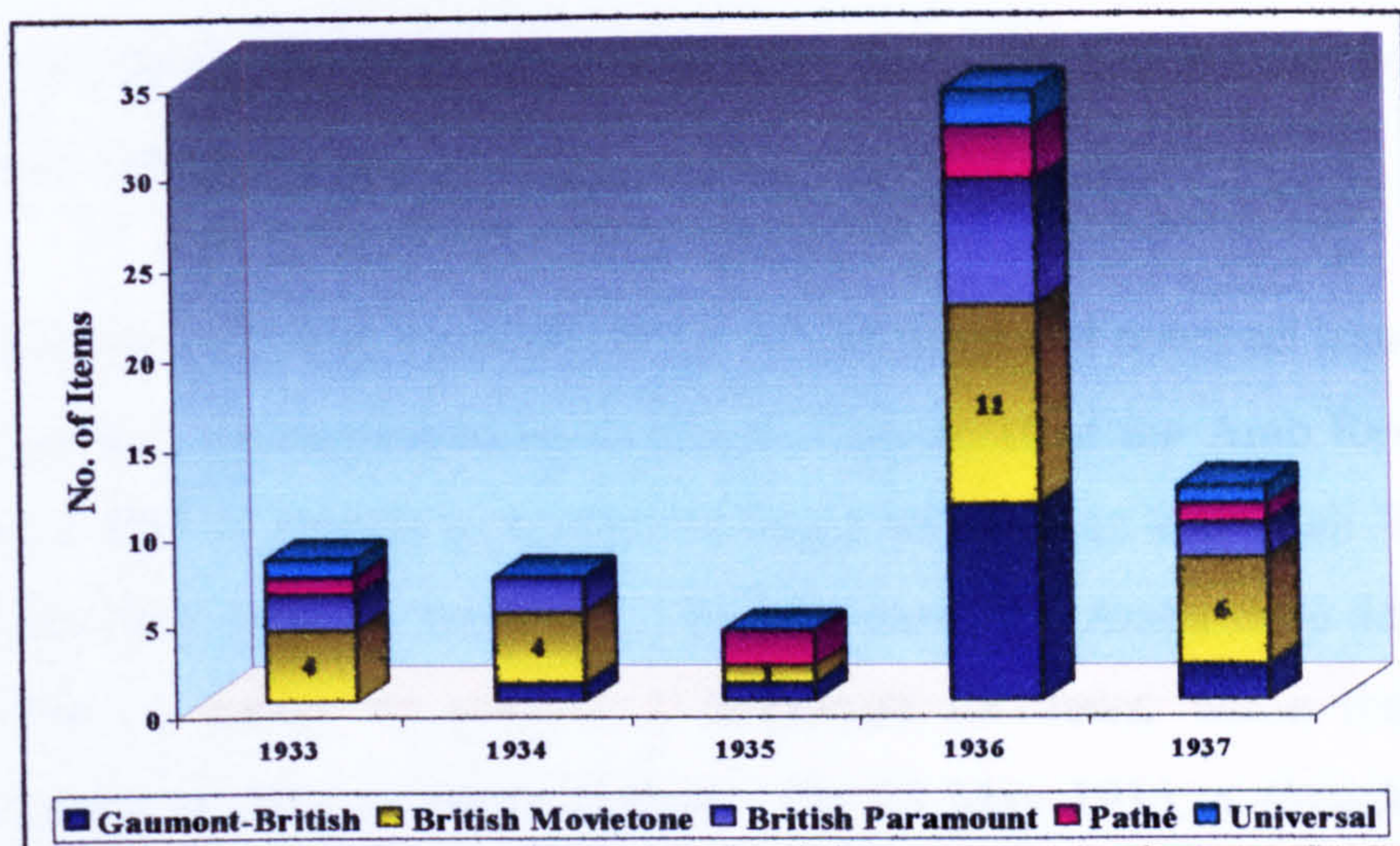


Figure 6. Newsreel Items on Palestine, 1933-1937

In this period, British newsreels' response to Jews in Palestine must also be viewed in the context of the general consensus among the Anglo-Jewish leadership and British officials in Whitehall, that Palestine should be the place of refuge for German Jews.¹¹³ Hence the newsreels included a relatively large number of items maintaining that Jews settling in Palestine was a good thing (especially as it provided an answer to the problem of Jews seeking refuge in Britain). One of the first reports came from *British Paramount*. Its issue 239, released by on 12 June 1933, reflected the government's support for a Jewish homeland in the region.¹¹⁴ 'Premier Lauds Zionists' featured Ramsay MacDonald speaking at the opening of the Anglo-Palestine Exhibition at the Royal Agricultural Hall in London, where he extolled the economic achievements of 'the Holy Land colony experiment'. A year later, when there were already signs of the growing Arab unrest, the same company was already showing a very different side to Jewish immigration. This was in the 'first dramatic pictures' from Jerusalem showing police battling with the riotous crowd protesting against official moves to stem flood of German immigrants.¹¹⁵ *British Movietone*, rarely one to evince any sympathy for Jews, focused its coverage on Palestine four

¹¹³ Louise London, 'British Reactions to the Jewish Flight', in Peter Catterall with C.J. Morris, eds., *Britain and the Threat of Stability to Europe, 1918-1945* (London: Leicester University Press, 1993), p. 63.

¹¹⁴ *British Paramount News*, Issue 239, 12 June 1933, 'Premier Lauds Zionists', 5/6.

¹¹⁵ *British Paramount News*, Issue 304, 25 January 1934, 'Palestine Jews Riot', 2/6.

days later on the claims of the Arabs who were demonstrating against the rising tide of Jewish arrivals.¹¹⁶

The year 1936 was a crucial period for Palestine and newsreel issues reflected this in coverage, which peaked at 34 items. The onset of the Arab Revolt saw an unconcealed shift in reports as newsreels began to show an anti-Arab 'bias' which included labelling them as 'terrorists'. In their view, the Arabs were determined to wreck Britain's pledge to provide a homeland for Jews, while the newsreels presented Jews as their innocent victims. On 25 May 1936, a *British Movietone News* issue 363A contrasted images of the British soldiers, depicted as the saviours of the region, with Arab 'terrorism [which had] caused a number of deaths already'.¹¹⁷ As they searched Arabs for arms and led Jewish refugee families off to the safety of new quarters, where they were 'less likely to be molested' the soldiers, noted the commentator had performed 'their part with good humour'.¹¹⁸ When in 1937, efforts to resolve the dispute failed and the recommendations of Peel Report of 8 July satisfied neither side, the newsreels resumed their presentation of the Arabs as a criminal force.

In their coverage on Palestine, newsreel reports barely touched on why Jews were flocking to Palestine. There was obvious support for them being there despite the problems their swelling numbers presented to British forces policing the area. Yet while they were prepared to highlight the Jewish cause in Palestine, British newsreels showed little interest in the more controversial issue of Nazi antisemitism in Germany. A close study of the newsreel responses shows a very definite politically partisan approach in favour of government policy. While the government encouraged immigration to the region, the newsreels were mostly sympathetic to the Jewish settlers and portrayed the Arabs as villains. When there were hopes of a settlement after the Peel Report, moves were made by *Movietone*, for example, to promote a better understanding of the Arab point of view. As Anthony Aldgate found in his study of the Spanish Civil War, when it came to government policy, the

¹¹⁶ *British Movietone Gazette*, Issue 243, 29 January 1934, 'Near East, 2/5, 48ft.

¹¹⁷ *British Movietone News*, Issue 363A, 25 May 1936, 'Jerusalem Riots', 5/12, 32ft.

¹¹⁸ *Ibid.*

newsreels were not impartial. When it mattered, they steered audiences towards a particular point of view.

9. Conclusion

This chapter has shown how the newsreels responded and reacted to the persecution of Jews in Nazi Germany. It has confirmed that political events in Germany were of greater importance to newsreel editors than the Nazis' treatment of Jews. After the initial attempts by *Paramount* and *Universal* to promote a greater 'Jew consciousness' in the first year of the Nazi government, most newsreel editors showed little interest in stirring up controversy on behalf of Jews. Instead, images of 'good Jews' appeared as Jewish ex-Servicemen at Remembrance Day Services each November or of Jews as resourceful but embattled immigrants in Palestine. Finding evidence in the newsreels of outright avoidance of news on Jews has been more difficult. Only *Movietone's* coverage reveals a more obviously hostile attitude towards Jews, demonstrated in its use of the boycott material, which it presented from the Nazi perspective. It is even more apparent in its lack of consensus with the other four companies in their promotion of the notion of 'good Jews'. In its support for government policy, *Movietone* exhibited a significantly greater interest in Jews in the British mandate than of news of Jews in general. Its combined belief that Britain ought to be on good terms with Hitler and its apparent antipathy towards Jews was in keeping with the political approach of the *Daily Mail* newspaper group. During this period, the paper also took a consistently pro-Nazi line and showed no interest in highlighting the issue of German Jews. At *Paramount*, Cummins found no conflict with the commercial newsreels having a role within the 'Fourth Estate' and gave hard-hitting coverage with reports on anti-Nazi protest rallies. It is almost impossible to assess whether this approach was reflective of a particular pro-Jewish line. It is more likely that Cummins took the same approach to 'controversial' Jewish stories as he did to reports of hunger marches or on anti-fascist riots in London. For in his view, these were matters about which the public had a right to know. The overall newsreel response during this period is testament to their support for the government line, both on Germany, rearmament and on Palestine. This dissertation progresses to consider the response of the newsreels to intensifying

persecution in an extended Third Reich, which more than in the preceding years of Nazi rule would have a direct bearing on the British response.

There is no doubt that the events of 1938 proved a turning point in both government and public perceptions of Hitler's campaign against the Jews. The overt persecution of Jews in Austria after *Anschluss* and the violence of *Kristallnacht* shocked even enthusiasts of Germany. However, while Britain's Prime Minister Neville Chamberlain set his sights on appeasement, the persecution of the Jews showed no lasting importance in the general response of news reporting on Germany. What is more, the Jewish immigration problem further complicated reactions with many in Britain expressing the feeling that the country had enough Jews already. The expansion of the Reich with the inclusion of Austria and the Sudetenland, a change in antisemitic policy from exclusion to emigration, combined with intensifying Nazi persecution, produced an influx of Jewish refugees not experienced since the arrival of poor Jews in the Great Migration of 1881-1914. As a result, newsreel companies formulated their responses with these practical considerations in mind.

As crisis succeeded crisis during 1938 – the annexation of Austria and the Munich crisis - and the German threat became clearer, government efforts to control expressions of anti-German feeling tempered media concerns for the treatment of Jews. As for the newsreels, other than exposing the absence of news on Jews, finding evidence of official interference is difficult. For this reason, the chapter will therefore show how in their coverage of *Anschluss*, the medium contained no hint of criticism about the treatment of Austrian Jews. And except for *British Paramount*, they avoided any reference to the pogrom carried out across the Reich on 9/10 November 1938. It is the contention here that in both cases the newsreels mirrored official attitudes in attempts to appease Germany. Further underlining newsreel collaboration during this period is the extent to which the companies supported the government-backed *Kindertransport* programme to admit unaccompanied Jewish child refugees. Finally, the question of Palestine is considered and how the newsreels responded to Jewish resettlement in the region, particularly after the government's White Paper of May 1939, which curtailed Jewish immigration.

1. Reporting Nazi Germany

Coverage on Germany reached a pre-war peak in the crucial year 1938, with the newsreels releasing the highest number of stories in any one year since Hitler came to power – altogether 304 items. The graph below, which divides output between ‘political’/‘military’ and ‘other’ items on Germany, shows results for 1938 of 120 and 184 items respectively. From January 1939 until August 1939, ‘political’/‘military’ decreased to 74 stories while ‘other’ stories on Germany fell to their lowest level of the 1930s, to only 48 items.¹ The drop in interest plainly reflected the general sense of suspicion and foreboding about German intentions, with companies no longer showing the same interest in taking up Nazi footage:

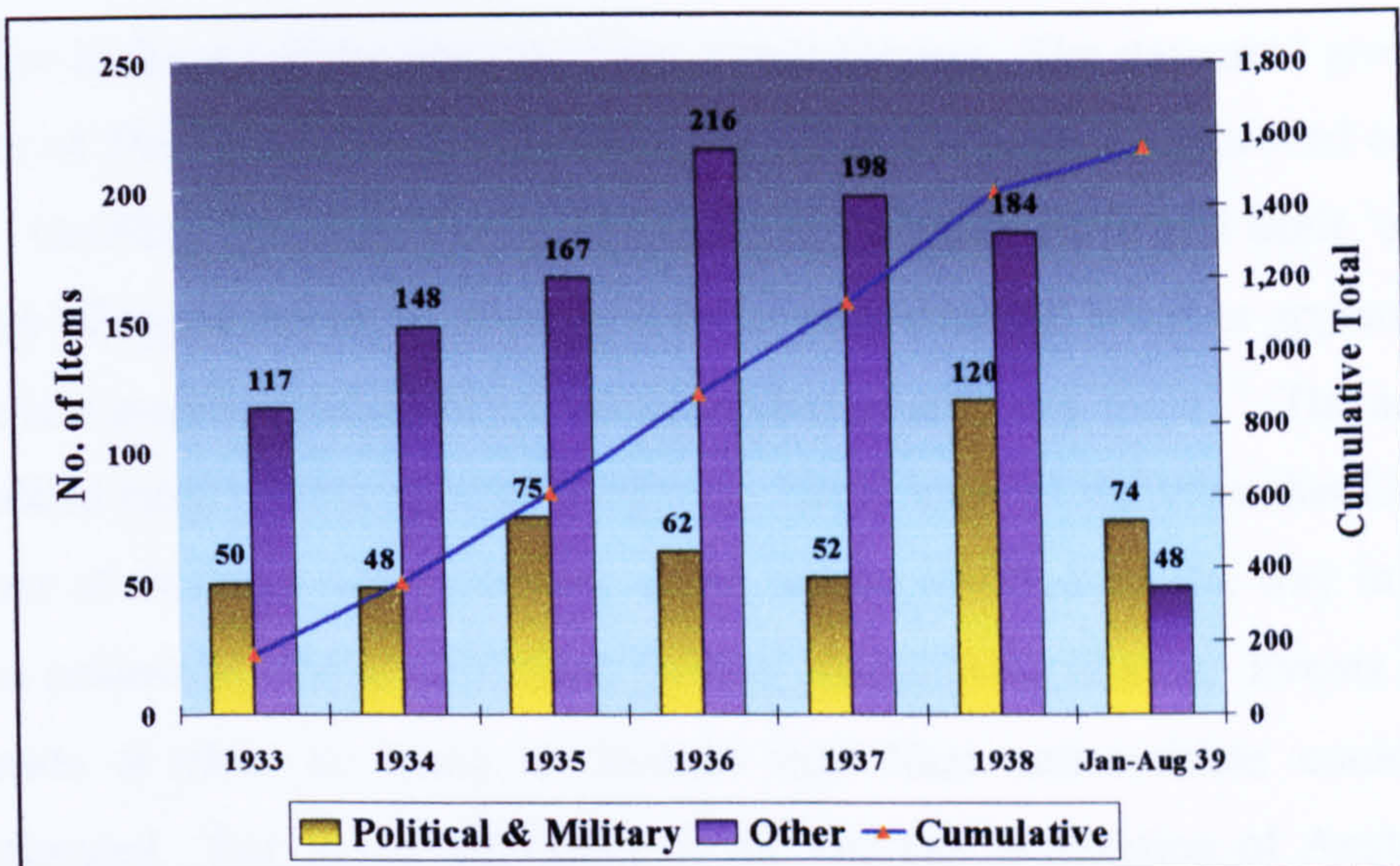


Figure 1. British Newsreel Coverage of Germany, Political, Other, and Cumulative Items, Jan 1933-Aug 1939

The two European crises largely account for the increased newsreel attention given to Germany during 1938. After an interlude in 1937, Hitler had continued on a course of aggression which now appears with hindsight to have been part of a consistent and escalating pattern. While there seemed to have been some justification for Germany’s annexation of Austria and for Hitler’s claims on the German-speaking area of Czechoslovakia, this satisfied at least part of the British

¹ <http://www.bufvc.ac.uk/databases/newsreels/index.html> The chart was compiled from an analysis of the results of information taken from the BUFVC database. Figures on ‘German’ items were obtained for each year, for 1933 to Aug 1939, (bearing in mind *Gaumont-British News* only started production in 1934) and from those results, the number of political items under ‘German’ established. The totals for each year were added to provide a cumulative total for ‘German’ items overall.

public. Nonetheless, settling grievances apart, there was no escaping the feeling after *Anschluss* that one crisis would automatically lead to another.²

2. The British Press - *Anschluss*

Since its re-occupation of the Rhineland in March 1936, the *Anschluss* by its methods was the first concrete sign of German aggression. On 12 March 1938, a leader in *The Times* argued that 'by an open exhibition of overbearing force the German Government has compelled the surrender and overthrow of Herr von Schuschnigg's government'.³ The situation in Austria, which had been brewing since mid-February, had ended with the forced resignation of the country's Chancellor in favour of the Austrian Nazi Seyss-Inquart. The statement given out by the editor of *The Times* showed the extent to which the paper disapproved of Hitler's actions. Geoffrey Dawson clearly felt Germany's latest move had dealt 'a blow to the policy of appeasement by leaving it more than doubtful whether appeasement is possible in a continent exposed to the visitations of arbitrary force'.⁴ The action had also shocked most other organs of the press. Many were of the view that Germany's settlement of this post-war grievance could not be justified by the way in which it had been achieved. There were other factors, too, causing unease. Events in March 1938 made it clear to many in Britain that Nazi antisemitism could not be underestimated. For in the aftermath of the German annexation of Austria, came news of persecution, suicides and repression by the country's new authorities, of a brutality unprecedented in Germany.

Prior to *Anschluss*, Germany's treatment of its Jewish minority seemed no worse than in other parts of Europe. Apart from the outbursts of street violence, the main action against the Jews in Germany had up until then, been primarily economic and social. On his return from a visit to Poland in February 1938, the former Labour leader George Lansbury told the House of Commons that he had witnessed a 'mass

² Richard Griffiths, *Fellow Travellers of the Right: British Enthusiasts for Nazi Germany, 1933-9* (London: Constable and Company Ltd., 1980), pp. 291-306.

³ *The Times*, 'A Blow to Europe', 12 March 1938, p. 13.

⁴ *Ibid.*

of suffering the like of which could be found nowhere else in the world'.⁵ In an article, entitled 'The Jewish Plight in Europe', Norman Bentwich also acknowledged antisemitism in other parts of Europe.⁶ However, it is noteworthy that he saw this as stemming from Germany - an 'infection of Nazi Germany', which was 'sedulously carried by agents and propaganda' where populations themselves were suffering economic distress.⁷

After *Anschluss*, reports in the press describing Nazi measures against Austrian Jews were an eye-opener to many in Britain. During his travels in Austria, *The Times* Special Correspondent witnessed trains to the frontier packed mostly with Jews, desperate to flee. In his dispatch to London, he wrote of how before they could leave, Jews were stopped by the Nazis and 'searched to the skin for contraband currency'.⁸ Broadcasting from Vienna, Ed Murrow told his American audiences on 14 March 1938, that he would:⁹

.. like to be able to forget ... the pitiful uncertainty and bewilderment of those forced to lift the right hand and shout "Heil Hitler" for the first time ... the sound of smashing glass as the Jewish shops were raided; the hoots and jeers aimed at those forced to scrub the sidewalk.¹⁰

The *Daily Telegraph's* Central European correspondent G.E.R. Gedye also witnessed the takeover from Vienna. Until his removal from Austria by the Nazi authorities, the paper published his reports describing the antisemitic excesses being carried out on the streets of the city, where the majority of Austrian Jews lived. Gedye recounted his impression of the atrocities in *Fallen Bastions*, published in 1939:

⁵ *The Times*, 'Sufferings of Jews in Poland', 28 February 1938, p. 9.

⁶ Norman Bentwich had served in the Mandate Government of Palestine from 1918-1929, and became the country's first Attorney-General. His wife, Helen, was active in the German Refugees Hospitality Committee in London.

⁷ Norman Bentwich, 'The Jewish Plight in Europe', *Nineteenth Century and After*, March 1938, in Griffiths, p. 333.

⁸ *The Times*, 16 March 1938, p. 15.

⁹ David Holbrook Culbert, *News for Everyman. Radio and Foreign Affairs in Thirties America* (Westport and London: Greenwood Press, 1976), p. 184.

¹⁰ CBS Broadcast, March 19 [sic], 1938, Box 155, Kaltenborn MSS in *Ibid.*, p. 184.

It is impossible for you to imagine what it means for one-sixth of the population of Vienna to be made pariahs overnight, deprived of all civil rights, including the right to retain property large or small, the right to be employed or to give employment, to exercise a profession, to enter restaurants, cafes, bathing beaches, baths or public parks, to be faced daily and hourly, without hope of relief, with the foulest insults which ingenious and vicious minds can devise, to be liable always to be turned over-night out of house and home, and at any hour of every day and every night to arrest without the pretence of a charge or hope of a definite sentence, however heavy - and with all this to find every country in the world selfishly closing its frontiers to you when, after being plundered of your last farthing, you seek to escape.¹¹

3. British Newsreel - *Anschluss*

The reaction of the newsreels to the Austrian crisis suggests a very different focus to the above commentators. To begin with, it must be remembered that they were dependent on official German sources for their material. It therefore comes as no surprise that the film of Austria's annexation was completely bereft of the images mentioned above. More predictably, the Nazi propaganda footage contained a highly positive account of the arrival of German troops, their welcome from the Austrian people, and the transfer of power to Dr. Seyss-Inquart, Germany's appointed Nazi leader. Producers did not, however, take the chance when presenting the footage to express the same opinion as that shown by the editor of *The Times* in his Leader 'A Blow to Europe'.¹² Responses, instead, kept to the theme of what the implications of this breach of the Treaty of St. Germain meant for Britain.

British Movietone News' strategy was to show that in spite of the manner with which Austria had been incorporated into the Reich, the German action should

¹¹ G.E.R. Gedye, *Fallen Bastions* (London: Victor Gollancz, 1939), p. 294. The book's 'humiliating criticisms' of Chamberlain and his policy of appeasement eventually cost Gedye his job. See Lord Hartwell, *William Camrose. Giant of Fleet Street* (London: Weidenfeld and Nicolson, 1992), pp. 223-224.

¹² *The Times*, 'A Blow to Europe', 12 March 1938, p. 13.

not be of vital concern to the British public. In its first issue released on 14 March 1938, the newsreel delivered the message that to outward appearances it had been welcomed by the Austrian people. Making use of the same term as the *Daily Mail*, 'a great bloodless revolution', its commentator claimed that the German action had perhaps needlessly 'agitated' the world.¹³ *Movietone's* acceptance of the justice of this German action did not extend to the company's views on what Hitler might do next, however. Like the other companies, it showed greater concern about the future, specifically the potential problem of the Sudeten Germans in Czechoslovakia. Its editor represented this anxiety in images of two maps shot back-to-back, depicting the old Germany and the new.¹⁴ 'Look at that map for it will not be wanted again' asserted Leslie Mitchell, while a re-drawn Central Europe ominously revealed the outline of Czechoslovakia showing a question mark inside. 'A century's old boundary' had been 'obliterated', and as he pointed out, 'anxiety now shifts to a new region'.

Paramount's message was more direct and to the point. Hitler's latest move had shocked the world. It was a view convincingly argued by Commander King-Hall who appeared in the closing segment of its review, sub-titled, 'European crisis precipitated by Fuehrer's dramatic stroke'. 'The clear lesson which these events should bring home to you and me, is that the principle that might is right now dominates Central Europe'.¹⁵ Now, more than ever, there was cause for the newsreels to throw their weight behind the case for rearmament. Thus, the Commander did not waste the opportunity to stress the crucial point: 'Austria this week and it may be Czechoslovakia's turn next', for 'aggression is on the march'. Facing directly into the camera in close-up, he concluded with the statement 'Britain has been warned!'

¹³ *British Movietone News*, Issue 458, 14 March 1938, 'Austrian Crisis - Nazi's Enter', 1/9, 95ft.

¹⁴ TNA Cabinet Minutes 23/92.

¹⁵ *British Paramount News*, Issue 735, 17 March 1938, 'Austria Becomes German', 6/6, ; *British Paramount News*, Issue 737, 21 March 1938, 'Hitler Home in Triumph', 5/6, ; *British Paramount News*, Issue 744, 14 April 1938, 'Fifty Million "Ja!" Hitler', 7/7 ; *British Paramount News*, Issue 745, 18 April 1938, 'Hitler Digs in Austria', 7/9.

At *Gaumont-British News*, Ted Emmett demonstrated exactly what the Austrian crisis meant for the people of Great Britain.¹⁶ In issue 440 containing nine stories, he skillfully and deliberately arranged three connecting stories at the end of an 840 feet reel. In its account of the death of Major Frey, item 7 acts as a metaphor for the end of a once strong Imperial power. Frey, the former 'strong man' of Austria who had led the troops in the civil war of 1934, had expected to succeed Dr. Dolfuss (1892-1934) after his assassination. Yet his reaction to the Nazi invasion was to end the lives of his family and take his own rather than live on to see Austria become German.¹⁷ Emmett had originally intended to get maximum effect from Frey's actions by using terms such as 'patriotic suicide' or the phrase 'while Hitler rides in triumph through the streets', directly followed by the contrasting news that 'his wife and son are shot dead'. However, he must have thought better of it for he removed these highly emotional undertones from his final draft.

In item 8, entitled 'Austria Abolished - German Troops Cross the Frontier', Emmett went on to make great capital out of the German footage by highlighting the extent of Nazi military strength. In this analysis of the annexation of Austria, the *Gaumont-British* editor showed how the 'face of Europe was changed' with the 'fall of the Schuschnigg government and the advance of the German troops'.¹⁸ Describing scenes of their arrival in Graz, he underlined just what could happen to a nation when it was defenceless and unarmed. This was 'typical of what happened all over the country' where the oncoming troops had encountered 'no armed resistance'. He further strengthened the point by emphasising the sheer scale of the invasion and the breadth and depth of German forces: 'Before long the streets echoed to the tramp of marching feet – the Army, the Brown shirts and Black Shirt guards. The Seventh Army Corps from Munich moved on to occupy strategic positions throughout Austria.' Pictures from Vienna brought his report to a close with 'scenes of enthusiasm and from the balcony of the Chancellery' as Dr. Arthur Seyss-Inquart

¹⁶ *Gaumont-British News*, Issue 440, 17 March, 1938, 'Britain Re-Arms on War Time Basis', 9/9, 227ft.

¹⁷ *Gaumont-British News*, Issue 440, 17 March 1938, 'Major Frey, Austria's Strong Man Dies', 7/9, 47ft.

¹⁸ *Gaumont-British News*, Issue 440, 17 March 1938, 'Austria Abolished - German Troops Cross the Frontier', 8/9, 127ft.

(1892-1946) 'the man appointed by Hitler, saluted in answer to the crowd'. In his commentary, Emmett remained focused on the fact that in one night, 'the city that had once been the capital of a great empire became a provincial town of Germany', and at no stage did he mention the impact of the takeover on Vienna's Jews.

More than any of the other newsreels, Emmett's coverage of *Anschluss* had taken on the case for rearmament. The previous two items had provided the context for his final story of 227 feet, which was entitled 'Britain Re-Arms on a Wartime Basis'.¹⁹ From the telling imagery of items 7 and 8, he lunged straight into a stirring appeal to *Gaumont-British's* audiences. This was a powerful message that dovetailed nicely with the latest government policy on rearmament, already referred to by the editor of *The Times*. Two days earlier, Dawson had informed readers that Chamberlain had made the 'quiet announcement' in the House of Commons that 'the pace of rearmament would be reviewed as a natural and inevitable measure of the new state of uncertainty created by the German government's abrupt display of overbearing force at the weekend'.²⁰ Emmett and the other newsreel editors were clearly intent on presenting the government's case whose practical considerations overshadowed news of persecuted Jews.

4. Wollersdorf Concentration Camp

At no time in the 1930s had the cinema shown a German concentration camp. The companies could not make a newsreel on a subject they were unable to cover and the Nazis were not about to film their concentration camps for international distribution. After a visit to Dachau, set up by the SS in March 1933 to house political opponents of the regime, Sir Arnold Wilson MP later wrote 'that there was in the atmosphere of the camp something against which my soul revolted'.²¹ Nor did the Nazis film any of the other camps established during the 1930s, including Buchenwald near Weimar, which they set up in 1937 to house asocials. Thus, when they had the opportunity to release the first footage of a concentration camp made

¹⁹ *Gaumont-British News*, Issue 440, 17 March 1938, 'Britain Re-Arms on War Time Basis', 9/9, 227ft.

²⁰ *The Times*, 'The End and the Means', 15 March 1938, p. 15.

²¹ Sir Arnold T. Wilson, *Walks and Talks Abroad* (London: 1936), p. 81 in Griffiths, p. 160.

available by the Nazis, *Pathé* producers would have to think about how they would use it. People in their audiences would already have known about concentration camps. However, this was not a German camp but one outside Vienna from which Nazis were freed. In distributing the footage of Wollersdorf camp, Austria's new rulers were trying to turn the tables by showing how Nazis too were inmates and victims of such places as targets of the former Austrian government.

Pathé's 'Burning of Wollersdorf Concentration Camp', released on 4 April 1938, opened with an elevated panorama of the camp.²² Shots of its various buildings followed to include three slender chimneys towering above the rest. The commentator explains why the company had decided to use the German footage in the first place. 'This is one of the first newsreel pictures of a Central European concentration camp.' A series of staged shots followed. They showed the symbols of so-called Austrian oppression: barricades of barbed wire, beds where prisoners once slept, a barbed wire fence. *Pathé* was not prepared to allow these shots to fool its audiences, however, and its commentator points out just what sort of prisoners the Austrian government had detained in this camp. 'Most of them were agitators who used force to try and overthrow the Austrian government. Some were gunmen and political murderers.' What he is actually saying is that now they are free and those formerly detained in this prison did not deserve their freedom. Here, *Pathé* is offering a subtle criticism of the Nazis. Even more so, it is offering a warning to audiences that the scenes before them represent one more Nazi victory - no better substantiated than by the final climactic sequence. Images of the camp's destruction show a wall of unbroken flames, which spans the full width of the screen as it consumes the former prison huts. The irony is that:

Now the place where they were imprisoned takes on the aspect of a national shrine as Austria's new rulers, burn down the camp. The prisoners are free

²² *Super Sound Gazette*, Issue 38/30, 14 April 1938, 'Burning of Wollersdorf Concentration Camp', 6/12, 80ft.

and covered with glory in the shimmering flames they see the shape of one more victory.²³

To add to this triumphal imagery, a soundtrack consisting of male voices, seemingly emerging from the flames, resounds with a Nazi anthem - quietly at first, but gradually their voices build up to a triumphant crescendo. Meanwhile, a camera positioned at the rear, gives audiences a sense of appreciating the scene from the perspective of the camp's former prisoners. They stand amidst numerous Swastika banners - the symbol of their liberators (and of Nazi strength) - as they look on with satisfaction while the blazing form of their former prison falls crashing to the ground. These scenes would have undoubtedly left audiences with the impression of yet another Nazi triumph.

5. Munich

After *Anschluss*, there was no escaping the growing fears that war with Germany loomed, particularly when the problem of the Sudeten Germans in Czechoslovakia materialised in September that year. Hitler's threat to invade Czechoslovakia, unless Britain supported German aims to take over the Sudetenland, resulted in Chamberlain making three flying visits to Germany to meet with the Führer. Desperate to avoid war, his efforts culminated in the Munich Agreement, signed on 29 September by the heads of government of France, Italy, Britain and Germany. The newsreels were full of the drama during September and other than *Paramount*, companies gave their full support to the Premier's efforts to satisfy Hitler's demands. So it was much to the government's consternation, when on 22 September *Paramount* released 'Europe's Fateful Hour'.²⁴ Issued at the height of appeasement, its timing proved highly inappropriate. *Paramount's* attempts to criticise Chamberlain's policy, which would result in the transfer of the Sudetenland to Germany, were extremely controversial. However, few audiences got to hear the unfavorable views of journalists A.J. Cummings and Wickham Steed and the BBC's popular 'man in the street' commentator taxi driver Herbert Hodge, for the footage

²³ Ibid.

²⁴ *British Paramount News*, Issue 790, 22 September 1938, 'Europe's Fateful Hour', 1/1.

did not make it for general issue.²⁵ Diplomatic pressure on its US parent company forced its British subsidiary to withdraw the item on the day of its release.

6. The German-Jewish Refugee Crisis (1938-1939)

In the midst of the foreign policy challenges facing the government in 1938, the renewed vigour of the antisemitic campaign in Austria resulted in a rush of Jews trying to find refuge in countries such as Britain. After *Anschluss*, the highly centralized emigration policies of Adolph Eichmann (1906-1962) had forced out large numbers of Jews from both Austria and Germany. Measures begun in April had further excluded Jews through an acceleration of the Aryanisation of Jewish property across the Reich. In August a decree made it compulsory for male Jews to take the forename 'Israel', and females to take the forename 'Sara'. Then in October, the authorities forced Jews to have the letter 'J' stamped on their passports.²⁶ During this period, anti-Jewish attacks intensified at street level.

Britain did not see itself as a country of immigration and responded to the increasing numbers of Jews seeking sanctuary from the Reich by tightening its controls. The immigration regulations put in place in 1919 required refugees to have work permits or means of support to stay in Britain. Hence, when the first wave of refugees arrived in 1933, British Jewry provided a guarantee that no exile would become a burden on the state. However, as a result of the swelling numbers wishing to enter Britain during 1938, refugee agencies ran out of funds. In May, Britain introduced visas to control admission of Austrians and in June visas were required for German refugees.²⁷ In July, the Evian Conference in France, which was formed on the initiative of President Roosevelt, failed to find a solution to the problem. The delegates from 32 countries showed an unwillingness to raise immigration quotas to increasingly impoverished Jews. Moreover, in Britain the old suspicions of Jewish immigrants also proved to be a consideration in the official response. The Home

²⁵ Luke McKernan, ed., *Yesterday's News. The British Cinema Newsreel Reader* (London: British Universities Film & Video Council, 2002), p. 121.

²⁶ Ian Kershaw, *Hitler 1889-1936. Hubris* (London: Allen Lane The Penguin Press, 1998), p. 131.

²⁷ Louise London, *Whitehall and the Jews 1933-1948. British Immigration Policy and the Holocaust* (Cambridge: Cambridge University Press, 2000), p. 63.

Secretary Sir Samuel Hoare told Cabinet that 'a curious story had reached him from MI5 suggesting the Germans were anxious to inundate this country with Jews with a view to creating a Jewish problem in this country'. The committee subsequently set up to deal with refugees would bear this in mind, but it would also have the purpose of dealing with the issue as humanely as possible.²⁸

Chamberlain's policy of appeasement complicated any newsreel response to persecution in Germany and the problem of Jewish immigration. If publicity was given to the arrival of Jewish refugees they could be seen to be criticising a still 'friendly nation'. There was also the danger of alienating audiences who were antisemitic and thus might not be receptive or sympathetic to the arrival of increasing numbers of Jewish refugees. Apart from reports on *Anschluss* and the Munich crisis, newsreels otherwise turned their attention to German items on sport. In May, however, the story of England's convincing 6-3 win against the national soccer team in Germany showed how there was no escaping the influence of foreign policy. The desire for peace had overcome the obvious distaste for German methods, and in the meeting of the two teams, the progress of appeasement was being ably assisted. All five companies covered the story but as *Movietone* reported: 'the English team, in white shirts, [were] giving the Nazi salute during the German national anthem'.²⁹

7. *Kristallnacht* – November 1938

Intensifying persecution of the Jews culminated in the pogrom of 9-10 November. Since known as *Kristallnacht*, this ferocious attack resulted in the loss of over one hundred Jewish lives, the destruction of many synagogues, damage to countless Jewish shop fronts and the incarceration of approximately 20,000 Jews in concentration camps. It followed Herschel Grynszpan's assassination of the Third Secretary at the German Embassy in Paris after learning that his parents were among

²⁸ Hoare on MI5 Report and decision to set up Cabinet Subcommittee on Austrian refugees from TNA CAB 23/93; A.J. Sherman, *Island Refuge: Britain and Refugees from the Third Reich, 1933-1939*, 2nd ed. (London: Frank Cass, 1994), p. 88.

²⁹ *British Paramount News*, Issue 754, 19 May 1938, 'England Beat Nazis', 7/8; *British Movietone News*, Issue 467A, 15 May 1938, 'Football - England v Germany in Berlin', 12/12, 93ft; *Gaumont British News*, Issue 458, 23 May 1938, 'England Defeat Germany in Berlin Soccer Match', 8/11, 72ft; *Pathé Super Sound Gazette*, Issue 38/40, 19 May 1938, 'England's Soccer Triumph in Berlin', 8/12, 120ft; *Universal News*, Issue 820; 19 May 1938, 'England Beat Germany at Soccer', 4/8.

the 10,000 Polish Jews deported back to their country of origin in June and left stranded on the frontier. Grynszpan's act had served as a pretext for the terrifying attack on the Jews, which so outraged those who considered themselves to be part of the 'civilized world'. Now based in Prague, Gedye noted how the extent of the violence had appalled most ordinary Germans who, he claimed, preferred a legal basis for the exclusion of Jews from German society.³⁰ President Roosevelt reacted by recalling his Ambassador Hugh Wilson from Berlin. In an angry statement he remarked 'I can hardly believe such things could happen in the twentieth century of civilization'.³¹ Meanwhile, Chamberlain remained set on his goal for peace and made no official statement of protest, nor did anyone else in his government. It was only later that year, when speaking at the jubilee dinner of the Foreign Press Association, that the Prime Minister admitted he 'had checks and disappointments – perhaps in greater measure than he had anticipated – but those passing phases neither disheartened him or deterred him'.³²

8. Press Response to *Kristallnacht*

a. 'Pogrom Rages Though Germany, INCENDIARY MOBS WRECK SHOPS, SYNAGOGUES'³³

In the British Press, sympathy for the Jews was undisputed. Yet despite their outrage and shock, Fleet Street's supporters of appeasement were cautious in apportioning blame to the German leadership. There was also genuine confusion as to who was behind the attack. If it turned out that the government was involved in this ferocious attack on the Jews it would undoubtedly affect the credibility of Hitler, his word at Munich and in turn ridicule Chamberlain's idea of 'peace in our time'. The above headline on the *News Chronicle*'s front page shows the extent to which this Liberal newspaper was willing to believe that the Nazi government was not behind the attack.³⁴ Nor was it alone, for the *Daily Express* claimed 'Looting Mobs

³⁰ Gedye, *Fallen Bastions*, p. 294.

³¹ *Daily Mail*, 16 November 1938, p. 13; *Daily Telegraph*, 16 November 1938, p. 17; *Daily Mirror*, 16 November 1938, front-page.

³² *The Times*, 14 December 1938, p. 16.

³³ *News Chronicle*, 11 November 1938, front-page.

³⁴ *Ibid.*

Defy Goebbels'³⁵ and the *Daily Mail* reported 'Another Night of Terror in Berlin. Jew Baiters Defy Goebbels Order'.³⁶ Indeed, the opposite was true for the murder of Vom Rath had presented Goebbels with the perfect opportunity to instigate an antisemitic attack. This was Goebbels' chance to restore his prestige with Hitler, who had disapproved of his affair with the Czechoslovakian actress Lida Barova.³⁷ As for the *Daily Mail*, its leader decided the pogrom was of no interest to Britain and maintained 'that the treatment of German Jews by Germany is an internal affair'. It was, however, prepared to acknowledge that the 'uncivilised' nature of the anti-Jewish action had shocked the leaders of the British press.³⁸

In broadsheet newspapers such as the *Daily Telegraph*, editors had already accurately worked out that the pogrom bore the hallmarks of the Nazi regime:

... otherwise it would be impossible to explain the simultaneous outbreaks all over the country at the curious hour of 2 o'clock in the morning and the impotence of the most efficient police force in the world to stop the wholesale looting of Jewish shops.³⁹

Or as an editorial in *The Times* rather sarcastically put it: 'Either the German authorities were party to this outbreak or their powers over public order and a hooligan minority are not what they are proudly claimed to be'.⁴⁰ As for the *Manchester Guardian*, its view was that 'the Government's faithful servants carried them out while others equally acquainted with its mind looked on'.⁴¹

In the anti-Munich press, opinion argued that Hitler's abandonment of any legal framework to his treatment of the Jews not only showed contempt for world opinion but confirmed the failure of appeasement. Of all the 'popular' newspapers, the *Daily Mirror* showed itself to be the most perceptive and straight-talking. On 15

³⁵ *Daily Express*, 11 November 1938, front-page.

³⁶ *Daily Mail*, 11 November 1938, p. 13.

³⁷ Ian Kershaw, *Hitler: 1936-1945. Nemesis* (London: Allen Lane: The Penguin Press, 2000), p. 145.

³⁸ *Daily Mail*, 14 November 1938, p. 12.

³⁹ *Daily Telegraph and Morning Post*, 11 November 1938, p. 17.

⁴⁰ *The Times*, 11 November 1938, p. 15.

⁴¹ *Manchester Guardian*, 14 November 1938, p. 8.

November, the paper's claim on its front page in bold lettering was that 'MR. CHAMBERLAIN'S PROGRAMME OF APPEASEMENT WRITES 'THE DAILY MIRROR' CORRESPONDENT, IS DEAD'.⁴² Its first report on the pogrom also argued that 'the very thing the Nazis want is an excuse for fomenting the Jewish world conspiracy mania'.⁴³

On this occasion, the Propaganda Ministry had banned photography of any kind and only a few illicit images of the devastation filtered through to the outside world. Probably no more than two still photographs featured in the many British newspapers: one depicting wrecked and pillaged Jewish shops in Berlin and another night-time image of the city's largest synagogue in flames. The latter featured prominently on the front-page of the *Daily Express*.⁴⁴ However, this popular paper did not wish to see Britain dragged into a war on behalf of the Jews and on the same day (11 November), it began to suggest that the Jews had brought the pogrom on themselves. In a four verse poem entitled 'Pray for Tolerance', this highly popular newspaper presented the Jews as 'the victims of this unfortunate and probably demented boy, 17 years of age, who killed a German diplomat in Paris'. Grynszpan, the paper argued, had 'furnished to the enemies of his people an occasion and motive, but certainly not justification, for persecution and spoliation of the race elsewhere'.⁴⁵ Only a day later it claimed in 'Black-out for Jews in Europe' that Nazi antisemitism was merely an extension of attitudes towards Jews in Central and Eastern Europe.⁴⁶

⁴² *Daily Mirror*, 15 November 1938, front-page.

⁴³ *Daily Mirror*, 10 November 1938, p. 7.

⁴⁴ *Daily Express*, 11 November 1938, front-page, 'Berlin's Chief Synagogue Goes Up In Flames'.

⁴⁵ *Daily Express*, 11 November 1938, p. 12.

⁴⁶ *Daily Express*, 12 November 1938, p. 12.



9. Newsreel Response to *Kristallnacht*

Although there can have been few newspapers of any importance not carrying the story, British newsreels with the exception of *Paramount*, avoided news of the pogrom altogether.⁴⁷ Using footage sourced from its American parent company, Cummins had overcome the absence of footage by presenting the story in the form of a review. This was followed by a statement from Lord Nathaniel Mayer Victor Rothschild (1910-1990), one of the younger members of this prominent Jewish family. Unfortunately, the first half of this two-part item of one minute and twenty-one seconds apiece, has no surviving sound. However, its images are sufficiently telling in what *Paramount* meant to convey. Its sequence of events, which focus largely on the American reaction to the pogrom, begins with scenes from New York and a protest march featuring elderly bearded Jewish men. A close-

⁴⁷ *British Paramount News*, Issue 807, 21 November 1938, 'World Condemns Pogrom', 6/6.

up of an American Jewish Congress poster reads 'Unite Against Hitlerism'. This is followed by a statement from its President Rabbi Stephen Wise (1874-1949), who since Hitler's seizure of power had been a leading anti-Nazi campaigner and worked resolutely on behalf of Germany's persecuted Jews. He had begun in early 1933 by organizing the boycott of German goods in America, and during the 1930s went on press for increased Jewish immigration to Palestine. The film switches to an aerial shot of the American capital and a view of its Capitol building. The inference was that, unlike in Britain, a protest was forthcoming at the highest level of American politics - the President of the United States. A long interior shot showed Roosevelt presiding over a Cabinet meeting. The camera closes in to film him signing a document. This appeared to be the directive for his Ambassador's return. Instantly, the film cuts to Hugh Wilson's office in Berlin where he is preparing to return to Washington. Switching to another world capital, this time London, the footage demonstrates what Britain was doing to assist new arrivals from Nazism. This was the first time a newsreel company had given recognition to the German-Jewish refugee crisis and its impact on Britain. Outside the refugee centre at Woburn House there are notices in German, which when translated read: 'Clothes! Wednesday between 9-9.45'. For those persons whose entry has been approved, another poster offers them the chance to learn English: 'Timetable for language course. All courses take place Monday to Thursday, not Friday at Woburn Hall'.

Part two of 'World Condemns Pogrom' featured Lord Rothschild, a representative of the House of Rothschild, which since 1933 had sponsored the Central British Fund for German Jewry. This Fund sustained both the 'German Jewish Aid Committee' and the organisation 'Movement for the Care of Children from Germany'.⁴⁸ In the midst of the escalating refugee crisis of November 1938, the Home Office with the backing of the Prime Minister had accepted the principle of admitting large numbers of children. Sir Samuel Hoare arranged the relaxation of entry rules with Viscount Samuel (1870-1963), on the condition that Jewish leaders

⁴⁸ Geoffrey Alderman, *Modern British Jewry* (Oxford: Clarendon Press, 1992), p. 275.

guaranteed their eventual re-emigration.⁴⁹ Plans were outlined to let in 5,000 German child refugees, however, between December 1938 and the outbreak of war, a total of 9,354 would eventually arrive in Britain.⁵⁰ In preparation for their entry, Lord Rothschild had chaired a new appeal for expanded immigration, which was being launched in the Jewish press. His reason for coming before the cameras at this time was to give credence to the recent crucial Jewish promise for the 'collective guarantee of financial responsibility for children'.⁵¹ Speaking from a makeshift studio in Claridges Hotel, this is what Rothschild had to say:

This is how I, a British Jew thinks. We in England do not like seeing people kicked when they are down. When we see that sort of thing being done we do not like the people who do it. ...make no mistake...Germans are shocked by what is being done to the Jews in Germany. We are going to do two things. First we are going to collect all the money we can to help those poor people, particularly the young ones. We are going to see that they are no burden on those good countries who have promised to take some of them in. We have no silly ideas about revenge against Germany. In modern times the Jews do not believe in that sort of thing. Secondly, the Jews will do something else. Something just as important. Something they are already doing. They will help this country to be strong and help to resist anybody who tries to attack it.

In making this public statement on camera, Rothschild was there expressly to convince audiences of the merits of this humanitarian scheme. Speaking on behalf of those he represented, this young, handsome figure cut a highly positive image as he delivered the promise given by Jewish leadership. The British public could rest assured that they would support the children as outlined in the guarantee to Chamberlain. Jewish leaders would see to it that the unaccompanied children would not be a burden on those countries taking them in. In return, Rothschild confirmed

⁴⁹ Herbert Louis Samuel (1st Viscount Samuel), 'Memoirs' (London: 1945) p. 255 quoted in London, p.113.

⁵⁰ *Movement for the Care of Children from Germany: First Annual Report, 1938-1939*, TNA HO 213/302 in *Ibid.*, pp. 116-118.

⁵¹ *Ibid.*, *Whitehall and the Jews*, p. 112.

that British Jews would respond with continued allegiance to Britain and pledged their support against its aggressors.

Issued only eight weeks after the Munich Agreement, the timing of 'World Condemns Pogrom' was nevertheless more favourable than *Paramount's* ill-fated 'Europe's Fateful Hour'. Crucially, this was a government-backed scheme with the support of the Prime Minister. Moreover, its release date coincided (probably intentionally) with the refugee debate in the House of Commons. The subject was child refugees whose arrival was less problematic than adults who it might have been feared would take British jobs or prove less than trustworthy. It was clear from these events that in the aftermath of *Kristallnacht* and in the midst of the refugee crisis, Jewish persecution was now open for discussion.

It can also be no coincidence that simultaneously the BBC began to show interest in the subject of persecution. At the time of the pogrom, its customary caution and adherence to the government's policy of appeasement allowed it only a brief news item on the subject. On 19 November, however, the Corporation broadcast three uncharacteristically bold bulletins. They contained news of press criticism in Germany about British reaction to the pogrom.⁵² The *Völkischer Beobachter* had earlier reported that Germany 'does not criticise the British measures in her own Empire and demands most emphatically that Great Britain should cease criticism of Germany policy'. In its third news broadcast that day, another item reiterated the implied threat from Goebbels at the opening of the Reichstag Election campaign in the Sudetenland: 'The world will calm down its excitement, even about the Jewish question. At least, I hope so, in the interest of those Jews who remain in the Reich'.⁵³ Then on 21 November, all news transmissions carried lengthy reports on statements made during the House of Commons debate on refugees. The broadcast reported that Sir Samuel Hoare spoke as 'a convinced supporter of the

⁵² BBC Written Archives Caversham (hereafter cited as WAC), News Broadcasts, Third, Fourth and Late News, 19 November 1938.

⁵³ BBC WAC, News Bulletins, Third News, 19 November 1938.

Munich Agreement' but added 'the measures taken against the Jews on Germany had forced the problem on the attention of other countries'.⁵⁴

10. *Kindertransport*

If most newsreel editors had avoided the Jewish crisis in Europe, this cannot be said of their response to the arrival of Jewish refugees from Germany and Austria, which began in December 1938. Between 5 December 1938, when the first stories appeared on the *Kindertransport* and 31 August 1939, with the arrival of Polish refugee children, four of the five companies issued a total of 21 items. *Movietone* issued five, *Pathé* and *Universal News* each carried three, but the greatest number came from *Gaumont-British* which threw its full weight behind the programme in issuing ten stories.⁵⁵ *Paramount* was the only company to completely bypass the more acceptable images of child refugees and instead focused on the controversial concerns surrounding adult refugees.

The story of the children was one behind which the newsreels could rally. This was not only due to government support for the plan but producers were caught up in the groundswell of opinion in support of the refugees. This was demonstrated in high profile public appeals and fund-raising schemes, with various bodies involved in assisting the victims of religious and racial persecution.⁵⁶ These included the former Prime Minister Lord Baldwin, who made a direct appeal in a broadcast simultaneously transmitted on the BBC and in the United States on 8 December 1938. *Gaumont-British* released the same appeal four days later in issue 517 in

⁵⁴ BBC WAC, News Bulletins, First, Second, Third, Fourth and Late News, 21 November 1938.

⁵⁵ *Gaumont-British News*, Issue 515, 5 December 1938, 'German Refugee Children Come to Britain', 2/8, 60ft.; *Gaumont British News*, Issue 517, 12 December 1938, 'Appeal for Jewish Refugees', 3/7, 80ft.; *Gaumont-British News*, Issue 518, 15 December 1938, 'Mr Chamberlain Speaks on Government Policy at the Foreign office Press Association Dinner 2/7, 415ft.; *Gaumont-British News*, Issue 524, 5 January, 1939, 'Premier in Aid of Refugee Children in Glasgow', 8/10, 74ft.; *Gaumont-British News*, Issue 525, 9 January, 1939, 'The Archbishop of Canterbury Appeals for Funds for Refugees', 12/12, 133ft.; *Gaumont-British News*, Issue 529, 23 January, 1939, 'The Archbishop of Canterbury's Appeal on Behalf of Baldwin Fund', 3/10, 133ft.; *Gaumont-British News*, Issue 549, 3 April, 1939, 'The Refugees Leave Dovercourt for Farms and Others Arrive at Croydon', 6/10, 43ft.; *Gaumont-British News*, Issue 560, 11 May, 1939, 'Refugee Children Arrive from Danzig', 7/12, 30ft.

⁵⁶ *British Movietone News*, Issue 496, 5 December, 1938, 'Jewish Refugee Children', 4/10, 38ft.; *Gaumont-British News*, Issue 515, 5 December, 1938, 'German Refugee Children Come to Britain', 2/8, 60ft. *Pathé Gazette*, Issue 38/97, 5 December, 1938, 'Will this Solve Unemployment?', 9/11, ; *Universal News*, Issue 877, 5 December, 1938, 'First Child Jewish Refugees Land at Harwich', 8/8, ;

which, for the first time, Emmett openly alluded to Jews as 'victims of the Nazi regime'.⁵⁷

When the first batch of 200 children arrived at Harwich on 2 December 1938, four of the majors immediately took up the story. Emmett's commentaries showed that *Gaumont-British* had a part to play in endorsing the need for the children to come to Britain. His language encouraged a sympathetic response to the unaccompanied and mostly Jewish children. In 'German Refugee Children come to Britain' on 5 December 1938, Emmett's script spells out what he considered were the important points. To begin with, these were not poor Jews but children 'from middle-class homes ... the youngest among them were five years old ... the oldest seventeen. ... Many of these children are orphans; others have parents who are in concentration camps in Germany'. Should anyone should argue against their entry, he presented Britain as a defender of human rights, 'ever ready to hold out a helping hand to the oppressed and suffering'. Juxtaposed against such sentiments was the moralising concluding remark, which clearly alluded to an unspoken criticism of Germany: 'it is incredible in this twentieth century that it should be necessary'.⁵⁸

Movietone's issue 496, 'Jewish Refugee children', applied the same emotive language:

The plight of Jewish children driven from Germany has stirred the sympathy and conscience of the rest of the world. Here is the first group arriving at Harwich. Every child has a label giving particulars; labels which emphasise the pathos of the pictures. For many of these innocents don't even know the whereabouts of their parents, let alone their fate.⁵⁹

However, three days later in issue 496A, the company had changed its tune and a cooling off was visible. This item featured refugees 'down on the farm' where

⁵⁷ *Gaumont British News*, Issue 517, 12 December 1938, 'Appeal for Jewish Refugees', 3/7, 80ft.

⁵⁸ *Gaumont-British News*, Issue 515, 5 December 1938, 'German Refugee Children Come to Britain', 2/8, 60ft.

⁵⁹ *British Movietone News*, Issue 496, 5 December 1938, 'Jewish Refugee Children', 4/10, 38ft.

they were 'learning the rudiments of the new life that will be theirs'. Here, Mitchell emphasised the temporary nature of their stay: 'Imagine the relief and gratitude which animates this young group of farmers to be, whose spokesman explains the object of the training'. *Movietone* had obviously staged the scene because at this point a boy of about 14 years of age stepped forward from a line of refugees. His language skills made him the perfect choice for he was able to confirm in clear English: 'The reason for giving us this chance and training is to start a new life in the colonies or dominions of Great Britain'.⁶⁰

Movietone took the aim of the government-backed scheme literally and saw no future for the refugees in Britain. Neither did *Pathé*, which in issue 38/98 of 8 December 1938, stated that the agricultural trainees at a farm in Andover were being prepared 'for their migration as skilled workers in lands overseas'.⁶¹ On the eve of war with Germany, when Emmett noted that 1,300 of the arrivals were already 'paying their way in jobs and youth agricultural camps',⁶² and the government had meanwhile accepted their stay would be long-term, *Movietone* continued to hold on to the expectation that the children would re-emigrate. Issue 534A of 31 August 1939, 'Sanctuary in Britain for Polish Children', told of another evacuation, 'this time of children evicted from Germany as Polish Jews and detained in a sort of no-man's land between the two countries'. Ironically, it was the pacifist Lansbury, who featured in the opening scenes of the children arriving on the steamer *Warszawa*. Having earlier claimed that antisemitism was worse elsewhere than in Germany he is seen more or less having to eat his words as he walked up the gangplank to greet the young refugees.⁶³

Mitchell's style of commentary was business-like and showed none of the compassion expressed in *Gaumont-British* issues. The children, some barely more than toddlers were given a helping hand to make their unsteady way down to

⁶⁰ *British Movietone News*, Issue 496A, 8 December 1938, 'Jewish Refugees in Britain', 2/13, 33ft.

⁶¹ *Pathé Gazette*, Issue 38/98, 8 December 1938, 'German Refugees at Andover', 7/14, 47ft.

⁶² London, *Whitehall and the Jews*, p. 121.

⁶³ *British Movietone News*, Issue 534A, 31 August 1939, 'Sanctuary in Britain for Polish Jews', 9/14, 29ft.

gangplank. Britain was taking 160 of them, 'many of them orphans, while Poland has agreed to absorb the remainder'. For good measure, he added that 'when they are grown up they will be sent under the refugee scheme to the dominions or the United States'.⁶⁴ Only a year earlier, *Movietone* had demonstrated a very different attitude to the 4,000 Basque children who had arrived from Bilbao in war-torn Spain. In covering their repatriation from Britain in November 1937, there appeared to be no hurry for them to leave: 'It is not a general movement. Until parents and grandparents ask for their return, British generosity will continue to care for the majority of these waifs of war'.⁶⁵

The greater effort given to the scheme by *Gaumont-British*, compared with the other three companies, bears out the continued existence of the 'special arrangement' struck between Sir Albert Clavering and Isidore Ostrer in 1935. Officials had soon realised *Kindertransport* children would not be moving on to the dominions or returning to Germany but staying in Britain. Right up to his very last report, issue 592 of 31 August 1939, Emmett never faltered in expressing sympathy for the child refugees. His report on the arrival of Polish child refugees at Heston called to mind the cost in human terms of Hitler's aggression in Europe. Not only that, but he reproached both film and printed journalism for not giving such a 'pathetic picture' more of their attention.⁶⁶

11. The Newsreels Contribution to the Appeal

Amid efforts to help the resettlement of refugees there was a formal response by the newsreels released in January 1939. This followed a request from Mrs Rebecca Sieff to the film industry leaders asking for their help to raise funds. Would they be prepared to give their support to the effort outlined in Lord Rothschild's appeal? Sir Gordon Craig, Chairman of the Newsreel Association of Great Britain and Northern Ireland (NRA) passed this request on to the other members at their next meeting. This was held on 5 December 1938, the day of the first release of the

⁶⁴ Ibid.

⁶⁵ *British Movietone News*, Issue 441, 15 November 1937, 'Basque Children go back to Spain', 4/7, 20ft.

⁶⁶ *Gaumont-British News*, Issue 592, 31 August 1939, 'Black August in Europe - Part II', 3/3, 356ft.

Kindertransport issues. Cummins, who had only recently become a member, was alone in expressing reservations about presenting such a topic. He agreed that the children:

... should receive their sympathetic consideration, but at the same time care should be taken not to foist propaganda of this kind on Exhibitors unless they wished to make use of it, as it was known that the feeling in some districts on this question was not so favourable as it was in others.⁶⁷

His reluctance to consider an appeal on behalf of the Jews seems strange. After all, it was the *Paramount* newsreel which featured Lord Rothschild's appeal in the first place. Yet curiously, only two weeks later, he was claiming that coverage on the self-same subject could be potentially unpopular with Exhibitors in certain 'districts'. This contrary attitude surely cannot be an indication of a more conservative approach. Rather, it was more likely due to the producer's preference to work independently and not have to conform to a common cause. What is also noteworthy about his remark is that it fed into what can only have been existing newsreel conventions on showing items on Jews. Here then is the proof of antisemitism in the newsreels which partially accounts for the relative absence of stories on Nazi persecution of the Jews. As for the other newsreel editors, customarily more conservative in their approach to controversial issues, the official and public support for the fund-raising effort was cause enough for them to become involved and at this juncture put commercial and political considerations aside.

Cummins, as it turns out, had ended up agreeing with the other chiefs when at their next meeting on 3 January 1939, members of the NRA decided on a joint contribution in the form of an appeal. It would be made by the Archbishop of Canterbury, Cosmo Gordon Lang (1864-1945) and released as a trailer with the regular newsreel issues for 9 January 1939.⁶⁸ Prints were to be simultaneously

⁶⁷ Newsreel Association of Great Britain and Northern Ireland, Minutes, 5 December 1938, Minute 118, 'Question of Assistance for Refugee Children', Item 9/9.

⁶⁸ *British Paramount News*, Issue 821, 9 January 1939, 'The Primate Appeals for Refugee Fund', 7/7.

screened in all cinemas providing exhibitors, who were sensitive to what their public wanted, did not object.⁶⁹ It was Sir Gordon Craig of *Movietone*, who arranged the filming of the Archbishop, and it was he who had chaired the meeting agreeing the date for its release. Yet, of all companies, it was only *Movietone* which did not release the trailer on 9 January 1939.⁷⁰ It is hard to state whether this was because they wished to test the exhibitor and audience response but the fact is that its trailer did not go out until 12 January 1939. Although all companies, with the exception of *Paramount*, had been releasing stories of the *Kindertransport* since 5 December 1938, their formal recognition of the Jewish refugee crisis was a significant step to take. Speaking from Lambeth Palace, this is what the Head of the Church of England had to say:

I am asking you to think for a moment of the men, women and children who are being driven from their homes in Germany and Austria by a cruel persecution. Thousands have preferred suicide to their misery. Many who cannot themselves escape are sending away their children even though they know they may never see them again, less these children should share their misery. This is the purpose of the national fund for which Lord Baldwin has appealed. The fund will give help impartially to all the victims of persecution, and remember among them are multitudes of Christians as well as Jews.⁷¹

At this point, the commentator interjected with the announcement that:

⁶⁹ Newsreel Association of Great Britain and Northern Ireland, Minutes, 3 January 1939, Minute 102a, 'Archbishop of Canterbury Appeal', Item 2/2. Release customers would be allowed to keep the trailer for one week if they so chose and three-day old customers would receive prints for release on the same day, which they could also retain for the same length of time. After discussions with Sidney Bernstein, care was to be taken to ensure all companies released exactly the same appeal, but they were free to choose their own titles.

⁷⁰ *British Movietone News*, Issue 501A, 12 January 1939, 'Appeal on behalf of Lord Baldwin's Fund by His Grace the Archbishop of Canterbury', 1/13.

⁷¹ *Pathé Gazette*, Issue 39/3, 9 January 1939, 'Archbishop of Canterbury Makes Appeal on Behalf of Baldwin Government', 6/12, 130ff.

The entertainment industry is making its contribution to the fund on January the 14th, when as the Archbishop says:

Cinemas, theatres and music halls throughout the country will generously give ten per cent of their receipts and collections will be made. I ask you all to take your own part in this great work of mercy.

The Archbishop's reference to 'Christians as well as Jews' had included the term 'Christian', not for reasons of a perceived reluctance on the part of the British public to give generous donations to a Jewish cause. Rather, it referred to those refugees who were mostly members of the Protestant Church but who had Jewish ancestry.⁷² For this latter reason they had been forced to leave Germany, but unlike the Jews who arrived in Britain, they had no community to help fund their resettlement and their plight was therefore worse than full Jews. Thus the term's insertion had clearly been intended to raise the chances of more generous donations for this group in particular. The more explicit and commonly used term was 'non-Aryan Christians', which though it echoes the Nazi stress on race, was not an antisemitic statement. Lord Baldwin had used it in his appeal which went out in mid-December 1938, an extract of which is shown below:

One point that is not generally realized is that this fund is not solely for Jewish refugees. Many non-Aryan Christians have found themselves in desperate need of a helping hand.

Figure 3. Commentary Sheet – *Gaumont British News*, Issue 518, 15 December 1938, 'Refugees Arrive at Harwich from Germany', 2/7, 39 ft.

12. Refugees

Meanwhile, the migration of Sudeten German Jews and Social Democrats had exacerbated the Jewish exodus which followed *Kristallnacht*. The majority of

⁷² Of the 9,354 unaccompanied children arriving in Britain between December 1938 and August 1939, the vast 7,482 were classified as Jews. Of the remainder, some would have been classed as 'Aryan-Christians'. See *Movement for the Care of Children from Germany: First Annual Report, 1938-1939*, TNA HO 213/302 in London, *Whitehall and the Jews*, pp. 116-118.

Sudeten refugees were not Jews but those who were politically in danger for what they had done rather than what they were. Then in March 1939, Hitler's absorption of the rump of Czechoslovakia propelled the expulsion of increasing numbers of Czechoslovakian Jews and non-Jews from an extended Reich. By this time, the issue of refugees fleeing Nazi persecution had become an international crisis as swelling numbers sought sanctuary in all corners of the globe. By the end of 1938, the Nazi government had succeeded in encouraging the flight of 149,000 out of 500,000 Jews in Germany alone.⁷³

Before the arrival of the child refugees, the newsreels had largely ignored the wider and more contentious issue of the refugee crisis of Jews and political opponents escaping persecution in the Greater Reich. Apart from five items from *Paramount*, which specifically mention this subject, there were no reports in any of the newsreels on the Evian Conference in June 1938, of the increasing numbers of Jews arriving in Britain from countries absorbed by Nazi expansionism, or of the attempts by German Jews to find havens after *Kristallnacht*. Aside from two brief reports of Jews arriving in Australia from *Movietone* and *Gaumont-British* on 22 December 1938,⁷⁴ there was nothing shown until after Hitler's invasion of Prague in March 1939. At this time, *Movietone* in issue 512A of 30 March 1939 covered the story of how the arrival of Jewish refugees had swollen the already large refugee population in Shanghai.⁷⁵ Finally, *Pathé* generated a report in issue 39/49 covering the 'happy ending' to the story of the *St. Louis* passengers, which acknowledged England's admission of some of the stranded passengers:

900 wandering Jews have found a haven at last. They crossed from Hamburg to Cuba but in Havana they were refused entry and had to return to Europe and possibly to Hamburg, the city they dreaded. In every harbour, friends

⁷³ Karl A. Schluncs, *The Twisted Road to Auschwitz: Nazi Policy toward German Jews 1933-39* (London: Andre Deutsch Ltd., 1972), p.199.

⁷⁴ *British Movietone News*, Issue 498A, 22 December 1938, 'Jewish Refugees Reach Sydney', 6/12, 23ft. *Gaumont-British News*, Issue 520, 22 December 1938, 'Jewish Refugees in Australia', 9/13, 28ft.

⁷⁵ *British Movietone News*, Issue 512A, 30 March 1939, 'German Jews Add to Refugee Problem', 7/16, 21ft.

come out to give them words of cheer and sympathy while they appeal by radio to the democracies. Eventually, they were allowed to land in Holland, when some will go to Belgium and France, and others to England. So at last the wanderers find rest in lands which cherish freedom.⁷⁶

Pathé's commentary gave little information about the ship having to cruise 'aimlessly around the Florida coast' and its captain having been forced to cable Hamburg of its return, before countries such as Holland, Belgium, France and Britain offered to take in the refugees.⁷⁷ As for Cummins, it would appear he deliberately chose not to get behind the government's programme to expand temporary refuge to children or to lead public opinion on its merits. Instead, he concentrated his newsreel's efforts on the more pressing problems associated with the issue of adult refugees, which were in the main being ignored by the other companies. *Paramount* began with a story entitled '1,000 Flee Nazi Grip' in issue 810 of 1 December 1938⁷⁸ and ended with 'Refugees find Haven after weeks at Sea' in issue 870 of 29 June 1939, which told the sorry tale of the *St. Louis* passengers refused entry into Cuba.⁷⁹

Of the problems associated with the refugee crisis, obtaining visas was the most controversial. Critics have since interpreted this as a major failing of the Western allies in saving Jews from Nazism. Again it was only *Paramount* which illustrated this problem at the time. *Paramount's* more direct approach to the issue is evident in a story released on 3 April 1939, entitled 'Hitler's Victims Search the World for Asylum'. In this item, the company featured the arrival at Croydon airport of adult refugees, some accompanied by their children.⁸⁰ Unfortunately, the clip has no surviving sound but its telling imagery is sufficiently revealing in showing a markedly different interpretation to the very same story run by *Gaumont-British* on the same day. The *Gaumont-British* version, released in issue 549, came in a two-part clip. It began with happy scenes of children preparing to leave the Dovercourt

⁷⁶ *Pathé Gazette*, Issue 39/49, 19 June 1939, 'Refugees without a Country', 5/9, 43ft.

⁷⁷ *The Times*, 3 June 1939, p. 11.

⁷⁸ *British Paramount News*, Issue 810, 1 December 1938, '1,000 Flee Nazi Grip', 7/7,

⁷⁹ *British Paramount News*, Issue 870, 29 June 1939, 'Refugees find Haven after weeks at Sea', 2/8.

⁸⁰ *British Paramount News*, Issue 845, 3 April 1939, 'Hitler's Victims Search the World for Asylum', 7/8.

summer camp near Harwich where, since their arrival, 'they had been given shelter within the hospitable shores of Britain'.⁸¹ In the second half of the clip, the company showed a scene of the arrival of the refugees at Croydon, to which Emmett added the by now standard moralising remark that they 'are a reproach to our day and age'. While the editor/commentator clearly showed compassion in his report, Emmett was not prepared to expose the other side to entering Britain as a refugee. In *Paramount's* case, vivid images not used in the *Gaumont-British* presented a very different picture. The shots revealed members of a group of 12 Jewish refugees from Czechoslovakia who, on 31 March 1938, were later marched away by police at the airport because their documents were not in order. Put on a flight to Warsaw, they threatened to jump out of the window if the plane took off. When the pilot refused to fly, officials removed them from the plane and took them away in a police van. However, the same refugees were deported the following day.⁸²

13. Palestine

Responses to the Jewish refugee crisis were also informed by the issue of Palestine. By 1938, many in government who had been of the opinion that Palestine would meet the needs of the Jews under Nazi rule, no longer saw this as a realistic option. An editorial in *The Times* spelt out why:

It was painfully obvious that Palestine alone cannot meet the needs of the Jewish community in the Reich which is undergoing unparalleled persecution. The German absorption of Austria and the Sudetenland besides increasing the flood of political fugitives from the Nazi regime has compelled a quarter of a million more Jews to choose between emigration and the status of a helot community deprived of the political rights and economic opportunities.⁸³

⁸¹ *Gaumont-British News*, Issue 549, 3 April 1939, Refugees Leave Dovercourt for Farms and Others Arrive at Croydon, 6/10, 43ft.

⁸² Photo AP/Wide World Photos (31 March 1939) in London, *Whitehall and the Jews*, p. 161.

⁸³ *The Times*, 3 November 1938, p. 15.

A deteriorating local situation in the second half of 1938 brought the issue of Palestine's absorptive capacity into question. Continuing large scale Jewish immigration had already convulsed the region in open warfare between the two sides. This followed the failure of the Arab Higher Committee to secure an end to Jewish immigration, a ban on the sale of Arab land to Jews and the establishment of democratic government. In February 1939, Britain hosted a conference at St. James' Palace but this failed to resolve the problem. At the outset, no Arab delegate would agree to sit with any members of the Jewish delegation. Then in May 1939, the White Paper on Palestine reversed all that the Balfour Declaration had stood for and promised the Jews. Thereafter, it was no longer part of British policy to ensure that Palestine would become a Jewish state. Rather, it envisaged a state in which two peoples would share authority and government. Most crucially for persecuted Jews seeking a haven in Palestine, further immigration would only happen if the Arabs agreed.⁸⁴ In the interim, it limited Jewish immigration to 75,000 over the next five years.

The troubles in Palestine engaged the attention of the British newsreels with a pre-war peak of 38 items during 1938 and 22 stories in 1939. After the introduction of the British government's controversial White Paper, interest fell away dramatically with only one further story issued after May 1939. Before then, *Movietone* had continued to show a much greater interest in the region than any of the other newsreels, issuing a pre-war peak of 21 stories in 1938, seven of which ranked first on its reels. *Gaumont-British* released six and one items respectively, *Paramount* six and four, *Pathé* one and nine, and *Universal* four items each for 1938 and 1939.⁸⁵

⁸⁴ B. Wasserstein, *Britain and the Jews of Europe 1939-1945*, 2nd ed. (London: Leicester University Press, 1999), p. 16.

⁸⁵ <http://www.bufvc.ac.uk/databases/newsreels/index.html> The chart was compiled from an analysis of the results of information taken from the BUFVC database. Figures on 'Palestine' items were obtained for each year, for 1933 to 1939 and a histogram shows the split of each years total items by company, (bearing in mind *Gaumont-British News* only started production in 1934).

Coverage for 1938 was reflected in titles such as *Paramount's* 'Palestine – No Way Out?',⁸⁶ and 'Britain's Thorny Problem - Palestine Situation Eases'.⁸⁷ The newsreels no longer showed the pro-Jewish 'bias' of the previous years, for as *Movietone* revealed in issue 491 released on 31 October 1938, attitudes had changed: 'Britain's lot in Palestine is to ensure safety and fairness to all elements, not only to all races, but all the different religions which abound in this ancient land'.⁸⁸ Indeed, Jews rarely featured in *Movietone* relatively large number of issues. Although the evidence is circumstantial, the company continued to exhibit its now customary aloof response to Jews or Jewish issues. More substantial proof of this is offered in its coverage of Eddie Cantor on his return home after a visit to England, for its producers appear to have deliberately omitted any reference to Jews. As Cantor told waiting journalists in New York, he had been in England to appeal for funds (for the transfer to Palestine of Jewish refugees) where he had successfully raised \$550,000. In examining *Movietone's* records for this story No. 34087, ('Eddie Cantor talks for *Movietone* about the \$550,000 he collected in England for a fund to transfer German Children to Palestine') and the sudden cut in the footage, there is clear evidence that *Movietone* edited out pertinent details of Cantor's account. This was at the point at which the American actor was about to state his reason for raising funds.⁸⁹ In their place, the *Movietone* commentator comes in with the vague explanation that he had been in England 'collecting for charity'.⁹⁰ If further proof were needed to substantiate the argument, the item of 25 feet had been cut from the original length of 105ft. *Movietone's* response suggests two positions. Firstly, the company's staff continued to demonstrate indifference towards Jews, but only by close examination of items such as Cantor's statement is it possible to uncover their attitudes to Jews. There was also the 'thorny' problem of Palestine itself. To draw attention to the enormous sum of money collected in Britain by Cantor, for the resettlement of Jewish children in Palestine would not have been politic when, as a destination for persecuted Jews, it was no longer considered a long-term option.

⁸⁶ *British Paramount News*, Issue 777, 8 August 1938, 'Palestine – No Way Out?', 2/7.

⁸⁷ *British Paramount News*, Issue 801, 31 October 1938, 'Britain's Thorny Problem', 4/4.

⁸⁸ *British Movietone News*, Issue 491, 31 October 1938, 'Vigilance in Jerusalem', 1/11, 44ft.

⁸⁹ www.movietone.com

⁹⁰ *British Movietone News*, Issue 480, 15 August 1938, 'Eddie Cantor Home Again', 7/13, 25ft (of 105ft).

The other interesting pre-war releases on Palestine came less predictably from the normally bland *Pathé* in a series of five stories entitled 'Palestine Today'. For a company that had up until this point shown little interest in the issue, suddenly in January 1939 it demonstrated a strong pro-Zionist stance. It is all the more surprising for it was swimming against the tide of government policy, which as already illustrated by *Movietone's* piece, reflected other newsreel coverage. The *Pathé* series came at hard the heels of the American *March of Time's* (*MOT*) 'The Refugee – Today and Tomorrow', released in December 1938. This issue had dealt with the global refugee crisis but most of its footage was assigned to the German-Jewish refugee crisis in Europe. It would appear that those running *Pathé Gazette*, like the producers of *MOT*, saw Palestine as the most logical solution for Jewish refugees.⁹¹

'Palestine Today – Tel Aviv' was *Pathé's* first item of the year. It was released in issue 39/1 on 2 January and placed first out of ten items on the reel. The story featured the arrival of Jewish refugees at the port of Tel Aviv.⁹² Its opening sequence contained un-issued footage referred to in Chapter 3, which was drawn from the *Pathé* stock-shot library. The original material had included the footage of Einstein and other Jews forced into exile in 1933. *Pathé* would only use those images which suited its purpose in 1939, namely to promote the continued settlement of Jews in the region. In the context of the Jewish refugee crisis of 1939, these scenes of elderly bearded men, Jewish types, disembarking from the ship that had taken them to Tel Aviv, held greater significance. The strong message coming from their images was that these old men had been forced to flee their homes and start afresh in Palestine. Cautiously making their way down the gangplank to a waiting tug, they were taken to be reunited with families on the dockside. Adding greater emphasis to these scenes were the sentiments of the *Pathé* commentary:

If there is one place in the world today where the cloud of mass tragedy hangs low it is the land of Israel. Beyond the blue waters of the Mediterranean lies

⁹¹ *March of Time*, 'The Refugee – Today and Tomorrow', Volume 5, Issue 5, 23 December 1938.

⁹² *Pathé Gazette*, Issue 39/1, 2 January 1939, 'Palestine Today', 1/10, 122ft.

the low coastline to which millions of Jews all over the world are turning as their dream of hope as Germany and other nations increase their persecution, treat them as carriers and outcasts, beat them down and trample on them, the Jews are turning more and more to their promised land. The land which they were told once would be flowing with milk and honey. On the quayside of the Jewish port of Tel Aviv, more and more families are being re-united, more and more children who have come to prepare the way are welcoming mothers and fathers turning with them towards the new life in the only land in the world where there seems a hope of living in peace.⁹³

The irony was that even Palestine might not offer the solution:

Yet so great is the tragedy that even here the wandering Jew can find no rest. The once peaceful Palestine is now a land of terror and bloodshed. On the virgin desert, under the protection of Britain, the Jew has built himself a modern home. Will he be allowed to keep it? To help you answer the question, later issues of *Pathé Gazette* will continue the story of Palestine Today.⁹⁴

Parts two and three of the series showed the contrasting images of the young, fit and healthy Jewish men and women who had earned the right to settle in their 'Promised Land'. In 'Colonisation', *Pathé* gave them the credit for having transformed the barren desert into fertile land by their readiness to undertake hard physical labour (so uncharacteristic of the Jewish stereotype).⁹⁵ In 'Back to the Land' *Pathé* showed that 'by the work of his hand', the Jew had 'changed the face of the good earth of Palestine'. It supported this claim with shots of ploughed fields, women hoeing the arid soil, and men tending to established orange groves.⁹⁶ In the last two items of the series, 'Military Activity',⁹⁷ and 'Troop Movements',⁹⁸ the

⁹³ *Pathé Gazette*, Issue 39/1, 2 January 1939, 'Palestine Today', 1/10, 122ft.

⁹⁴ *Ibid.*

⁹⁵ *Pathé Gazette*, Issue 39/2, 5 January 1939, 'Colonisation', 2/16, 86ft.

⁹⁶ *Pathé Gazette*, Issue 39/3, 9 January 1939, 'Back to the Land', 1/12, 58ft.

⁹⁷ *Pathé Gazette*, Issue 39/5, 16 January 1939, 'Military Activity', 4/11, 82ft.

⁹⁸ *Pathé Gazette* Issue 39/6, 19 January 1939, 'Troop Movements', 4/13, 53ft.

focus switched to the British presence and the security provided by troops for Jewish immigrants. Arabs rarely featured in any of the five stories of 'Palestine Today'.

Another uncharacteristically bold step taken by *Pathé* on the subject of Palestine is illustrated in its item entitled 'Jewish Protest Parade in Palestine'. Issued on 1 June 1939, not long after the White Paper, the company drew attention to Jewish discontent over Britain's imposition of immigration restrictions:

Palestine Jews stage a monster demonstration to protest against the British White Paper. Behind these pictures lies the tragedy of a people dissatisfied with its lot. In Tel Aviv's great stadium, they learn that Britain wants Jews and Arabs to live together in peace, while we will guarantee each nation from domination of the other. But the Jews are not content and disorder and lawlessness still reign in the Promised Land.⁹⁹

14. Conclusion

This chapter has shown a greater enthusiasm for reporting on Jews than at any time since Hitler's accession to power. Safe in the knowledge this would not prove controversial, the newsreels willingly gave exposure to the images of Jews as child refugees arriving at British ports under the government-backed *Kindertransport* scheme. As Cummins illustrated this during discussions on the proposed appeal for the *Kindertransport* children, this was despite an awareness of persistent antisemitism amongst their paying customers. However, as the NRA chairman G.E. Gell of *Pathé* stated in May 1938, the newsreels 'were always ready to give and in fact frequently gave assistance to the Government in portraying matters which were deemed to be in the public interest'.¹⁰⁰ Yet the above analysis also challenges this statement of consensual support. In the case of the *Paramount* producer, Tommy Cummins could not be relied upon to fulfill that role, even after yielding to persuasion to join the NRA. While the other companies covered the arrival of the

⁹⁹ *Pathé Gazette*, Issue 39/44, 1 June 1939, 'Jewish Protest Parade in Palestine', 4/11, 38ft.

¹⁰⁰ Newsreel Association of Great Britain and Ireland, 19 May 1938, Minute no. 48, 'Official and Political Party Films'.

first batch of children in December 1938, he chose not to do so, preferring to engage with the more sensitive issue of adult refugees. *Paramount* had also been the exception in giving coverage to the pogrom in November 1938. In its piece on the international criticism of *Kristallnacht*, eight weeks after the Munich agreement, it had clearly taken a risk. However, by combining this more controversial item of news with the statement from Lord Rothschild, Cummins managed to avoid further confrontation with the Chamberlain government. Additionally, *Pathé's* coverage of the Wollersdorf concentration camp illustrates that other companies were not averse to giving an opinion, even during the period of appeasement. Its warning of a triumphal Germany may have taken the more subtle form of irony, however it was a warning nonetheless.

What the above also confirms is that other companies' output showed sufficient individuality to challenge the view that the newsreels spoke with one voice. *Pathé's* pro-Zionist series, 'Palestine Today' swam against the tide of newsreel opinion, which was preparing audiences for a change in attitudes towards Jews as deserving 'settlers' who had to be protected from the Arab 'terrorists'. On the other hand, *Movietone's* manipulation of 'actual' footage covering Eddie Cantor's return to New York, had eliminated the subject of Jews from its story altogether. Drawing attention to fund-raising efforts for the settlement of Jewish refugees in Palestine would have conflicted with government policy in Palestine, and in contrast to *Pathé*, *Movietone* was not prepared to do this. *Movietone's* response also affirms the complexities of reporting on Jews when other issues such as Palestine had to be considered. Although this chapter testifies to the lack of reliability of an overall newsreel consensus, the forthcoming war would ensure that consensus became ever more important when the relative freedom of newsreels operation was significantly curtailed.

In this chapter, it will be necessary to revisit the position of the British newsreels and show how they changed during the wartime period. During the 1930s, the newsreels, with the exception of *British Paramount*, had shown themselves to be for the most part reliable as government agents. They had promoted the case for rearmament and tempered criticism of Germany during the crucial period of appeasement. As covered in greater detail in Chapter Four they had also attempted, at least in their first issues, to sell the idea of the *Kindertransport* programme to British audiences. Of course once war began the situation changed. Pre-war planners had determined that it would be to the newsreel that the government would give the most important role as a medium of wartime propaganda.¹ The public required information and explanation just as much as leadership and the newsreels were considered best to fulfil that role of reaching its target audience. The result was that soon after war began, the medium received more attention than perhaps it would have preferred.

This chapter will examine the role of the wartime medium. It will show that though ostensibly retaining their independence, all five companies were morally bound to conform to official guidelines on the presentation of news associated with the war. An analysis will be made of the restrictions imposed on the newsreels by the Ministry of Information compared to the BBC and the press. Each aspect of the wartime product will be examined. This will cover the role of the service and newsreel cameramen in providing 'rota' footage from the various fronts, the addition of two wartime reels, the emphasis away from entertainment to wartime news and the complexities and challenges presented by wartime collaboration. Finally, the chapter will consider the very different cinematic qualities of the British newsreel's German wartime counterpart, which from the very outset was providing extensive and impressive coverage of the victories in Poland. In the process of this investigation, I will present a case for government influence on the presentation of news about atrocities committed against Jews.

¹ Clive Coultass, 'The Ministry of Information and Documentary Film, 1939-45', in *Imperial War Museum Review*, No. 4, (London, 1989), pp. 103-111.

1. Ministry of Information

The Ministry of Information (MOI) was set up to control the distribution of all information about the war. Its origins date back to October 1935, when a Defence Sub-Committee was set up to establish secret guidelines for the establishment of an organisation for the release of news and information in the event of war. The following July, the Committee reported back to the Cabinet with the recommendation that a Ministry of Information be set up 'to present the national case to the public at home and abroad in time of war'.² Subsequently, the government appointed Sir Stephen Tallents, then BBC's Controller of Public Relations, as its Director-General Designate.³

Tallents lasted in his post until January 1939 when after a number of collisions with officials, he was forced to resign. A succession of replacements followed, none of whom had experience in publicity. This no doubt contributed to the MOI's lack of direction and poor reputation at the beginning of the war. Indeed, its inadequacies of organization were to plague it for its first two years. At the outbreak of war, the Law Lord Macmillan became the first Minister of Information. He was soon replaced when in December 1939, the government appointed former Director General of the BBC John Reith as the new Minister. Reith was the first leading official since Director-General Designate Tallents who knew anything about publicity. Under his direction, the mobilisation of existing news media became a priority because Reith believed that a ministry of information 'surely meant news'.⁴ However, after the Chamberlain cabinet fell in May 1940, the new Prime Minister Winston Churchill replaced Reith with his friend Duff Cooper. Thus by the time Hitler's troops overran Belgium, Holland, and France in May/June 1940, the MOI had already seen the departure of its first two Ministers. Duff Cooper lasted just over a year in the post, until July 1941, when Churchill replaced him with close friend and associate Brendan Bracken (1910-1958).

² Quoted in Ian McLaine, *Ministry of Morale. Home Front Morale and the Ministry of Information in World War II* (London: George Allen & Unwin Ltd, 1979), p. 12.

³ Sir Stephen Tallents had been head of the Empire Marketing Board from 1928 to 1933, demonstrating how the media could be used to promote official policy. Other publicity posts followed at the General Post Office and the BBC. Tallents never became Minister.

⁴ John Reith, *Into the Wind* (London: Hodder & Stoughton, 1949), p. 400.

2. The Control and Release of Wartime Information

When war broke out, the new Ministry set up in Senate House in Malet Street, London. Censors and many government press officers were based at its headquarters and while government departments continued to be responsible for their own statements, announcements were made simultaneously through their own offices and at Senate House. Compliance with the system of censorship was voluntary but on the understanding that correspondents, and their employers, were liable to penalties for publishing any information which could be of value to the enemy. Defence Regulation 3, or 'D Notices', detailed the forbidden subjects which could infringe security. After many reorganisations of the five divisions, which were first planned, these gradually fell into five sections each having its own Controller: Administration, News and Censorship, Home, Overseas and Production.

Officials had identified the core principles of wartime propaganda in the pre-war period. The MOI would have to 'provide for ... the issue of "news" and for such control of information ... as may be demanded by the needs of security'.⁵ It was 'secrecy', Nicholas Pronay argues, and not 'publicity' which became the 'essential mode of operation for news-control and censorship'.⁶ To achieve these ends, the MOI centralized the receipt, sifting and issuing of information, which related to wartime activities, for distribution to the three mass media. In contrast to Nazi Germany, direct control of information was not an option for such an approach would not have suited Britain's democratic traditions and been perceived as official propaganda. In its place, the MOI used the tried and tested covert approach - a pre-censorship of material which 'had long been recognised as invaluable in the manipulation of opinion' in Britain.⁷ The more it relied on covert means and the less on using overt controls, the more effectively it would be done.

a. The Press

Britain's system of wartime censorship produced a remarkably small number

⁵ McLaine, p. 12.

⁶ Nicholas Pronay, 'The News Media at War' in Nicholas Pronay and D.W. Spring, eds., *Propaganda, Politics and Film, 1918-1945* (London: Macmillan, 1982), p. 175.

⁷ Phillip M. Taylor, *Munitions of the Mind: A History of Propaganda from the Ancient World to the Present Day* (Manchester and New York: Manchester University Press, 1990), p. 211.

of clashes with the media. The few transgressors included the Communist newspaper, the *Daily Worker*, which had disciplinary action taken against it for its pacifist line.⁸ Its contravention of Defence Regulation 2D, prompted Home Secretary Herbert Morrison to instruct Scotland Yard to stop its presses in January 1941. Only after the Soviet Union was already Britain's ally did the Home Office allow publication to resume in August 1941.⁹ The other prominent dissenters were the allied newspapers, the *Daily Mirror* and *Sunday Pictorial*, whose editors' persistent attacks on the handling of the war infuriated the government. While still Premier, Neville Chamberlain thought the papers 'stood for something dangerous and sinister, namely an attempt to bring about a situation in which the country would be ready for a surrender peace'.¹⁰ His successor, Churchill, was increasingly incensed by its 'fifth column' attitude, for despite his pre-war association with the *Daily Mirror*, the paper did not exclude his leadership from criticism. The final straw came in September 1942 with the publication of Philip Zec's controversial cartoon showing an image of a drowning sailor clinging onto an oil-smeared raft. The *Daily Mirror* only narrowly escaped being served a Defence Regulation 2D for the cartoon's message implied that the government had accepted the heavy toll in merchant sailors' lives for the sake of greater profits for the petrol companies:¹¹



"The price of petrol has been increased by one penny. Official."
Figure 1. Philip Zec Cartoon in *The Daily Mirror*, 5th March 1942.

⁸ Ibid.

⁹ Michael Balfour, *Propaganda in War 1939-1945* (London, Boston and Henley: Routledge & Kegan Paul, 1979), p. 66.

¹⁰ WM268(40)10 in Ibid., p. 66.

¹¹ *Daily Mirror*, 5 March 1942.

b. The BBC

Siân Nicholas has suggested that as an instrument of wartime information and entertainment, the BBC played a vital role in the lives of the British public.¹² While this was largely the case, it is also important to point out that the BBC relied on its 'information' from the same news gathering agencies as the press whose output the MOI also controlled. Broadcasting would 'tell the truth, nothing but the truth and as near as possible the whole truth', but that 'truth' would be determined by the MOI.¹³ In addition to the changes in the supply of information, certain of the BBC's powers were transferred to the MOI. Once war broke out, the MOI reduced the numbers of BBC Governors from seven to two and granted the Minister of Information censorship over broadcast material. On 5 September 1939, the Chairman of the Board of Governors had little option but to comply with the changes and informed the Minister that he accepted the direction of the government 'In all matters pertaining to the war effort'.¹⁴ Much to the relief of those inside the BBC, the government decided against a complete takeover of the Corporation and instead, in spring 1941, appointed two advisers. These roles, the current Minister Duff Cooper explained, were necessary in wartime when the government needed to exercise control over broadcasting matters, which might affect the conduct of the war.¹⁵ Ivone Kirkpatrick became Foreign Advisor in February 1941, and on 5 March 1941, A.P. Ryan took up the new post of Home Advisor. Kirkpatrick summed up the reasons behind the decision and this relationship to the BBC:

The BBC, whilst maintaining its independence, entered into a gentleman's agreement with the government to accept official guidance in their treatment of public affairs. That is to say they undertook to conform to official policy, whilst reserving the right to execute it in their own way by the free selection of speakers, arrangement of programmes and so forth. The Minister responsible for giving guidance was to be the Minister of Information.

¹² Siân Nicholas, *The Echo of War. Home Front Propaganda and the Wartime BBC, 1939-45* (Manchester and New York: Manchester University Press, 1996).

¹³ Quoted in Nicholas Reeves, *The Power of Film Propaganda. Myth or Reality?* (London: Cassell, 1999), p. 139.

¹⁴ BBC WAC R34/518, *Relations of the BBC with Government*, Policy File No. 14, p. 8.

¹⁵ Asa Briggs, *The History of Broadcasting in the United Kingdom, the War of Words*, vol. III (London: Oxford University Press, 1970), p. 333.

Secondly, the broadcasts to Europe were gradually increased. It is perhaps not surprising that this arrangement did not work well. In the first place, the BBC had no access to secret information regarding the conduct of the war, a circumstance which led to a number of discreditable mishaps. Thirdly, too many people in the Ministry of Information and on other government departments tried to influence and guide the BBC in their day-to-day handling of affairs. Since the interests of government departments or even sections of the MoI were apt to conflict, guidance from different sources was often contradictory. The result was friction, resentment on both sides and a mounting sense of unmerited dissatisfaction with the performance of the BBC.¹⁶

A further outward sign of the BBC's continued 'independence' was the reinstatement a month later of a full Board of Governors.¹⁷ However, the discretion allowed to newspaper editors did not extend to the BBC newsroom staff. Material broadcast had to be submitted to the appropriate department of the MOI for approval. On 4 June 1941 Ryan, who had worked in broadcasting since 1936 and was essentially a BBC man, wrote that 'The present position of the Home News service of the BBC is that each paragraph, indeed each word, is checked with the government Department concerned, and only broadcast if that Department approves'. And to Sir Walter Monckton at the MOI on 17 June 1941, he complained that material was held up, and more often than not, foreign radio stations were frequently ahead of the BBC.¹⁸ On 21 April 1944, George Orwell may have observed in 'As I Please'¹⁹ that in his experience 'the BBC is relatively truthful and, above all, has a responsible attitude towards news and does not disseminate lies simply because they are "newsy"'.²⁰ Yet as a regular broadcaster, he would have known of the constraints placed on the News Department by the exigencies of war.

¹⁶ Charles Edward Lysaght, *Brendan Bracken: A Biography* (London: Allen Lane, 1979), pp. 200-201.

¹⁷ The existing Chairman, Sir Alan Powell and C.H.G. Millis were joined by Sir Ian Fraser, Dr. J.J. Mallon, Lady Violet Bonham Carter and Arthur Mann, former editor of the *Yorkshire Post*. Sir Harold Nicolson became an additional member of the Board in July.

¹⁸ BBC WAC, Ryan to Monckton, 17 June 1940.

¹⁹ 'As I Please' was his regular weekly article for the *Tribune*.

²⁰ Sonia Orwell and Ian Angus, eds., *The Collected Essays, Journalism and Letters of George Orwell. Volume II, My Country Right or Left 1940-1943* (London: Secker & Warburg, 1968), p. 129.

c. The Newsreels

In the case of British newsreels, it will be argued here that their contribution to the war effort was subjected to the most rigorous scrutiny of all. This was not only through the special security pre-censorship, which came into force after war broke out, but in being under the constant 'guidance' of the officials at the MOI. The first head of the Films Division was Sir Joseph Ball, the former Director of the Conservative Party Research Department and Deputy Director of the National Publicity Bureau. During the 1930s, Ball had developed a good relationship with the leaders of the British film industry, including the executives of the five newsreel companies.²¹ At the outbreak of war, he not only saw the cinema as providing the direct link between the government and the people it governed but Ball's aims extended beyond his own national boundaries. In the huge national and international demand for pictures in approximately 90,000 cinemas worldwide, he recognised the 'potentialities of the screen for making our national case obvious'.²² On a domestic level, this potential was briefly interrupted when at the outbreak of war a Home Office directive closed all cinemas, music halls, sports halls and other places of entertainment. By the end of September, however, when the anticipated Luftwaffe did not arrive *en masse* over British cities, cinemas had already re-opened.

It was to the British newsreels that the Films Division gave priority which ensured that companies not only had adequate film-stock for their regular issues but their personnel were exempt from conscription. Before reaching this point, war had barely begun when the Films Division had begun to consider replacing the newsreels with something along the lines of *March of Time*.²³ Officials found a willing ally in the War Office, who preferred to film their own material rather than rely on the professional newsreel men. Sir Edward Villiers had the task of investigating this possibility but by the time his report was complete, the project foundered for the simple reason that War Office attempts at filming the war had proved disastrous. On

²¹ T.J. Hollins, 'The Conservative Party and Film Propaganda between the Wars', *The English Historical Review* xcvi, no. 379 (1981 - April), pp. 359-369.

²² BBC WAC, R34-469 – Policy – MOI Advisers – 1939-1941 – Statement by Sir Joseph Ball, MOI Sub-Committee of the Advisory Council, 29 September 1939.

²³ TNA INF 1/195 'General Policy Committee'. Sir Edward Villiers to Sir Joseph Ball, 16 October 1939.

6 October 1939, an MOI Confidential Report acknowledged that its material was 'of an extremely inferior quality and giving a very sorry picture of Britain's war effort'. Out of a modest 2,700 feet delivered to the newsreel companies (the equivalent of less than four newsreel lengths), they only used 150 feet because the 'film was so amateurish and failed hopelessly to depict the war effort'.²⁴ Meanwhile, the War Office Defence Notices and the Control of Photography Act, introduced by the Secretary of State on 10 September 1939 were making it impossible for newsreel or stills cameramen to photograph every conceivable military subject during the first weeks of the war.²⁵ As Paul Wyand of *British Movietone News* explained in his autobiography, *Useless if Delayed* (1959), cameramen faced considerable frustrations in reporting anything remotely connected with the war.²⁶

During the first weeks of the War security reached a level that approached the hysterical. Time and again I was detained by the civilian or military police for taking pictures I had been authorised to shoot, and when the firm applied for facilities to cover events which needed permits from a Ministry the answer was almost always in the negative. This eased after a while, but at the beginning of the War censorship and security were rigid to the point of lunacy.²⁷

The arrival of the more experienced Reith as Minister of Information had put an end to any further thoughts of replacing the newsreels with a government reel. In January 1940 Villiers wrote to Ball's replacement, Sir Kenneth Clark²⁸ (February 1940-April 1940):²⁹

²⁴ TNA INF 1/194, Confidential Report, 6 October 1939.

²⁵ Margaret Dickinson, and Street, Sarah, *Cinema and State. The Film Industry and the British Government 1927-1984* (London: British Film Institute, 1985), p. 111.

²⁶ University of Sussex, Mass-Observation Archive (hereafter cited as M-O A), File Report 1, 11 October 1939.

²⁷ Paul Wyand, *Useless If Delayed* (London: George G. Harrap & Co. Ltd., 1959), p. 74.

²⁸ Clark also had links to the Conservative Party, where he had held the post of General Secretary of the Conservative Research Department. Though, he admitted, unlike Ball, he knew 'nothing about the film world'. Clark acknowledged this in conversation with Ronald Tritton, the War Office's Publicity Officer, after his 'state visit' to the new Director. Tritton described Clark as 'charming' and someone of 'energy and intelligence' - Ronald Tritton, *Ronald Tritton's Diary 1940-1945, Imperial War Museum, C6/207/1 [345] R.E. Tritton.*, diary entry 1 March 1940.

²⁹ Ball had seen no role for the work of the documentary movement or the blatant political propaganda of its left-wing filmmakers such as Paul Rotha (1907-1984), Basil Wright (1907-1987), and Edgar Anstey (1907-1987). Whereas Sir D. Kenneth Clark (February 1940-April 1940), and more particularly, Jack Beddington (22 April, 1940-1946) had operated a more inclusive policy to film

We need the co-operation of the newsreel companies more, possibly, than that of any other part of the film industry. We are actively seeking their co-operation at the moment, because without it the distribution of favourable news is almost impossible.³⁰

Under Clark and more particularly, his successor, Jack Beddington (April, 1940-1946), the documentary was assigned a more prominent role. As a former director of publicity at Shell Mex and BP Ltd., Beddington had a great deal of experience in the medium, having created the most successful of pre-war documentary film units, the Shell Film Unit. Ball had ignored the companies and film-makers associated with the documentary movement and even passed over the GPO film unit, although it was a production facility already placed entirely at the service of the MOI. As former head of the Conservative Party's film propaganda, their left-wing 'bias' offered little appeal to Ball. However, his excuse was that their highbrow content would have been unable to carry the government message to the great mass of the working classes who visited the Britain's 5,000 cinemas each week.³¹ In truth, they could not compete with the entertaining newsreel format modelled on the style of the popular press and cinema managers refused to take them. Only later and under pressure were they introduced in modest numbers into ordinary cinemas.³² Investigating their role in August 1940, a Select Committee on National Expenditure decided that it could not justify the expense incurred on such film-making for non-theatrical distribution, concluding that: 'It is generally conceded that the newsreel is the most important for propaganda purposes of the three principal kinds of film, that is features, newsreels and documentaries'.³³

making. Beddington (1893-1959), formerly Director of Publicity for the Shell Group, was acquainted with the documentary movement through the work at the Shell Film Unit. Under the direction of Beddington, who was in the post until the MOI was wound up in 1946, his division sponsored a great deal of propaganda and public information films using the GPO Film Unit, which was incorporated into the Films Division, and re-launched it as the Crown Film Unit in August 1940.

³⁰ TNA INF 1/196 Sir Edward Villiers to Sir Kenneth Clark.

³¹ BBC WAC, R34-469 – Policy – MOI Advisers – 1939-1941 – Statement by Sir Joseph Ball, MOI Sub-Committee of the Advisory Council, 29 September 1939.

³² See the Introduction to Frances Thorpe and Nicholas Pronay, *British Official Films in the Second World War. A Descriptive Catalogue* (London: Imperial War Museum, 1980), pp. 1-40.

³³ *The XIIIth Report of the Select Committee on National Expenditure*. 21 August, 1940, par. 18 quoted in Nicholas Pronay, 'The News Media at War', in Pronay and Spring, eds., p. 188.

3. The Control of Newsreel Content

The function of British wartime newsreels rested within the news media rather than other types of film propaganda and it was vital that issues did not endanger the war effort. At the outset, editors complied with the 'stop' list instructions issued to all media which directed them as to what must not be referred to and must be stopped for reasons of military security. This 'voluntary' censorship had presented few problems. Nevertheless, on 23 July 1941, a Director's Order S.13 provided further clarification of the practical workings of then fully developed system for the control of newsreels. It involved three stages.³⁴ As per its instructions, it would be the duty of Ministry censors to visit newsreel offices to view 'all pictorial material proposed to be included in the newsreel', frame by frame.³⁵ Commentaries proposed were to be submitted in writing and if time prevented this, they were to be dictated over the telephone to a typist at the Censor's Office. Once completed, the issue was then taken to Senate House to undergo the 'final Scrutiny Viewing' which took place between 'Ten and Eleven in the morning on each Monday and Thursday'. Those present were the executives from each of the five newsreel companies and the Newsreel Association of Great Britain and Ireland (NRA), MOI film and censor officials, representatives from the Admiralty and the RAF, and Ronald Tritton on behalf of the War Office Film Unit (later to become the Army Film Unit).³⁶ On Mondays, a conference was held immediately afterwards with the director of the Films Division, at which newsreels and representatives of Service Departments exchanged information and requests. The threat of changes being made to their rationed film-stock added further incentive to meet government requirements, and only on rare occasions was it wasted.

4. Wartime Operation

At the centre of the wartime newsreel operation was the 'rota' imposed on the newsreels by the MOI. Through the 'rota' companies shared material from a communal pool. Material of the war came from the Service units and commercial

³⁴ Nicholas Pronay, 'The News Media at War' in *Ibid.*, p. 192.

³⁵ David Dilks (ed.), *The Diaries of Alexander Cadogan, 1938-1945*, (London: Cassell, 1971), p. 344 quoted in Pronay, 'The News Media at War' in *Ibid.*, p. 193.

³⁶ Gerald Sanger, 'In the Presence of History', in Luke McKernan, ed., *Yesterday's News. The British Cinema Newsreel Reader* (London: British Universities Film & Video Council, 2002), p. 166.

newsreel cameramen assigned to the Armed forces on the various fronts. Three official Service film units had been set up in the first years of the war. Their primary function was to provide an historical record of their respective campaigns, both at home and overseas. The largest of these was the War Office Film Unit and the first to be established in September 1939.³⁷ Renamed the Army Film Unit (AFU) in November 1940, it later became the Army Film and Photographic Unit (AFPU) when still photographers were incorporated in October 1941.³⁸ The Air Ministry's Film Production Unit (RAFFPU) came into being in September 1941 with a remit that included producing films for the MOI, filming secret research, and the making of training films. The few accredited newsreel cameramen on board His Majesty's ships shot the Navy's war. The 'Senior Service' was always hostile to the idea of active film coverage of the war at sea and the Royal Navy Film Unit (RNFU) concentrated predominantly on training films.³⁹ As with the other two Service Film Units, much of their film underwent government censorship. Some of it was later used in propaganda films generated by the MOI and/or distributed to the newsreels under the 'rota' system.

Material from the Service Film Units, along with the dope sheets identifying the events recorded on film, would be flown back to Britain. Once in London, the relevant Service department would process the footage before making it available for newsreel use. Only after establishing which parts of the footage would be of no use to the enemy was the film then submitted to the one of the five newsreel companies on a rota basis. That company would then make prints for each of the other four. Pool cameramen kept their corporate identity and dope sheets and shot lists were distributed with either the letterhead of their company or a handwritten notation identifying a film's origins. It was only when the censors released the material that companies were they able to put their individual stamp on the visuals and conform to respective styles of presentation and scheduling needs. Their freedom of interpretation was limited however, and commentaries generally followed the military's descriptive guidance and captions.

³⁷ A Working Guide to the Film Archive, (London: Imperial War Museum, 1987).

³⁸ Ibid.

³⁹ Ibid.

The operation of the 'rota' did not affect production. Staffs worked to pre-war timetables and continued to release their separate bi-weekly issues each Monday and Thursday.⁴⁰ The only newsreel to move out of its London-based headquarters was *British Movietone News*, when for a brief period at the beginning of the war, it relocated 'lock, stock, and barrel' to J. Arthur Rank's Laboratories in Denham.⁴¹ The trade's only wartime casualty was *Universal News* when, during the heavy bombing raids of 1944, a stick bomb destroyed its offices and laboratories. The company, at this time owned by Rank, relocated to his studios in Shepherd's Bush. This was also the production site of his other newsreel, *Gaumont-British News*, which Rank had purchased from the Ostrer Brothers in 1942.⁴²

Two additional newsreels emerged to help in the war effort. The first of these was *War Pictorial News*, which the Films Division of the MOI was responsible for producing for release from Cairo.⁴³ Its geographical location gave it early access to material released by the Soviet Union and it covered the North African campaigns and stories from domestic British newsreels. Distributed in many languages to all Allied troops stationed in the Middle East, it ran from September 1940 until October 1945, when for a year it survived as the renamed *World Pictorial News*. The other wartime newsreel, *Warwork News*, was intended for war workers on the home front and exhibited in factories throughout Great Britain. Produced by *British Paramount* for the Ministry of Supply, it ran from the spring of 1942 to the end of 1945.⁴⁴ In addition to the two wartime newsreels, the MOI decided the newsreels should take the national case overseas. By spring 1940, it could see by Germany's example of its *Auslandstomwoche*, the benefits of getting British news on the screens in Europe in the Near East.⁴⁵ It asked NRA members to consider producing a newsreel to suit the

⁴⁰ In May 1939, the newsreel companies considered changing their regular issue days to Tuesdays and Fridays to eliminate Sunday work in the laboratories. See Newsreel Association of Great Britain and Northern Ireland, Minutes, No. 190, 8 May 1939. However, the CEA 'emphatically rejected the suggestion'. See Newsreel Association of Great Britain and Northern Ireland, Minutes, No. 224, 1 August 1939.

⁴¹ Leslie Mitchell, *Leslie Mitchell Reporting. An Autobiography* (London: Hutchinson, 1981).

⁴² Gerald Sanger, 'We Lived in the Presence of History: The Story of British Movietone News in the War Years' in McKernan, ed., p. 167.

⁴³ <http://www.buvc.ac.uk/databases/newsreels/history/newsreels.html> .

⁴⁴ Ibid.

⁴⁵ TNA INF 1/197, Sir Edward Villiers to G.E.G. Forbes, 16 March 1940.

conditions in each country and dubbed in the language concerned. Regions were to be divided up amongst the five companies at an agreed rate of £45 per version. On 8 April 1940, the Secretary of the NRA Ernest Reed wrote to Villiers of his members' acceptance.⁴⁶ Much to their outrage, however, Tommy Cummins had tried unsuccessfully to undercut the other NRA members and offered to do the whole job for £35 per issue.

5. Newsreel Production

Despite being given priority over film-stock, the wartime newsreel was shorter in length. Early on in the war, rationing reduced the average reel from 850 to 800 feet. In March 1943, Board of Trade requirements for a yearly saving of 30,000,000 feet of film-stock, reduced reels by a further 100 feet..⁴⁷ Producers introduced small economies to incorporate as many items as they could into their reels but there was no avoiding the fact that with less footage available they had little option but to drop stories or sequences.⁴⁸ The impact of rationing on newsreel output is evident in the chart below. The graph shows an annual comparison of pre-war newsreel production levels with those of each of the war years. The high output rate of the 1930s fell from an all-time peak in 1938 to less than half of that by 1944.

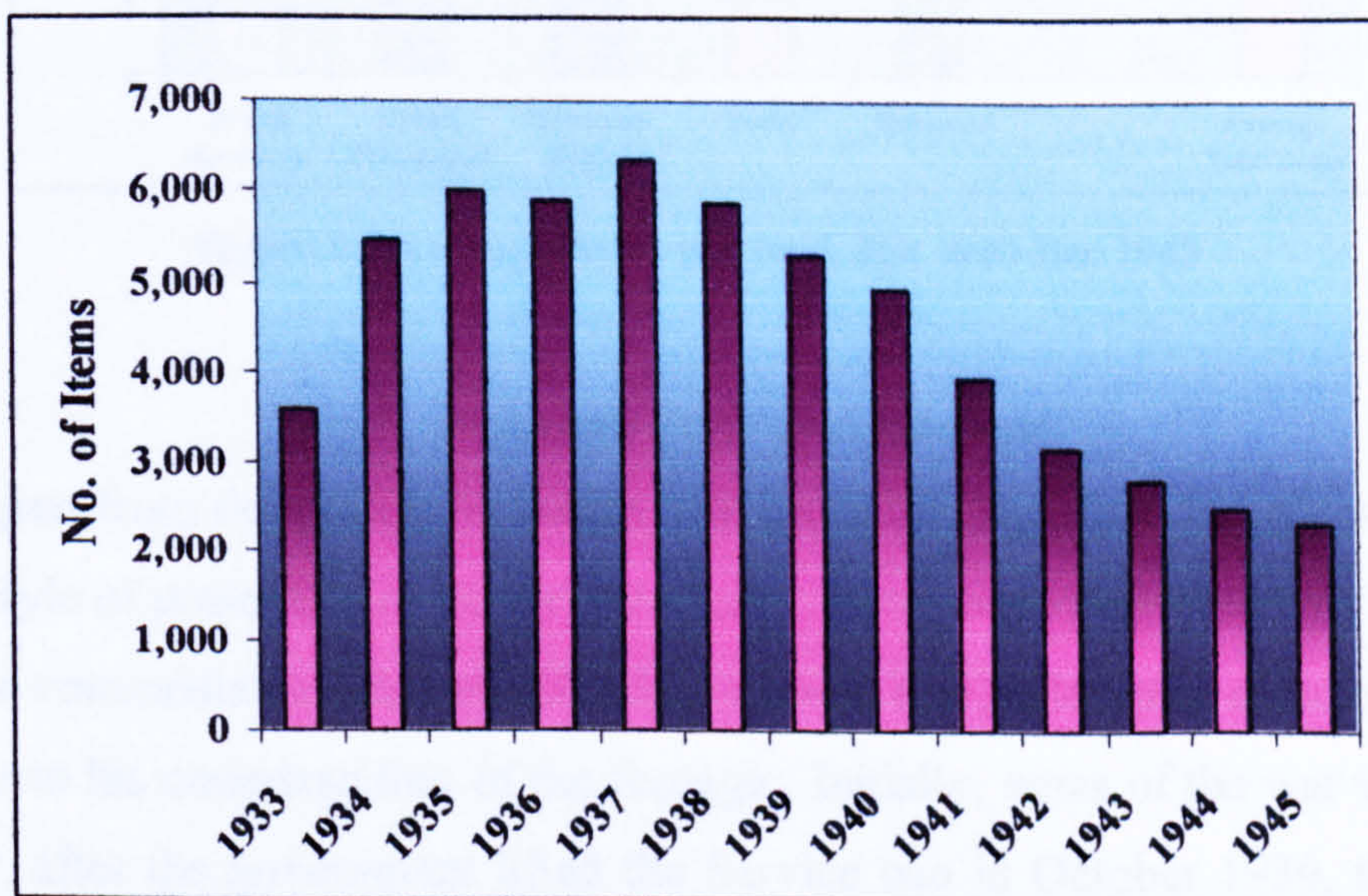


Figure 2. Annual Output of Five Newsreel Companies, Jan 1933-Dec 1945

⁴⁶ TNA INF 1/194, Ernest Reed, Secretary of the NAGNI to Villiers, 8 April 1940.

⁴⁷ Gerald Sanger, 'In the Presence of History', in McKernan, ed., p. 170; NRA Minute 1306, 11 March 1943.

⁴⁸ *Ibid.*, p. 170.

Fewer stories to each reel meant a fall from an overall pre-war average of 9.9 in the period for 1933-1939, to a wartime overall average of 5.5 items per reel for 1940-1945. A slightly larger allocation of film-stock had helped *Gaumont-British News* maintain its pre-war pattern of relatively more of stories per reel. However, its special ties with the government did not allow it to escape wartime rationing altogether. Its output shrank from the pre-war average of 14.4 to only 8 items per reel. *British Paramount* maintained its pre-war pattern of fewer though longer stories, but its average output also fell from 6.3 items to 4.5 per issue. As the following graph shows, the trend of wartime average output for each company compares favourably with the pre-war tendency in output levels as shown in Chapter Two.⁴⁹

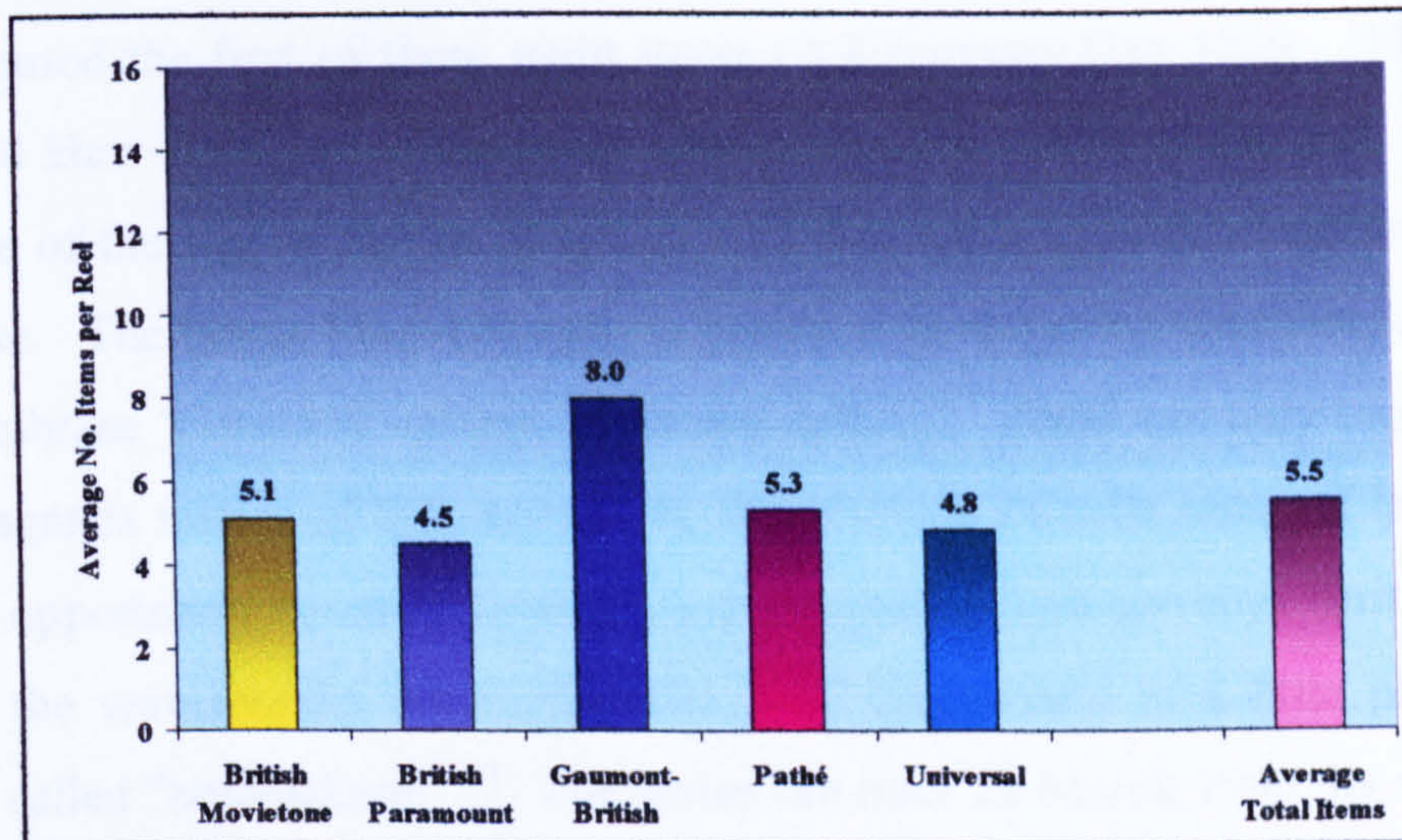


Figure 3. Average Items per Reel, Jan 1940-Dec 1945

6. Newsreel Style and Content

Apart from the change in length, the newsreels remained largely true to their pre-war style of presentation. A variety of short items were delivered by the insistent voice of a commentator. In a middle-class accent, this male voice directed his large audiences to his understanding of the footage. Initially, news of the war was scarce. However, after the government lifted the Service ban in October 1939, there was a great sense of optimism when press and professional newsreel cameramen headed for

⁴⁹ <http://www.bufvc.ac.uk/databases/newsreels/index.html> The chart was compiled from information taken from the BUFVC database followed by an analysis of the results. To reach the average issue figure, I divided the total number of items for each company for 1940 to 1945 inclusive by 6 to obtain individual annual figures, and then by 104 (the regular number of releases for each year).

the Front as Special War Correspondents.⁵⁰ In the period of the 'phoney war', there was little action to film and it would not be until after the Norwegian campaign the following spring, that newsreel cameramen would have anything to show of the war. In the meantime, companies turned elsewhere for their shots of the fighting. Russian troops invaded Finland on 30 November 1939, after which items of often two minutes or more in length reported on this area of the conflict. Companies also depended heavily on their own international organizations, with much of the news shown during the early months of the war coming from other countries. Somehow in this news vacuum, companies also managed to judge public tastes. They substituted the lack of war news with comedy items such as Crazy Gang skits or in *Pathé's* case its series of satirical sketches featuring the Nazi propagandist, Lord Haw-Haw. *Pathé* released the first of these eight items on Christmas Day 1939. 'Nasti News from Lord Haw-Haw', which took up almost half the length of the reel, featured a look-alike of the topical figure filmed in a studio, sporting both monocle and large moustache. The bogus Haw-Haw stood beside a lie detecting machine, mimicking the catchphrase 'Germany calling, Germany calling'. *Pathé* not only took a jibe at the propaganda tactics of the enemy but also showed its own sense of humour and used the opportunity to mock Britain's preoccupation with secrecy: 'Britannia does not rule the wavelengths anymore. The BBC has moved to a little place in the country, called "somewhere"'.⁵¹ The series ran until 28 March 1940, by which time the war had taken a more active turn.

Despite the eventual change of emphasis from entertainment to news of the war, each company managed to maintain its own distinctive style. Although their use of 'rota' material would inevitably mean companies would often issue the same stories, they edited the material to suit their own mode of operation and style of presentation. The two examples below, released by *British Paramount News* and

⁵⁰ *British Movietone News*, Issue 540A, 12 October 1939, 'Movietone's War Correspondent', 5/8, 25ft; *British Paramount News*, Issue 899, 12 October, 1939; *Gaumont British News*, Issue 603, 16 October 1939, 'War Correspondents with the RAF in France', 2/6, 306ft; *Pathé Gazette*, Issue 39/80, 12 October 1939, 'British War Correspondents Leave for the Front', 5/6, 118ft; *British Movietone News*, Issue 541, 16 October 1939, 'Western Front in Close Up', 10/10, 99ft; *Universal News*, Issue 966, 19 October 1939, 'Somewhere in France', 4/4, 365ft.; *British Movietone News*, Issue 542, 23 October 1939, 'With the BEF in France', 1/8, 113ft.

⁵¹ *Pathé Gazette*, Issue 39/101, 25 December 1939, 'Nasty Newsreel - With Lord Haw-Haw', 3/3, 375ft.

Gaumont-British News on 15 April 1943, best illustrate this variation in output across the companies. At the top of the *Paramount* reel is a long item on the North African campaign which its editor clearly felt was an important item of news. A short story followed, informing audiences that British forces had ‘got one over’ on the enemy by discovering where the Germans were hiding their submarines. The third of *Paramount’s* four items was the story of the Queen, confirming the popularity of the royal family during the war. Considered important for keeping up public morale ensured their regular presence on the screens and explains why *Paramount* allocated almost half its reel to the story of the Queen’s broadcast to the women of Britain and Empire (395ft).

Title	Keyword/Description
1. Axis in Tunis Face ‘Dunkirk’	Junction of First and Eighth Armies is beginning of end for the Axis in Africa. Latest pictures show onward sweep towards Tunis and Bizerta (234ft)
2. In the U-Boat Lair!	Captured German films show how under-cliff shelters protect Nazi submarines in port (86ft)
3. Her Majesty’s Broadcast	Royal visit to Tyneside and march past of 1,500 WRENS at Buckingham Palace precede intimate picture of Her Majesty giving historic radio message to women of Britain and Empire.(395ft)
4. Trailer; ‘Bones’	Public Information Material; Great Britain Produced by Strand (director A Harper) for the Ministry of Supply.(133ft)

Figure 4. *British Paramount News*, Issue 1265, 15 April 1943

At the top of the *Gaumont-British News’s* issue was a report on the war in the East, which *Paramount* had by-passed altogether. Also evident is that the *Gaumont-British* reel contained more but shorter items than the *Paramount* reel. Ted Emmett’s preference to the shorter, punchier stories is evident in items two to four, which are all on the African campaign. Another indicator of Emmett’s individual style was his story of the Queen, which he likewise splits into shorter segments between her majesty’s broadcast and her visit to the WRENS. What is consistent to both issues is that they contained the Public Information trailer, entitled ‘Bones’ for

which it seems the newsreels had been given an extra allocation of film-stock. The common factor in both newsreel issues is the indication that by April 1943 news of the war dominates both reels:

Title	Keyword/Description
1. Tanks Rout out Buna Japs	Vehicles; Military – Active Papua New Guinea; Japan (286ft)
2. Tripoli Works for the Eighth Army	Libya; Military - Active (55ft)
3. Tripoli Works for Eighth Army, including	Repatriation of Italian and Allied Prisoners (30ft)
4. [No title]	1 st and 8 th Army Meet (23ft)
5. The Queen Reviews the WRNs	Queen Elizabeth of Great Britain, the Queen Mother, Royalty; - fourth anniversary of revival of Women's Royal Naval Service (48ft)
6. The Queen Reviews the WRNs Including ...	The Queen's Broadcast (232ft)
7. Bones Trailer	[No text] (122ft)

Figure 5. *Gaumont British News*, Issue 968, 15 April 1943

7. Reporting the War

In the first year of the war, the newsreels faced numerous challenges, many of which set the pattern for the next five years of reportage. Early Mass-Observation (M-O) reports showed that audiences wanted more real news about the war and more pictures of the fighting. Once the 'phoney war' had ended and the horrors of modern warfare hit the British screens there was little sign amongst those interviewed that the 'mark of Hitler the Hun' was popular either.⁵² In June 1940, a letter published in *Picturegoer* illustrated the distress caused by shots of 'our boys moving up to the Belgian front'. The writer questioned the wisdom of distributors who expected civilians to sit in the comfort of luxury cinemas while the horrors of modern warfare flashed across their screens. Scenes that could potentially show 'our husbands bombarded ... the shattered limbs of our brothers lying on the battlefield, the

⁵² *Pathé Gazette*, Issue 40/41, 20 May 1940, 'The War – Latest', 7/7, 283ft.

anguished bodies of our sons carried in on stretchers'.⁵³ One cinema-goer criticised pictures of 'dead bodies lying outside a bombed Belgian hospital' and asked 'Cannot the censor prevent the issue of these pictures which can only bring pain and suffering to those loved ones on active service? After all, we go to the cinema to be carried away from our troubles'.⁵⁴

The newsreels had entered the war with a popularity rating of 61%,⁵⁵ but as M-O investigator Len England found, that rating had declined in the space of 12 twelve months. The effects of the absence of war news and accusations of 'too much propaganda on the screens' meant that by the end of their first year, newsreels no longer had the same appeal. In an M-O questionnaire, carried out in October 1940, England found that their approval rating had fallen to only 25% of those who 'liked' the newsreels.⁵⁶ A growing dissatisfaction with the newsreels may also have been a product of them being the bearer of bad news and as Nicholas Pronay points out, the bearer of bad news is never popular.⁵⁷ This was certainly the case with *die Deutsche Wochenschau* (German weekly newsreels), which lost their popularity once German victories came to an end. It is hard to say whether or not British newsreels regained their earlier popularity when the war turned in the Allies' favour, for after 1940, M-O conducted no further surveys of this kind when England was called up for active service. If anything, their exposure was greater as the war progressed with average weekly cinema attendance rising to 30,000,000. However, that was not a gauge of popularity for it was the feature film which attracted audiences.

8. Tommy Cummins

In the course of his investigations into audience response, England formed the view that it was *Paramount*, more than any other newsreel company, which had thus far shown 'a little more initiative in the war'. He based his opinion largely on *Paramount's* report covering the departure from office of Leslie Hore-Belisha when the Chamberlain government forced the War Minister to resign. By coming out in

⁵³ *Picturegoer*, 15 June, 1940 in M-O A, File Report 215, 19 June 1940.

⁵⁴ M-O A File Report 215, 19 June, 1940.

⁵⁵ M-O A File Report 22, Newsreel Report, 'Content of Newsreels', LE 28 January 1940.

⁵⁶ M-O A File Report 444, Newsreel Report 3, 7 October 1940.

⁵⁷ Nicholas Pronay, 'The News Media at War', in Pronay and Spring, eds., p. 203.

support of Hore-Belisha, it seems that *Paramount* had judged public opinion very well for the retiring Minister received greater audience applause than any appearances of Chamberlain.⁵⁸ The item in question, 'Army Loses Man Who Modernised It', also hinted at the routinely acceptable presence of antisemitism in the higher echelons of British institutions. This underlying message was enough to infuriate theatrical agent, Raymond Savage.⁵⁹ In a letter to *The Times*, Savage claimed it was both 'a blatant publicity appeal on behalf of the late War Minister' and a 'breach of the etiquette of public policy'.⁶⁰ In the same paper, Cummins countered with the view that though the ex-Minister had the 'almost universal approval accorded his work by members of the public and Press alike' he detected a 'racial bias understandable in Berlin but deplorable in London'.⁶¹

As a Jew, Hore-Belisha was well aware of the racial undertones surrounding his departure. The prejudice, he argued, had stemmed from the resentment he had aroused among the 'military and high social caste' due to his being 'a Jew and an ordinary person not of their social caste'. A Liberal National, Hore-Belisha had introduced peacetime conscription in preparation for war with Germany. In a shake-up of the Imperial General Staff, he had also managed to alienate seasoned campaigners such as Lord Gort, Commander-in-Chief of the British Expeditionary Forces. On 12 January 1940, Sir Joseph Ball's *Truth*, with its antisemitic agitation sanctioning the removal of the Jew, had supported Chamberlain's decision to remove Hore-Belisha as War Minister.⁶² In the House of Commons, Captain Ramsay, MP for Midlothian and Peebles had handed all Members copies of the paper with its allegations of Hore-Belisha's financial impropriety interspersed with antisemitic remarks.⁶³

⁵⁸ M-O A, Newsreel Report, M-O File Report 22, 28 January 1940.

⁵⁹ *British Paramount News*, Issue 924, 8 January 1940, 'Army Loses Man Who Modernised It', 2/7, 163ft.

⁶⁰ Raymond Savage, Letter to the Editor, 'Abuse of Freedom' in *The Times*, 13 January 1940, p. 7.

⁶¹ G.T. Cummins, Letter to the Editor, 'Abuse of Freedom' in *The Times*, 25 January 1940.

⁶² *Truth*, 12 January, 1940 in Richard B. Cockett, *Twilight of Truth. Chamberlain, Appeasement and the Manipulation of the Press* (London: Weidenfeld and Nicolson, 1989), p. 168.

⁶³ I. Macleod, *Neville Chamberlain* (London: 1961) pp. 286-7 in Tony Kushner, *The Persistence of Prejudice. Antisemitism in British Society During the Second World War* (Manchester: Manchester University Press, 1989), pp. 3-4.

As if to emphasize how misguided officials were in letting Hore-Belisha go, Cummins made this unequivocal point with the inclusion of another item on the same reel. In a sarcastic rendition of the return of Unity Mitford from Hitler's Germany, the *Paramount* producer drew attention to the irony of a situation whereby the government was prepared to remove the valuable asset of Hore-Belisha from the War Ministry, while simultaneously offering its support to a fascist traitor. Cummins placed the item, 'Hitler Yields! Gives Us Unity' in the prominent place, last of seven items on the reel. It was a 'corrective satire' on the 'amazing ballyhoo' surrounding the return from Germany of Lord Redesdale's daughter, Unity, after her attempt to commit suicide in Munich.⁶⁴ Since being introduced to Sir Oswald Mosley in June 1933 by her sister, Diana, Unity had become a committed fascist.⁶⁵ She had attended her first Nuremberg Rally in 1933 as a representative of the British Union of Fascists (BUF), and later became infatuated with Hitler. There were rumours she was having a love affair with the German Führer. However, in conversation with one of her cousins, Harold Nicolson noted in his diary, what Griffiths believes was most probably nearer the mark: 'It is merely an adoration, Hitler likes her because of her fanaticism. She wants the Jews to be made to eat grass.'⁶⁶

Cummins clearly thought it absurd that the government had spared nothing in giving the full support of all the Armed Forces to this 'friend of Hitler', whose father likewise had been a constant spokesman for better relations with Germany. Given the consensual nature of the medium, it comes as no surprise that Cummins' controversial approach to the story provoked a Parliamentary question on newsreel censorship on 24 January. Lord Denman in the House of Lords had argued that the company had magnified Miss Mitford's return 'into a matter of national importance'.⁶⁷ Cummins had indeed produced an exaggerated version of events, which suggested that the government had placed the Army, Navy, and RAF at Mitford's disposal. For good measure, he had added a rude, rhyming verse and then

⁶⁴ *British Paramount News*, Issue 924, 8 January 1940, 'Hitler Yields! Give us Unity', 7/7, 151ft

⁶⁵ Richard Griffiths, *Fellow Travellers of the Right: British Enthusiasts for Nazi Germany, 1933-9* (London: Constable and Company Ltd., 1980), p. 172.

⁶⁶ Nigel Nicolson, ed., *Harold Nicolson. Diaries and Letters 1930-1939*, 4th ed. (London: Collins, 1967), p. 348.

⁶⁷ Lord Denman, House of Lords, quoted in M-O A, Newsreel Report, M-O File Report 22, 28 January 1940.

made out that a 'Royal Guard of Honour' was at the dock in Folkestone to 'protect' her from the waiting press and newsreel cameramen. It seemed that the government would spare no effort to ensure the protection of the daughter of an aristocrat, despite her political persuasion. *Universal News*⁶⁸ and *Pathé Gazette* more predictably offered a sanitized account of the story. The following still taken from the *Pathé* clip shows the timid and somewhat pathetic figure of Mitford being carried on a stretcher into a waiting Rolls Royce marked 'ambulance'.⁶⁹



Figure 6. *Pathé Gazette*, Issue 40/3, 8 January 1940, 'Somewhere in England', 5/7, 80 ft.

9. Wartime Collaboration

Cummins apart, the war saw an unparalleled level of mutual co-operation between the parties involved – the newsreels, the MOI, and the Service Departments of the Armed Forces. Yet, tension often characterised the relationships between the different elements. The security censors, particularly in the Admiralty, were either infuriatingly slow or refused to release film altogether for reasons of defence. The film companies would attack the Services for their lack of cooperation, and they in turn rowed amongst themselves over the 'rota' system. In his journal, Ronald Tritton gives an insight into the challenges of the enforced wartime collaboration, not least of which were the difficulties of dealing with the censors and the problems of maintaining harmony amongst the newsreel companies. In his entry of 9 May 1940, Tritton had to admit that the censors were 'maddeningly slow and full of inconsistencies. The Admiralty seems quite unable to give quick decisions on normal affairs. All today's hold-up was due to them. It was straightened out in the

⁶⁸ *Universal News*, Issue 989, 8 January 1940, 'Unity Mitford Returns', 2/7.

⁶⁹ *Pathé Gazette*, Issue 40/3, 8 January 1940, 'Somewhere in England', 5/7, 80ft.

end and Cummins was pacified'.⁷⁰ On 2 September 1940, he reported: 'The Newsreel Conference went badly' with Watts of Pathé attacking the War Office for lack of help.⁷¹ Then on 28 October 1940, he noted: 'The Newsreel meeting rather acrimonious. Sir Gordon Craig thinks the Minister is not treating the Newsreels fairly. Poor J. Beddington had a bad time'.⁷²

In wartime newsreel reporting, the veracity of the news was not an issue for no falsehood was allowed. However, in order to present news in as favourable a manner as possible news could and indeed was, left out. In June 1942, for example, the censor refused to release film taken by the *Gaumont-British* cameraman John Turner, accredited to the Royal Navy. During Axis naval attacks on the Malta convoys in the Mediterranean, Turner had filmed the loss of HMS *Barham*. However, officials considered it not 'in the interest of the war effort or the Royal Navy to show warships sinking'.⁷³ On this evidence, it seems therefore that newsreels worked on the same understanding as the BBC in providing what the MOI considered to be "the truth, nothing but the truth, and as near as possible the whole truth to the public".

Cummins resisted having to be party to such practice and continued to work on the basis that war or no war, the newsreel was still part of the 'Fourth Estate'. In the first years of the conflict, the old animosity between Cummins and the other company chiefs resurfaced and intensified. In this climate of enforced co-operation, he refused to 'play ball'. He attended MOI meetings with an irregularity which irritated the newsreel representatives. He was often absent from the NRA's regular meetings and could not be relied upon to adhere to joint policies agreed at those meetings. During the negotiations for the approved foreign newsreels to neutral countries, his underhand tactics proved he could not be trusted. His undercutting of the NRA's offer had not gone down well with the other members for they had little

⁷⁰ Tritton. diary entry, 9 May 1940.

⁷¹ Ibid., diary entry, 2 September 1940.

⁷² Ibid., diary entry, 28 October 1940.

⁷³ John Turner, *Filming History. The Memories of John Turner Newsreel Cameraman* (London: BUFVC, 2001), p. 60. In response to Turner's film, Admiral Cunningham stationed on HMS Queen Elizabeth cabled this message to the Captain of the ship where the *Gaumont-British News* cameramen was based.

option but to reduce their price. In giving the contract to the NRA, officials at the MOI had other motives, however. Rather than give to a single American company what could prove to be a permanent advantage in the overseas business, they thought it better to maintain the 'full co-operation of all the newsreel companies in this country'.⁷⁴

As for Cummins, Tritton's diary records a number of rows, with the *Paramount* producer as the main instigator. In January 1941, his entry concerned the 'rota' agreement and Cummins' reluctance to make *Paramount's* Middle East film available to the other four companies.⁷⁵

An awful scene at the Newsreel Conference. The other companies have all caught out Paramount in a particularly sharp piece of work. Cummins attacked from all sides, lost his temper and very angry words resulted. The problem of the ME rota gets more complicated every day and will turn my hair grey.⁷⁶

At another newsreel conference a year later, a further row erupted with Cummins once again at its centre. Only this time, it became personal between himself and Movietone's chief, Sir Gordon Craig:

Another blazing row at the Newsreel conference. Sir Gordon C and Cummins almost came to blows. Craig ended up by saying:- 'If you offered me a golden sovereign I wouldn't accept it. I should know it was only brass!'⁷⁷

Though he gained the respect of many outside the newsreels for being less politically partisan and subservient to government, his underhand conduct and lack

⁷⁴ TNA, INF 1/194, OEPEC, Paper No. 286, 'Supply of British Newsreel Film to Neutral Countries', 27 April, 1940.

⁷⁵ Newsreel Association of Great Britain and Northern Ireland, *Minutes* (London: BFI). Minute 1385, 8 July 1943; Operation of the pool meant that companies were required to share films taken by their own cameramen working independently throughout the world.

⁷⁶ Tritton diary entry, 13 January, 1941.

⁷⁷ *Ibid.*, diary entry, 28 January 1941.

of teamwork did not make good bedfellows with the highly conservative and consensual practice of the other NRA members. In March 1942, outraged NRA members convened an 'extraordinary emergency meeting of the Council',⁷⁸ after a *Paramount* commentary arrogantly and inaccurately claimed that 'Paramount took pictures for every newsreel in Britain and America ...'.⁷⁹ In October that year, Bracken finally stepped in and issued Cummins with an ultimatum. *Paramount* could either comply with the terms of the 'rota' agreement or go it alone without the benefits of its newsreel associations and access to all official film and facilities. Cummins was left with little option but to agree. However, only a month later, it seems he was behind an item in *Kinematographic Weekly* attacking the newsreels and the Films Division of the MOI for falling down on their propaganda job.⁸⁰ In a leading article, 'News on the Screen', the *Manchester Guardian* had come to his defence. It claimed that this one 'company who [had] wished to contract out' of the rota system had done so for it believed that the newsreel was a legitimate branch of the Fourth Estate. In a reference to *Paramount's* more cooperative rivals, it went on to state that they were:

... content to be sub-editors of official visual handouts and purveyors of a uniform commodity, have forced it to conform. And the Minister of Information, as their agent, cannot wash his hands of responsibility to the film-going public for the consequences.⁸¹

He may have been at odds with his fellow newsreel chiefs but he was certainly winning admirers outside the business. The quality of Cummins' newsreels offered hope to the documentary maker, Edgar Anstey. In a review of the newsreels for 1941/early 1942, he remarked that it was encouraging to find that the newsreel might 'yet succeed in adding their due quota to the enormous propaganda power of the film of fact'.⁸² Anstey had been production manager for *March of Time* in London from 1935 but during the war had become involved in making documentary

⁷⁸NRA Minute 977 (974), 16 March 1942.

⁷⁹*British Paramount News*, Issue 1150, 9 March 1942, 'First Raid on Paris', 3/3, 316ft.

⁸⁰*Kinematographic Weekly*, November 1942.

⁸¹*Manchester Guardian*, 30 October 1942, p. 4.

⁸²Edgar Anstey, *Spectator*, 9 January 1942, p.35.

films for the British government. He thought 'it was most invigorating to find a newsreel whose approach to the great events of the day is neither infantile or [sic] reactionary'.

10. The Newsreels' View of the War

For many observers both inside and outside the newsreels, however, the most exciting footage of the war had come from German cameramen. These were the Propaganda Minister's specially trained PK cameramen (Propaganda Kompanie) assigned to the Wehrmacht since 1938, and cameramen within the Luftwaffe. From their wide stock of material, extended newsreels of sometimes forty minutes long were speedily released to ensure German audiences were kept informed of the latest war news. Additionally, a reduction in the rental fee made it possible for cinema managers to hire topical issues. Prints were distributed through a wide network of occupied and neutral countries, with regular issues reaching enemy governments through neutrals such as Spain, Portugal and Turkey. Until America entered the war in December 1941, British newsreels received copies from their US affiliates.⁸³ Companies in Britain welcomed access to the material from Germany. They used it to fill the void in war news created by security censorship and the lack of action during the period of the 'phoney war'. *The Times* reported that *British Paramount News* did 'not so much complain as state as a fact that much of their film came from German sources'. It went on to report the company's view that while 'British reticence has its uses .. we are inclined to overdo it'. Not surprisingly, the paper felt this was a 'sly dig at the Ministry of Information'.⁸⁴

The German material impressed those who saw it, particularly when compared with the lack of war news, which characterised Britain's early wartime productions. Graham Greene, film critic of the *Spectator*, praised the high technical quality of the Nazi material, and could see no reason why 'pictures from the defence front should not be equally effective'. Scenes of the campaign in Poland were 'beautifully shot and well staged'. In particular, 'The Epic of Westerplatt', a

⁸³ Erik Barnouw, *Documentary. A History of the Non-Fiction Film* (New York: Oxford University Press, 1974), p. 144.

⁸⁴ *The Times*, 30 September 1939, p. 4.

peninsula north of the city of the Free City of Danzig, which was for Greene, some of the 'best few minutes in any news cinema'.⁸⁵ The Assignment Editor of American Paramount News wrote to John Grierson in October 1939, exclaiming that the 'best war newsreel pictures that have ever been made' were coming from Germany. 'Not only are they the best but they are cleverly planned'.⁸⁶ Moreover, as he told Grierson, there was plenty of it. In the first month of the war he had received practically two shipments from Germany for every one from England, where newsreel material was 'so weak as to be practically useless'. Out of this footage came propaganda films such as Fritz Hippler's *Feldzug in Polen* (*Campaign in Poland*, 1939),⁸⁷ *Feuertaufe* (*Baptism of Fire*, 1940),⁸⁸ and *Victory in the West* (1940). Their approved images, Erik Barnouw reminds us, were intended 'to stir the blood [of the faithful], building determination to the highest pitch' and, 'to chill the marrow, paralysing the will to resist' of Hitler's enemies.⁸⁹

That Germany had attached a much greater importance to the newsreel as a weapon of war was mainly due to the keen interest in the use of film shown by Joseph Goebbels in his mission to create propaganda. The Propaganda Minister had begun using film to mobilise opinion in support of waging a war since 1938, with the newsreel becoming compulsory viewing as part of every cinema programme.⁹⁰ Once war came, his diaries show a personal involvement in the output of the early wartime medium as each night he supervised their content until satisfied they were suitable for release.⁹¹ He played a major role in the choice of newsreel subjects, editing, and the distribution of *die Deutsche Wochenschau* (German Weekly Newsreel).⁹² The quality of the Nazi filming techniques and the scale of German wartime coverage

⁸⁵ Graham Greene, 'The Cinema. News Reels. At Various Cinemas' in *Spectator*, 29 September 1939.

⁸⁶ W.P. Montague, John Grierson Archive, Document no. G3:15:127, 9 October 1939.

⁸⁷ Imperial War Museum, Department of Film & Video (hereafter IWM), UFA Tonwoche Nr. 472 (Main), GWY 130.

⁸⁸ IWM, *Feuertaufe* (1940), GWY 507.

⁸⁹ Barnouw, *Documentary*, p. 139.

⁹⁰ Susan L. Carruthers, *The Media at War: Communication and Conflict in the Twentieth Century* (London: Macmillan Press, 2000), p. 102.

⁹¹ David Welch, 'Goebbels, Götterdämmerung, and the Deutsche Wochenschauen' in K.R.M. Short and Stephan Dolezel, eds., *Hitler's Fall: The Newsreel Witness* (London: Croom Helm Ltd., 1988), p. 84.

⁹² Robert Herzstein, *The War That Hitler Won. The Most Infamous Propaganda in History* (London: Hamish Hamilton, 1987), p. 224.

could only have been achieved through his backing, with the cooperation of the staffs of the High Command, who worked in conjunction with the film companies in Nazi Germany.⁹³ Through their combined efforts and the vast amount of authentic shots of warfare available, German newsreel editors were able to shape the enormous variety of pictorial images into dramatic and informative coverage.

Beddington, who held the post in charge of the Films Division until the end of the war routinely refused to allow the newsreel companies access to German material, until it had first been seen by the MOI. Writing to the Films Division's Director in March 1944, Archibald Adams of the MOI's Newsreel Section, asked him to review a previous ruling of two years and allow newsreel editors to at least view the screening of such material at the MOI: 'it being understood that no film is made available for newsreel use unless the specific purpose for which it is requested received your approval'.⁹⁴ Beddington refused on the basis that he was 'afraid' he did not 'have sufficient faith in their judgement to recommend an alteration in this rule'.⁹⁵ The problem with showing enemy footage to either newsreel editors or war correspondents was that in the past 'a number of dispatches' had praised the 'authenticity and enterprise of enemy newsreels' while 'condemning our own'. Cyril Radcliffe (1899-1977), Director-General of the MOI since 1941, who worked closely with Bracken, claimed these reports 'were exploited by German broadcasts as showing that even the English themselves had no confidence in their Government's publicity'.⁹⁶

Nevertheless, individual newsreel releases in Britain seldom demonstrated the ability to unify the news in the same way as the MOI propaganda films. Forced to make do with what material they were given by those controlling the release of film news, reels also lacked the immediacy and unity of theme which characterised the wartime newsreels produced by Nazi Germany. American newsreels suffered from

⁹³ Siegfried Kracauer, 'The Conquest on the Screen: The Nazi Newsreel, 1939-40', *Social Research* 10 (3 September, 1943), p. 340.

⁹⁴ TNA INF 1/623, Adams to Beddington, 30 March 1944.

⁹⁵ TNA INF 1/623, Beddington to Adams, 3 April 1944.

⁹⁶ TNA INF, Telegram, Cyril Radcliffe KC, Director-General, MOI to Douglas Williams, Cairo, 15 January 1942.

the same, often tactical, delays. This was the case when pre-military censors and the Office of War Information (OWI) withheld footage of Pearl Harbour for a year, and only released film of the North African campaign and of Tarawa a number of months after the events.⁹⁷ As Maslowski argues, 'generally pictures of the war for the public [had] been too little too late – while that same public has been indicted for being unaware of the war'.⁹⁸ On the other hand, Nazi efficiency and the priority given to film by Goebbels, allowed little time to elapse before the pictorial images from victories at the front were communicating Nazi wartime propaganda to audiences both at home and abroad. Even after Stalingrad, Goebbels 'pulled out all the stops' in his dramatic 'Total War' address to the German nation. This was coordinated through the newsreels and radio, and as Welch argues, despite the tremendous impact of this significant defeat on attitudes towards war, the German Propaganda Minister did 'his best to give meaning to the catastrophe'.⁹⁹ Cinema audiences in Britain only experienced film of the war comparable to Germany's longer length reels and their technique of unifying the news, in official wartime propaganda documentaries. Films such as the highly acclaimed and Oscar winning *Desert Victory* (1943), described by *The Times* as 'a kind of elongated news-reel',¹⁰⁰ which was the official record of the Eighth Army in action during the first turning point of the North African campaign. There was also the joint Anglo-American production *Tunisian Victory* (1944). However, unlike German newsreels, neither this film nor *Desert Victory* always kept to the battle material shot at the Front and included action reconstruction of the many key events.¹⁰¹

11. Images of Jews on the Screen

Despite the centrality of antisemitism to Nazi policies, Jews rarely featured in German newsreels and when they did and only up until 1941, they were of Jewish stereotypes. *Die Deutsche Wochenschau* did not refer to their treatment in the

⁹⁷ Raymond Fielding, *The American Newsreel 1911-1967* (Oklahoma: University of Oklahoma Press - Norman, 1972), pp. 263-264.

⁹⁸ Peter Maslowski, *Armed with Cameras. The American Military Photographers of World War II*, 1st ed. (New York: Macmillan Inc., 1993).

⁹⁹ David Welch, 'Goebbels, Götterdämmerung, Wochenschauen' in Short and Dolezel, eds., pp. 86-88.

¹⁰⁰ *The Times*, 4 March 1943, p. 6.

¹⁰¹ Billy Jordan, *A Cameraman for All Reasons* (Sussex: Book Guild, 1999), Chapter 3.

occupied countries or in the Reich itself. Instead, Jews along with other racial types were portrayed as the face of the enemy and amongst those groups who did not meet the Aryan ideal. For example, following Germany's declaration of war on Yugoslavia and Greece, a 'Special Report' subsequently released by *die Deutsche Wochenschau* showed the rapid German advance in Yugoslavia. In a sequence near to the end of this thirty-seven minute film, it featured a captured Jewish officer.¹⁰² Focusing on his physiognomy and appearance, the camera was there long enough for the audience to identify the classic stereotype – tall and slim with dark hair, he had large ears, a large nose, and was wearing glasses.¹⁰³ Other racial stereotypes featured in close-ups of the faces of Indian, African, and New Zealanders – men from the Empire said to be fighting for British forces. The message was that it was these inferior racial types which the enemy was using to fight its war against Germany and they were no competition for its own disciplined troops.¹⁰⁴

It was an entirely different matter, however, when in April 1943 footage reached Berlin showing evidence of the large scale murder of 12,000 Polish officers at Katyn Forest.¹⁰⁵ In this case, the Führer hesitated about its exhibition in case family members of soldiers missing on the Eastern Front were present in the audiences.¹⁰⁶ However, when mass graves were uncovered at Vinnitsa in the Ukraine in May/June 1943, Goebbels managed to edit in the harrowing film to show the proof of Soviet barbarism. His message in the *Auslandwoche* version¹⁰⁷ was that this was the work of Bolshevism and Jewish attempts to destroy the culture and civilisation of Europe and the world.¹⁰⁸

¹⁰² IWM, *Die Deutsche Wochenschau*, July 1940, GWY 167-1.Š.

¹⁰³ IWM, *Sonderbericht Der Deutschen Wochenschau*, April, 1941, GWY 716.

¹⁰⁴ Ibid.

¹⁰⁵ IWM, *Auslandstunwoche*, 'I Skogen Vid Katyn', April 1943, GWY 733.

¹⁰⁶ Roel Vande Winkel, 'Nazi Newsreels in Europe' in *Historical Journal of Film, Radio and Television*, Vol. 24, No. 1, 2004, pp. 5-31.

¹⁰⁷ For more information on the *Auslandstunwoche* see Roel Vande Winkel, 'Nazi Newsreels in Europe, 1939-1945: the many faces of Ufa's foreign weekly newsreel (*Auslandstunwoche*) versus German's weekly newsreel (*Deutsche Wochenschau*)' in *Historical Journal of Film, Radio and Television*, Vol. 24, No. 1, 2004.

¹⁰⁸ IWM, *Auslandstunwoche*, 'I Skogen Vid Katyn', April 1943, GWY 733.

While the German Propaganda Ministry showed little of Jews in their newsreels, it was not slow to act outside the medium in the case of anti-Jewish propaganda. In 1940, the Propaganda Ministry produced two feature films and one documentary. In July it released *Die Rothschilds* (The Rothschilds) but it was not widely shown. *Der Ewige Jude* (The Eternal Jew) appeared in November but its documentary format was not popular either and did poorly at the box office.¹⁰⁹ Veit Harlan's *Jud Süß* had the greatest box office success. In the form of a costume drama, it had its premiere at the Venice Film Festival in September 1940 and was released in Germany two weeks later.¹¹⁰

Jews also rarely featured in British wartime newsreels and only two films outside this genre dealt with the issue of Nazi persecution of the Jews. The first of these was the MOI-sponsored film produced by Basil Wright for the GPO/Crown Film Unit in 1942, entitled *Lift Your Head Comrade*. Scripted by Arthur Koestler, himself a Jewish refugee from Nazism, this 15 minute short drew attention to the 15 alien units of the Pioneer Corps of the British Army.¹¹¹ In its attempts to break the stereotype of the disloyal Jew or the 'fifth column alien', the film sent out a strong message of the men's loyalty to their country of refuge and showed an acute awareness of attitudes towards Jews in Britain. Although, writing in the *New York Times* after its release, Koestler revealed that he was not convinced about the value of such atrocity propaganda:

For the common people of Britain, the Gestapo and concentration camps have approximately the same degree of reality as the monster of Loch Ness. Atrocity propaganda is helpless against this healthy lack of imagination. I have tried my hand at it. Whenever I have lectured to the troops on fascist concentration camps I have the distinctive feeling that as long as I had a grip on the audience they believed me, but then as soon as I had gone they did not

¹⁰⁹ Terry Chapman, 'Fritz Hippler's *The Eternal Jew*', in Toby Haggith and Joanna Newman, eds., *Holocaust and the Moving Image* (London: Wallflower Press, 2005), pp. 85-92.

¹¹⁰ Susan Tegel, 'Veit Harlan's *Jud Süß*', in *Ibid.*, pp. 76-84.

¹¹¹ IWM, *Lift Your Head Comrade* (MOI: 1942), 15 mins.

believe me any more than one believes in yesterday's nightmare and starts happily to sing 'Who's Afraid of the Big Bad Wolf?'.¹¹²

The only other film to focus on Nazi antisemitism during the war was the feature film, *Mr. Emmanuel* (1944), which was made independently of MOI influence by Two Cities Films.¹¹³ Nevertheless, in setting out to break a number of the traditional Jewish stereotypes - the unassimilable Jew, disloyal to Britain, and pro-Zionist - this story about an old Jew, living in what appears to be the East End of London, had all the characteristics of a propaganda piece.

12. Conclusion

If proof were needed that the government played an important role in determining content of newsreels, it can be found in an examination of the wartime product. This chapter has shown that newsreel output, more than the other two media, was so completely controlled by wartime authorities that nothing was allowed onto the screen which might offer an alternative opinion. The censors made sure companies released nothing considered important to the enemy, while the MOI ensured that the newsreels reflected Britain's wartime needs. These were to maintain morale, inform the nation of the effort being made at war, display the competence of the forces fighting that war, promote confidence in the government and the unity of the nation, and present a favourable picture of the Allies. In summing up the newsreel's role after the war, Sanger claimed that companies 'were allowed to pursue their own separate existence'.¹¹⁴ Yet even Cummins was forced to recognise that newsreels could not pursue this course. The structure of the wartime collaboration made it necessary for their continued existence. On many levels, the independence of the newsreel was illusory. Every foot of film-stock was vetted before it got into their reels and every script read by MOI censors and the system of issuing the news worked alongside a system for controlling the news. Under such stringent controls, news of Jewish atrocities would have stood little chance of newsreel exposure.

¹¹² A. Koestler (1943) 'A Challenge to "Knights in Rusty Armour"', 14 February, *New York Times* quoted in Matthew Lee, 'The Ministry of Information and anti-Fascist short films in the Second World War' in Haggith and Newman, eds., p. 108.

¹¹³ *Mr. Emmanuel* (1944) Harold French (Dir.), Two Cities Films

¹¹⁴ Sanger, 'In the Presence of History', in McKernan, ed., pp. 163.

Attitudes to reporting on persecuted Jews, which were determined by a pre-war agenda, were even more crucial in the context of war. Vital to the war effort was the maintenance of morale and news about Jews could have jeopardised continued public support. Uneasy about the level of domestic antisemitism which would feed off xenophobia and a general distrust of Jews, the government would have been keen to prohibit any suggestion that it was fighting a war on behalf of the Jews.

As shown in Chapter Five British newsreels played an important role in the dissemination of wartime news, the co-ordinated aim of which was to mobilise the civilian population behind the war effort for the defeat of Nazi Germany. The newsreels had become the Ministry of Information's (MOI) preferred choice, which also meant that companies no longer enjoyed full editorial control. To understand newsreel response to the plight of the Jews during this period it is important to take into account the pressures under which companies operated during the Second World War. Past considerations of attitudes towards reporting on Jews will be important, but not as crucial as official wartime controls in responding to news of atrocities committed against Jews. Due to the limited number of newsreel reports, it will be necessary to examine the response of the press and the BBC to the plight of the Jews. This will establish both what information was available to the media, and help understand attitudes to reporting the unfolding story of the 'Final Solution'. This Chapter also considers how British wartime newsreels largely reflected MOI controls and fears of popular prejudice against Jews, between September 1939 and December 1944.

1. Reporting Atrocities (1939-1940)

After the outbreak of the Second World War, the British government for the first time formally acknowledged Nazi persecution, when in late October 1939 it published the 'White Paper on German Atrocities'. It would have preferred to avoid 'atrocities' propaganda altogether but was provoked into responding to Nazi accusations about British concentration camps in South Africa before the First World War. There had also been a reluctance to use stories about Jews, partly because of distrust of Jewish sources, but mainly because at no time did the government wish the people of Britain to think it was fighting a Jewish war. In the event, the public reacted with suspicion to the sudden release of material about German concentration camps, claiming it was anti-Nazi propaganda. Therefore, along with the many other official information failures at the beginning of the war this publicity exercise also

failed.¹ The public treated with scorn official assertions that the government had hitherto suppressed the information in case of risking the chances of peace with Germany. One member of the public interviewed by Mass-Observation (M-O) remarked: 'I now feel that a stronger and less grandmotherly government would have had the honesty to publish the account in peace-time, while a more honourable government would have refrained from doing so in war'.² A second interviewee was more cynical about the official agenda: 'All these details were known last September and yet we signed at Munich. This is the limit of hypocrisy unless it is more sinister and is the beginning of a hate campaign'.³ The result was that the government's one attempt at atrocity propaganda backfired at what was a very early stage in the war. Subsequently, as Tony Kushner points out, the public regarded information about Jews through the 'prism' of 'atrocity propaganda'.

a. The Press

It is not that the public would have doubted the information contained in the White Paper. The events of 1938 had already demonstrated the extent of Nazi barbarity towards the Jews. Still, it was yet to be understood that the onset of war had brought disaster to the Jews of Nazi Europe. After Hitler's invasion of Poland, certain newspapers, largely the broadsheets, did try to convey that something very different was happening to the Jews. *The Times* drew attention to evidence showing the worsening position for the Jews in Poland. In 'A Stony Road to Extermination', published on 16 December 1939, its editor remarked on the transfer of Polish Jews to the barren district of Lublin. He even went as far as to suggest 'that it is clear the scheme envisages a place for gradual extermination and not what the Germans would describe as a *Lebensraum*'.⁴ In January 1940, the *Evening Standard* published David

¹ Tony Kushner, 'Different Worlds. British Perceptions of the Final Solution during the Second World War', in David Cesarani, ed., *The Final Solution. Origins and Implementation* (London and New York: Routledge, 1994), pp. 246-267.

² University of Sussex, Mass-Observation Archive (hereafter cited as M-O A), D5291, 31 October 1939; D5145, 31 October 1939; in Tony Kushner, 'Different Worlds', in *Ibid.*, pp. 246-267.

³ *Ibid.*

⁴ *The Times*, 16 December 1939, p. 9.

Low's 'Lebensraum for the Conquered', which satirised how the political cartoonist saw the transport of Poland's three million Jews to the 'Jewish reserve' in Lublin:⁵

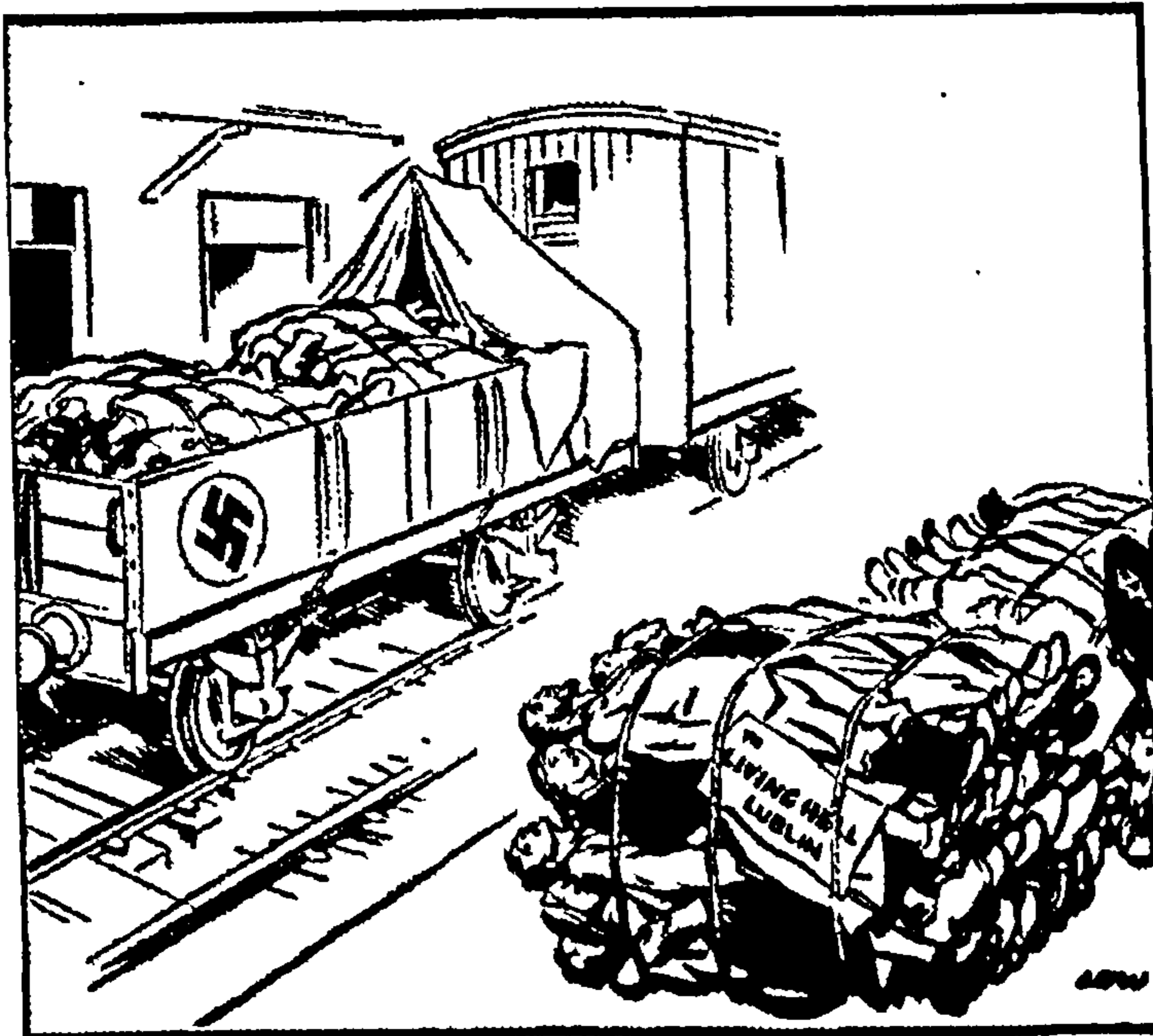


Figure 1. David Low, *Evening Standard*, January 1940
'Lebensraum for the Conquered'

b. The BBC

As for the response of the BBC to the story, details of the deteriorating conditions for Jews in Poland in the first months of the war were already circulating within its walls. An extract from an internal newsletter dated 15 December 1939, 'Polish Jews' in *K-H News-letter No. 179* showed a firm grasp of knowledge about conditions for Jews in Poland.⁶ Moreover, its author was obviously sympathetic to their plight:⁷

Reports continue to pour in describing the terrible plight of the Jews in Poland. Epidemics, of which typhoid and pneumonia have been very widespread, are said to be raging in Warsaw and Lublin. The epidemics have spread rapidly, particularly among the Jews as a result of over-crowding, malnutrition, lack of food, and of adequate clothing for protection against the

⁵ David Low, 'Lebensraum for the Conquered', *Evening Standard*, January 1940.

⁶ BBC Written Archives Caversham (hereafter cited as BBC WAC) R28 121/1, Polish Jews, 15 December 1939, in 'K-H News-letter No. 179, Hartfield House, Headley, Bordon, Hants, England'.

⁷ Its author may not have known that conditions described in the article were the result of Eichmann's plan to deport and 'resettle' tens of thousands of Jews to the 'reservation' located in the Lublin-Nisko region of southeast Poland, and that the Warsaw Ghetto had just been established.

intensive cold. Little medical aid is available and Jews are excluded from all public hospitals. They are also forbidden to buy clothes, boots, or white bread. No coal is supplied to them with the result that they are obliged to use for firewood what furniture they may be fortunate enough to possess.⁸

The above extract shows that there was no lack of information or understanding on the Jewish issue. For its listeners, however, the BBC reacted very differently in its avoidance of any suggestion on air that the Nazis were maltreating Jews. It was not, as Kushner might argue, that to single out Jews as being *different* would have been against liberal principles. If that had been the case, the plight of Jews in Poland would not have come up in an internal newsletter in the first place. Nor is there any evidence to suggest that at this stage of the war those behind the dissemination of news doubted the information carried by the broadsheets. Just how far the BBC's avoidance of the story can be explained by the pressures exerted on it by the MOI is, however another matter. Indeed, it is more likely that official influence and the process of vetting news output, combined with broadcasting's past attitudes towards reporting on Jews, would be more important than any lack of comprehension. Prior to June 1942, when news of the 'Final Solution' first reached the British media, the Corporation customarily gave minimal publicity to the fact that the Nazis had specifically targeted Jews. Bulletins informing listeners of atrocities spoke instead in universal terms, describing Nazi victims as, for example, Poles or French nationals.

c. The Newsreels

The avoidance of the Jewish issue was even more patent in wartime newsreels. Reference has already been made to pre-war newsreels and their paucity of news on the brutal aspects of Nazi antisemitism. We saw that at the heart of the reluctance to draw attention to Germany's 'Jewish Question' were the political implications of criticising another nation, particularly when the Chamberlain government began to pursue its efforts towards appeasement. There were also the

⁸ BBC WAC R28 121/1, Polish Jews, 15 December 1939, in 'K-H News-letter No. 179, Hartfield House, Headley, Bordon, Hants, England'.

commercial considerations to bear in mind of making newsreels their audiences did not wish to see. If producers had ignored this issue, they would have been closing their eyes to the presence of widespread antisemitism in Britain. When war came and the role of the newsreel changed, different considerations directed their course, largely centred on British attitudes towards Jews and/or the influence of government policy.

The public's response to the White Paper on atrocities might go some way to account for the little interest shown on the subject. However, it was inevitable that the discredited propaganda stories of the First World War would foster a general sense of distrust. During the first year of the war when the M-O investigator Len England measured audience response, he found cinemagoers accusing the newsreels of containing 'too much propaganda'.⁹ In a report dated January 1940, he noted 'that the effect of continuous atrocity news-reel sequences may in the long run tend to have a blunting effect on people's general level of reaction'.¹⁰ Atrocity shots followed by remarks such as 'there are other sights too grim to show you' also fostered a sense of irritation and hostility among the viewing public.¹¹ On the matter of Jews, England believed that fear of widespread latent antisemitism was the obvious pre-condition for the official response to Jews. Thus, in its efforts to maintain morale, the government would not have wished the public to think it was fighting a 'Jewish war'. The other problem of reporting on Jews was the sensitive issue of Palestine, especially from June 1944 onwards. This was when victory was in sight and when officials feared that those Jews who escaped from Nazism might seek refuge in the British mandate.

By May 1940, however, there was also the changing military situation to consider and fears of 'fifth column' activity in Britain affecting attitudes towards reporting on Jews. In the context of a potential invasion, many in Britain now saw Jews as a threat to national security: a reaction that owed much to the persistent

⁹ M-O A, LE Newsreels Reports, 28 January 1940.

¹⁰ M-O A, Films – 141, News-reels, 29 May 1940, pp. 11-13.

¹¹ M-O A, Films – 215, 19 June 1940.

stereotypes from the First World War of Jews as spies or enemy aliens. During the invasion panic, xenophobic hysteria caught hold and led to the internment of 27,000 enemy aliens, 7,000 of whom the government shipped to the dominions between May and July 1940.¹² The Beaverbrook, Rothermere and Kemsley empires had been campaigning for alien internment since before the war and continued to do so during the 'phoney war'. However, their efforts only began to bear fruit as 'fifth column' fears engulfed the country, when public opinion no longer saw Jews as 'victims' of Nazi Germany. Indeed, public opinion showed itself to be an important factor in the decision to intern 'enemy aliens'. As one M-O investigator reported in May 1940, latent social antisemitism had surfaced to become the subject of 'respectable talk':

Nearly everyone, as previous research has shown, is latently somewhat antisemitic and somewhat anti-alien. But ordinarily it is not the done thing to express such sentiments publicly. The news from Holland made it quite the done thing, all of a sudden. So, as in the recent political crisis, latent or hidden feelings (private opinion) gushed up into the open, became the currency of respectable talk (public opinion).¹³

British newsreel reports gave their full support to the government's decision while simultaneously taking the opportunity to stress the difference in conditions for internees held under British authority compared with those under Nazi control. Both of these themes are borne out in *Movietone*'s first report on the subject in issue 572A released on 23 May 1940. Its commentator Leslie Mitchell reflected on the necessity of internment against 'the danger of fifth column activities'. Then adding reassuringly and somewhat glibly, he pointed out that 'to be interned in Britain is like paradise when compared to the Nazi concentration camps so there shouldn't be any complaints here'.¹⁴ In its version, *Pathé* displayed a greater sympathy towards the 'German and Austrian Aliens' identifying that it was 'hard luck for those who are

¹² Tony Kushner, *The Persistence of Prejudice. Antisemitism in British Society during the Second World War* (Manchester: Manchester University Press, 1989), p. 145.

¹³ M-O A, 'Report on Feeling about Aliens' 14 May 1940, Jews 107.

¹⁴ *British Movietone News*, Issue 572A, 23 May 1940, 'Aliens Interned', 7/11, 34ft; *Pathé Gazette*, Issue 40/42, 23 May 1940, 'On the Home Front', 4/6, 293ft; *Universal News*, Issue 1030, 30 May 1940, 'Aliens Interned in Camp', 1/8, 92ft.

genuine refugees from the Nazis. But let them realise that these measures are absolutely essential'.¹⁵ In its next issue, *Movietone* came in with further vindication of the government's position. Issue 573, 'HQ of British Union of Fascists Raided', showed that it was not only 'enemy aliens' who were being interned but British-born fascists.¹⁶ Internment policy was not merely a symptom of xenophobia but a defensive measure against anyone who might be 'fifth columnists': 'Under Defence Regulation 18B, the police have swooped on the British Union of Fascist headquarters. One woman was arrested and eight men taken to Brixton, not to mention Sir Oswald Mosley, their leader.' Mitchell then went on to remind audiences of how reassured they should be by government wartime security measures: 'The nation is at any rate delighted to know that the authorities are taking such action'. Neither *Movietone* nor *Pathé* mentioned that the largest proportion of internees were Jews, seemingly bearing out the view that this would have risked the chances of further increasing 'Jew-consciousness'. In the tense months of 1940, in particular, the government would have wished to avoid such public animosity at all costs.

The resurgence of political antisemitism during the internment crisis is to understand why there was a constant fear in a growth in domestic antisemitism. It doubtless explains why the newsreels, under the watchful eye of the MOI, also continued to avoid stories on Jews. On 26 May 1941, *Movietone* released the first footage of a concentration camp in wartime Europe. The film, most probably sourced from its parent company in the United States (not yet in the war), was not of a German camp but one in Vichy France. 'Pity Poor Refugees in Concentration Camps' in issue 625, ran for 63 seconds and held pride of place in the first position on the reel.¹⁷ It was taken a year after the German occupation and Mitchell was bringing his audiences up-to-date with one aspect of what was happening in France. He described the scenes as refugees stepped down off the buses, which had brought

¹⁵ *Pathé Gazette*, Issue 40/42, 23 May 1940, 'On the Home Front', 4/6, 293ft.

¹⁶ *British Movietone News*, Issue 573, 27 May, 1940, 'HQ of British Union of Fascists Raided', 6/9, 33ft.

¹⁷ *British Movietone News*, Issue 625, 26 May 1941, 'Pity Poor Refugees in Concentration Camps', 1/10, 60ft.

them to this camp in Vichy. 'Here are pictures taken in a refugee camp which will fill you with infinite pity'. These are 'wretched people, who had fled from Nazi terror into unoccupied France'. The new arrivals and existing inmates, both male and female and of all ages, suggest a Jewish physiognomy. However, Mitchell did not draw attention to this detail and instead described the refugees in general terms: 'All Europe is in a sense a concentration camp or a series of concentration camps. These scenes show only the refugees under Vichy rule.' Cinemagoers were then given what was by now becoming a regular theme to remind audiences of the infinitely better conditions in camps not run by the Nazis, 'You can imagine what the state of misery is in the German camps where Nazi methods govern'.

It cannot be chance alone that prompted the *Movietone* production team to issue such a story at this time. They may or may not have known of the recent mass arrest of 3,600 Jews in Paris on 14 May, but as with the other branches of the media, the newsreel companies would have been just as aware of what was happening to Jews under Nazi rule. Regular meetings at the MOI would have kept them informed. As would have reports published in newspaper columns, which also suggested that Jews were receiving 'particular' attention: stories telling of the deportation of Jews to the Lublin Reservation, the re-establishment of the ghettos in Polish cities and the enforcement of Jews as slave labourers in occupied zones. In the item from Vichy, *Movietone* pointed to persecution elsewhere in Europe but at no time did it use the material to make the connection with what was happening to the Jews. Instead, to restate the difference between Nazi-run camps and those elsewhere in Europe, it used images of the relatively civilised environment of the camp in Vichy. Here in Vichy, the footage showed that men could work in the fields, the sick received proper care, and inmates benefitted from steaming hot food, which they ate at dining tables in its cafeteria. Significantly, shots of women taking delivery of mail showed there was also contact with the outside world and some hope of a way out. According to Mitchell, the letters were 'from friends in America who are trying to secure their permit and passage from France. What hope, I wonder'.

2. Reporting Atrocities (1941-1942)

In the summer of 1942, the newsreels treated the first reports of the 'Final Solution' with the same lack of interest. The shocking information reaching Britain featured in the national press and to a lesser extent in BBC transmissions, but it did not deflect newsreel producers from their persistent avoidance of stories on Jews. Newspaper reports were already showing an unprecedented level of Nazi antisemitism in occupied Europe. In October 1941, the *Manchester Guardian* had informed its readers of the 400,000 names registered in Warsaw Ghetto where the death toll amounted to 600 persons a day.¹⁸ Soon after, when the German government began to conceal what was happening to the Jews, the outside world became increasingly reliant on secret reports. On 9 January, the *Jewish Chronicle* published one such report, which contained the first reference to the use of poison gas. In this case, it referred to Dutch Jewish prisoners whom the Nazi occupiers had deported to Mauthausen Camp in Upper Austria.¹⁹ In March, the *News Chronicle* named Terezin (*Theresienstadt*) as the mediaeval fortress where Heydrich had ordered the deportation of all Bohemian and Moravian Jews.²⁰ Even the 'popular' press had begun to highlight stories of Europe's Jews. On 10 February 1942, the *Daily Mirror* ran the sensational story from its New York correspondent: 'Hitler plans huge "prison" for Jews'.²¹ This 'biggest prison in the world' was where it claimed Hitler intended to house half the world's Jews, which 'Germany now estimates she has under her control'.

It was also in 1942 that cinemagoers, via three key newsreel items, received their first hint of the extent of Nazi persecution against civilian populations in Europe. The first of these came from *Pathé*, which on 19 January issued 'pool' footage of the Inter-Allied Conference that took place six days earlier at St. James' Palace in London.²² Here, the representatives of the nine nations under German occupation had met to sign a declaration formally recognising 'that acts of violence

¹⁸ *Manchester Guardian*, 4 October 1941, p. 7.

¹⁹ *Jewish Chronicle*, 9 January 1942, p. 10.

²⁰ *News Chronicle*, 3 March 1942, front-page.

²¹ *Daily Mirror*, 10 February 1942, p. 8.

²² *Pathé Gazette*, Issue 42/6, 19 January 1942, 'Inter-Allied Conference in London', 3/5, 105ft.

perpetrated by the Germans and their allies and associates against the civilian populations were at variance with the accepted ideas concerning acts of war ...'.²³ The Polish Ambassador Count Edward Raczyński (1891-1993) featured prominently in the clip, for members had accorded due recognition to his country's civilian population as having suffered the most. In his statement to the conference, Raczyński described the larger catastrophe of the Polish nation but did not refer to Jews:

Poland, like Belgium in 1914, was the first in this war to submit to the onslaught of the German war machine. ... More than 80,000 of its citizens have been shot, tens of thousands including representatives of intellectual circles, have died in concentration camps. Hundreds of thousands have died of starvation in the misery inflicted by the aggressor. The final victory of the Allies will find its measure in the reparation of the laws inflicted and the punishment of the crimes committed, either individually or collectively.²⁴

The only other stories dealing with persecution that year came from *Movietone*. The first of these was a staged piece, which aimed at expanding on Nazism's destructive character. Released on 23 March in issue 665, the item 'Frau Litten' ran to a relatively lengthy 155 feet. Moreover, its top billing on a reel of five stories further suggested its significance to the producers and doubtless to the MOI. The clip featured commentator Mitchell in conversation with an anti-Nazi German mother by the name of Frau Litten. She would have been unfamiliar to audiences - just another casualty of Hitler's Germany - but in telling her story would come to represent its many harrowing tales. She spoke of 'the menace of Nazi rule as experienced by her family and herself'.²⁵ Her story concerned her son, Hans, a young lawyer in Berlin who at one time 'had personally cross-examined Hitler in a murder trial'. The message was that his word could not be trusted for even back then 'Hitler [had] committed perjury': a recollection would have fed into views about the

²³ *The Times*, 14 January 1942, p. 8.

²⁴ *The Times*, 14 January 1942, p. 8. Count Raczyński's statement was given in full in the newspaper.

²⁵ *British Movietone News*, Issue 665, 23 March 1942, 'Frau Litten', 1/5, 155ft.

Führer's broken promise at Munich. Frau Litten went on to emphasise the German leader's vindictive nature: 'he never forgave my son. After five years in one camp after the other; five years of most brutal torture, my son died.' Posing the question: 'Do you believe the stories of Nazi brutality in the occupied countries?' Mitchell then directed her to what was clearly the main objective of the conversation – confirmation that reports of Nazi atrocities were not mere propaganda. Frau Litten replied on cue:

I would like not to but one must believe what one has seen with one's own eyes. I was allowed to see my son from time to time. I saw how horribly the Nazi guards treated him. Germans, like himself, his whole body was like one big wound. I saw many cases like this. And if the Nazis could do such things to their own countrymen, how much more could they do it to other people.

By using the strategy of a witness statement, *Movietone* showed that it was not immune to accusations of disseminating atrocity propaganda. In the absence of photographic evidence, this was as close as a newsreel could get to convincing audiences that reports of Nazi barbarity were not just propaganda or rumour. At this stage of the war, government policy had not yet directed the blame for the conflict onto the German people as a whole, only the Nazi leadership. Therefore, what could be more appealing or convincing than a mother, even a German one at that, describing the events leading to the death of her own son? The conversation culminated in what was now a regular rallying plea used by the media as a whole, designed to rouse British audiences to show a greater determination not to let the same thing happen here. Only the moral approach offered by Britain would provide the alternative to the New Order obtainable through Hitler. Bringing the interview to a close Mitchell posed the final question: 'Frau Litten, what do you think will defeat Hitler?' In her answer, delivered directly to the camera, she gave the clear message:

Hitler prepared for a total war from the moment he attained power. A total attack demands a total answer. That's why I believe everybody should see

clearly what we are up against. That everybody should know what fate awaits them if Germany, Italy and Japan rule the world.

It is difficult to see how audiences would have recognised this piece other than as an example of blatant newsreel propaganda. Yet it was a practice consistently denied in newsreels, no more so than by the *Movietone* producer Gerald Sanger. In 'A News Reel Man's Conscience' published in *Sight & Sound* the previous year, Sanger countered the contemporary argument that 'the only effective film propaganda being done by the Government is the news reels'.²⁶ As far as he was concerned, the wartime 'news reel, despite censorship' was:

still an independent purveyor of news and not an official propagandist; as such, its contribution to the maintenance of public confidence is much more effective than if it were known to be Government controlled; and that the news reels believe that misrepresentation defeats its own object, even if it be labelled "propaganda".

If, however, *Movietone* chose to educate audiences about the brutality and aggressiveness of the Nazis they did so with the full approval of government. The rigid controls at the MOI ensured that this would have been the case.

Movietone's other key item of news of Nazi persecution that year concerned the fall-out from the assassination on 27 May 1942 of the Deputy Protector of Bohemia and Moravia and Chief of the Secret Police, Reinhardt Heydrich, (1904-1942). Released on 29 June, this was the first of four related items on the story during 1942. 'Vengeance for Martyred Village' was another long clip of 155 seconds, featuring the Czechoslovakian President-in-exile Dr. Benes speaking on camera about events in Lidice.²⁷ He began by describing the grim fate of the Czech village, the killing of its men, and with a call 'to free the mothers in the concentration camps, the children of Lidice from the Nazi education centres'. To inspire solidarity

²⁶ Gerald F. Sanger, 'A News Reel Man's Conscience' in *Sight & Sound*, vol. 10, no. 38 (Summer 1941), pp. 22-23.

²⁷ *British Movietone News*, Issue 682, 'Dr. Benes. "Vengeance for Martyred Village"', 29 June 1942, 3/6, 155ft.

with the Czech people, *Movietone* had included images of Czech forces and their involvement with the RAF in the bombing of the German cities such as Cologne. These visuals, combined with the emotionally charged words of Dr. Benes, set out to rouse public morale behind the greater need to defeat the Nazi enemy and gain victory for the Allied nations.

Reports of Lidice featured even more in the BBC. It was Czech agents trained in Britain, who had committed the crime and several bulletins carried news of the reprisals, which followed his murder. These included news of the massacre of 1,200 villagers in Lidice, broadcast in the main news on 10 June,²⁸ and repeated on the 8am broadcast the following morning.²⁹ The brutal acts of vengeance for the death of Heydrich came to symbolise what Britain was fighting for, particularly in the context of British guilt over being party to the Munich Agreement. The news also had a spin-off effect, for within days of events in Czechoslovakia, the BBC began to take more of an interest in the plight of other civilians in occupied Europe. It carried reports about the harshness and violence of the German occupation of Norway, including details of the notorious Grini concentration camp, the heroic stand made by the Free French at Bir Hakeim,³⁰ and the drafting of Poles, between 18-60 years for forced labour in Germany.³¹ It also reported 'German atrocities' in Poland where, as part of the Nazi occupier's efforts to eradicate intellectual life, two universities were closed and ten professors put into concentration camps.³² This was hardly news commensurate with the much greater tragedy, which was taking place in that country. However, up until the summer of 1942, this was the limited extent of news available of the civilian persecution in Poland. In contrast, the fall-out from Heydrich's death ran for months in BBC bulletins with Czech news always taking priority over Polish news.

²⁸ BBC WAC, *Home Service* Broadcast, 10 June, 1942, 9 pm.

²⁹ BBC WAC, *Home Service* Broadcast, 11 June, 1942, 8 am.

³⁰ BBC WAC, *Home Service* Broadcast, 15 June, 1942, 9 pm.

³¹ BBC WAC, *Home Service* Broadcast, 17 June, 1942, 9 pm.

³² BBC WAC, *Home Service* Broadcast, 18 June, 1942, 9 pm.

3. The 'Final Solution'

Mass extermination of the Jews started in the occupied Soviet territories, progressed to the Warthengau in late 1941, extended into the Lublin area of Poland, and into the whole General Government through Operation Reinhard in 1942. It was not until June that year, however, that the first news of large-scale killing reached Britain. This came in an exclusive report published on 25 June by the *Daily Telegraph*, which stated that 'More than 700,000 Polish Jews have been slaughtered by the Germans in the greatest massacres in the world's history'.³³ Originating from the socialist Jewish *Bund* in Warsaw, the report gave details of mass shooting and liquidations of ghettos. Significantly, it also mentioned that: 'A special van fitted as a gas chamber was used into which were crowded 90 victims at a time'. It was an entirely new method of killing Jews and gypsies, which in a highly organised way claimed the lives of an average of 1,000 Jews by gas daily. The Nazi perpetrators would later arrange for their burial in specially constructed mass graves 'dug in the Lubardski Forest'. The report also gave the information that huge numbers of Jews were disappearing without trace: 'In March 25,000 Jews were deported from Lublin in sealed wagons to an unknown destination'. Although 700,000 had already perished, the report maintained that this was only the beginning for the Nazis were intent on killing Europe's Jews.

During the remainder of June and through July, the British press gave the news widespread publicity. True to form, however, the newsreels ignored the intelligence from Poland altogether. Issues released four days after the *Daily Telegraph* report dealt with subjects such as the Libyan campaign with only *Movietone* carrying a story on persecution. This was its statement from Dr. Benes on Lidice as mentioned above.³⁴ As for the BBC, its response would suggest that the

³³ *Daily Telegraph*, 25 June 1942, p. 5. This information had come in a comprehensive report prepared by the socialist Jewish *Bund* and sent secretly to Szmul Zygielbojm, its representative in London, which reached him by courier at the end of May. Anxious that it should first appear in a non-Jewish paper, Zygielbojm agreed an exclusive with *The Daily Telegraph*, which published the report on 25 June. Quoted in Simon Leader, *The Holocaust and the British Regional Press 1939-45* (PhD Dissertation, University of Leicester, 2002) p. 72.

³⁴ *British Movietone News*, Issue 682, 'Dr. Benes. "Vengeance for Martyred Village"', 29 June 1942, 3/6, 155ft.

impact of this news was minimal. On 26 June, Lidice took the headline news spot on its popular 9pm bulletin. 'Berlin neutral newspapers say 719 men and women have been executed in reprisal for the death of Heydrich, apart from the populations in the villages Lidice and Lezaky which were razed to the ground'. In its news section on Poland, a story also appeared on the fall-out from Heydrich's death. Moscow radio had reported that 'since the assassination of Heydrich', hundreds of former Polish officers had been 'shot in prisons'. There was also the news from Poznań that the occupiers had hanged 12 women for distributing secret newspapers. Finally, in two brief sentences rounding up the bulletin, the announcer gave the news that Hitler intended to 'exterminate the Jews in Poland':

Broadcasting through the BBC to Poland on German persecution of the Jews a member of the Polish National Council said that every day there are executions in front of the houses of the Warsaw ghettos and hundreds are being massacred in towns all over Poland. Hitler's intention, said the speaker, was obvious; it was to exterminate the Jews in Poland.³⁵

The BBC was yet to understand the methods used by the Nazis. Two bulletins the following morning offered details of numbers killed but did not mention that this was by a process of gassing. Instead, they incorrectly stated that 'in the campaign to exterminate the Poles, 700,000 have been shot'.³⁶ However, the news department was not alone in misunderstanding or perhaps not believing such a concept as the gassing of a civilian population. The usually more discerning *Manchester Guardian* had also failed to take the same important step to comprehending that this was something very different under execution in Nazi Europe.³⁷ As far as BBC reports are concerned, however, what cannot be excused is instead of accurately identifying the victims as 'Jews', its news department chose to use the universal term 'Poles'.

³⁵ BBC WAC, *Home Service* Broadcast, 26 June 1942, 9 pm.

³⁶ BBC WAC, *Home Service* Broadcast, 27 June 1942, 7 am.

³⁷ *Manchester Guardian*, 30 June 1942, p. 6.

Government control was clearly a factor in the BBC's response to the Jews. Indeed, the large measure of independence, which Ian McLaine suggests the Corporation enjoyed under 'the protective custody of the MOI', is not borne out in evidence of interference.³⁸ It is surely no coincidence that on 25 June, the day of the *Daily Telegraph* article, that an MOI Home Intelligence Special Report stressed that the BBC was regarded by most people as official, or semi-official, or at least more official than the press. Additionally, its listeners regarded news bulletins as more reliable and accurate than British newspapers.³⁹ Although few actually doubted the information asserting the brutal treatment of Jews, the fact was that the Foreign Office (FO) was highly sceptical about information on mass murder, especially when revelations came from a Jewish source. Besides, in February that year, The BBC's head of Productions Division Robert Fraser had already laid out MOI concerns about the use of atrocity stories in broadcasting:

It must be remembered that the twenty years between the two wars were occupied by a well conducted campaign against atrocity propaganda, and that some people are contra-suggestible to atrocity propaganda. I do not know whether there was a 'corpse factory' or not. But most people believe there was not.⁴⁰

4. Reporting Atrocities (July–December 1942)

In the second half of 1942, the mass round up of Jews in occupied Western Europe got underway, especially in France. In July, the *Manchester Guardian* reported that the French government under the instigation of its leader, the 'quisling' Pierre Laval (1883-1945), had forced Jews to wear the yellow star.⁴¹ In August, *The Times* wrote of eyewitness accounts confirming an increase in persecution.⁴² Already, there were signs of the deportation of French Jews. Another article in the

³⁸ Ian McLaine, *Ministry of Morale. Home Front Morale and the Ministry of Information in World War II* (London: George Allen & Unwin Ltd, 1979), p. 231.

³⁹ BBC WAC R28/121/2, Ministry of Information Home Intelligence Special Report No. 25, 25 July 1942, Official and Unofficial News.

⁴⁰ TNA INF 1/251, MOI Memorandum, R. Fraser, 10 February 1942.

⁴¹ *Manchester Guardian*, 7 July 1942, p. 6.

⁴² *The Times*, 8 August 1942, p. 3.

Manchester Guardian stated that ‘the inmates of the three largest “Jew and Communist camps” in Paris, some 7,000 in all, have been whipped off to Poland’.⁴³ At every crucial phase in the Nazis’ war against the Jews, political cartoonists in the press managed to recreate accurate impressions of what was happening in occupied Europe. The image below, published in the *News Chronicle* on 15 August, illustrates how Vicky (Victor Weisz) interpreted the role played by Laval in the mass expulsions of French Jews.⁴⁴



“Allons enfants de la patrie...”
Figure 2. Vicky, *News Chronicle*, 15 August 1942, p. 2
‘Allons enfants de la patrie ...’

In September, press attention shifted to the East. The *Daily Telegraph* revealed news of ‘Gas Chamber Massacres’ at Chelmno where Jews, in the daily deportations of 7,000 from the Warsaw ghetto, were sent to their deaths.⁴⁵ In October, the *Manchester Guardian* broke the news that ‘no more than 20,000 of the 300,000 Jews still in Germany at the outbreak of the war’ were still there.⁴⁶ By November, a report from the Polish Government-in-Exile disclosed that the head of the SS (Schutzstaffel) Heinrich Himmler (1900-1945),⁴⁷ had ordered the extermination of half the Jewish population by the end of the year - in camps such as

⁴³ *Manchester Guardian*, 23 July 1942, p. 4.

⁴⁴ Vicky (Victor Weisz), ‘Allons enfants de la patrie ...’, *News Chronicle*, 15 August 1942, p. 2.

⁴⁵ *Daily Telegraph*, 3 September 1942, p. 3.

⁴⁶ *Manchester Guardian*, 5 October 1942, p. 4.

⁴⁷ Heinrich Himmler was head of the SS and Nazi police apparatus, with overall responsibility for eliminating all enemies of Hitler’s new order. After 1943, he also became Minister of the Interior. He was the chief architect of the concentration camp system and prime mover and organizer of the ‘Final Solution’.

Treblinka, Sobibor, and Belzec.⁴⁸ When papers began to report that the Foreign Secretary Anthony Eden⁴⁹ would make a Declaration on behalf of the Allied nations, David Low expressed the general view of the press in the following cartoon.⁵⁰



Figure 3. David Low, *Manchester Guardian*, 15 December 1942. p. 6
'I've Settled the Fate of the Jews' – 'And the Germans'

Despite these reports and the increasing intensity of the Jewish plight, the FO continued to advocate caution on atrocity stories, thinking it unlikely that murder would have 'taken place on a large scale'.⁵¹ Yet there is no doubt that officials withheld information from the public. In August 1942, Gerhard Riegner, representative of the World Jewish Congress (WJC) in Geneva, sent a telegram to Washington and London. It notified these Western governments about an 'alarming plan', which intended that all Jews in the Nazi controlled occupied territories be exterminated. In a meeting arranged by Sumner Welles and Rabbi Stephen Wise held on 22 October, Riegner presented the American Minister Leland Harrison in Bern with a more detailed dossier. During the discussion, he handed over the name of the reliable German source in an envelope from which the WJC had received the information in the first place. Riegner also passed on oral confirmation from the Vice President of the International Committee of the Red Cross, Carl J. Buckhardt

⁴⁸ *Daily Telegraph*, 25 November 1942, p. 3.

⁴⁹ *Daily Telegraph*, 18 December 1942, p. 3.

⁵⁰ David Low, 'I've Settled the Fate of the Jews' – 'And the Germans' in *Manchester Guardian*, 15 December 1942, p. 6, published by arrangement with the *Evening Standard*.

⁵¹ TNA FO 371/31097, X/PO 3703.

that the order for the extermination of the Jews existed. The dossier included the information, already given in Reigner's telegram:

... in the Fuhrer's headquarters a plan had been discussed according to which the total of the Jews living in Germany and the German occupied and controlled countries, numbering three and half to four million, should – after having been deported to and concentrated in certain regions of Eastern Europe – be exterminated by one stroke, in order to solve once and for all the Jewish question in Europe.⁵²

Meanwhile, the next day in London, H.R. Cummings communicated the following FO request in an internal memo. Cummings was the BBC's liaison officer between the Corporation's Overseas News Service and the Foreign Publicity Directorate, which also dealt with the FO and the FO News Department. It seems that officials such as David Allen at the FO were reluctant to accept the view that the slaughter of Jews was 'the result of a plan drawn up on a given date at Hitler's headquarters'. The memo therefore advised caution on atrocity stories: 'This morning at the FO conference in the MOI a request was made that we should continue to refrain from making any comment on the stories put out from German or German-controlled sources on the treatment of prisoners'.⁵³ In another memo sent out to the various heads of department in the Home and External Broadcasting on 2 December, Cummins further counselled that:

The Foreign Office ask us to go slow for the moment on any announcements by Jewish organisations of an order by Hitler for the total extermination of Jews in all occupied Europe before the end of this year.

It is untrue that the information has the backing of the Foreign Office: they are not sure about the matter, and there are some differences of opinion amongst Jews themselves about giving publicity to it.

⁵² Dossier from World Jewish Congress in Geneva to Leland Harriman, American Minister in Bern, 22 October 1942.

⁵³ BBC WAC R28/67, Memo from the Deputy Foreign Adviser, H.R. Cummings, 23 October 1942; News – Foreign Adviser Memos, 1942-1944.

It is for this reason that they ask us if possible to hold up any news issued from Jewish quarters until the F.O. are able to say what has been agreed, or, at all events, to treat such news with great discretion.⁵⁴

Despite its urging restraint, mounting pressure on the FO from the Polish Government-in-Exile and various pro-Jewish lobbyists for a formal Allied statement, led to the joint Allied Declaration on 17 December 1942. In Britain's case, the Foreign Secretary Anthony Eden delivered the Allied acknowledgement to a packed House of Commons of Hitler's plan to exterminate Europe's Jews.

The newsreels show no trace of this story, which had been unravelling since June. On the day of the Allied Declaration, their issues contained a range of different reports including news of how the Allies had used the authority of the French Admiral Darlan to secure the cooperation of Algeria and French Morocco against Axis forces. Also catching their attention was a human-interest story from America featuring the Dionne quintuplets' visit to the zoo. Curiously, it was not until March the following year that news of Hitler's plans to exterminate Europe's Jews appeared in the newsreels. Even more surprising is that not only was it the more 'lightweight' *Universal* carrying the story, but the company had buried the footage in a single item release.⁵⁵ The reel, entitled 'Our Gallant Russian Allies', ran to 827 feet and concentrated largely on the Russian army's 'great liberation offensive' bearing down on 22 trapped Nazi divisions in Stalingrad (595ft.). The story of the 'Final Solution' came in a statement from the Polish Ambassador Edward Raczyński, which took up the reel's remaining 232 feet. Patrick Wyand, the British newsreel war correspondent who acted on *Movietone*'s behalf, filmed the Polish Ambassador on 8 January 1943 at Portland Place in London.⁵⁶ However, *Movietone* never used the footage, which exists in its archives to this day.⁵⁷ Only *Universal* released the statement in its issue 1317 of 1 March. This was a company, hardly taken seriously

⁵⁴ BBC WAC R28/67, 'Extermination of the Jews in Europe', 2 December 1942, News – Foreign Adviser Memos 1942-1944.

⁵⁵ *Universal News*, Issue 1317, 1 March 1943, 'Our Gallant Russian Allies', 1/1, 827ft.

⁵⁶ Patrick Wyand Collection, BFI Special Collections. Patrick worked for *British Movietone News* from 1931. He was the brother of Paul Wyand.

⁵⁷ *British Movietone News*, Raczyński Interview, un-issued footage, 1943, www.movietone.com.

by the other four companies and about which Ronald Tritton of the War Office had remarked over their reports on the French raid in April 1942 that 'The Universal commentary was as usual absolutely sickening. The sad thing is that the Universal reel is the most popular of all in working-class districts because of the commentary we find so awful'.⁵⁸

Unfortunately, the *Universal* material is uncatalogued and not available for viewing at the ITN news-online project, which now holds the archive. To hear the statement made by Count Raczynski, it was therefore necessary to utilise the unissued *Movietone* footage. At the time of its release, the material would have been available through the 'rota' and it is unlikely that any other company filmed a second interview. The film reveals a distraught Raczynski, speaking from his office at the Polish Embassy in London. He gives details of the process used by the Nazis in his native land for the elimination of European Jewry. The following extract shows Raczynski doing his utmost to bring some understanding to the concept of mass killing. His language shows an acute awareness of the difficulties of comprehending or imagining such evil designs:

Extermination: does that word convey its full horror to us in these desperate days? Murder, assassination, massacre may have become commonplace in conversation but it is the sort of race extermination vivid and vile enough to make us shudder. Extermination of Jews is the deadly policy of Germany being carried out now. According to official reports ... have already been exterminated, and also hundreds of thousands of Jews who have been transplanted to Poland from other countries. Imagine, entire populations of large cities, all taken out and shot, exterminated in cold blood. That would give you an idea of what is happening to the Jews in Poland. While this abominable crime is primarily ... of the Nazis, the whole German people cannot escape responsibility as a ... When I think of the Polish people ...⁵⁹

⁵⁸ Ronald Tritton Diary, IWM, Department of Documents, C6/207/1 [345] R.E. Tritton.

⁵⁹ *British Movietone News*, Raczynski Interview, un-issued footage, 1943, www.movietone.com

It is difficult to see why *Movietone* chose not release its own film of Raczyński, especially when it had already given publicity to the still grave but numerically lesser atrocities committed in the village of Lidice. Admittedly, there was no filmic evidence to support the Polish Ambassador's claims but neither was there any actuality footage available for its issue on Lidice. There had been no documentary evidence available to show the aftermath of Lidice's destruction or of its murdered male population, its women incarcerated in the Ravensbrück concentration camp, or of its children being re-educated for the Reich. *Movietone* had made do instead with library footage showing scenes of what might have been the village and perhaps its people in happier times. These were interspersed with its shots of the statement given by Benes. If its producers were unsure of their ground on the story of the 'Final Solution' what greater guarantee could they have had than the information already authenticated by Eden and the other Allied governments? Moreover, as each newsreel had access to the same material from the pool, why was it only *Universal*, the newsreel with the smallest distribution of all the five companies, which chose to show the interview with Raczyński?

Evidence of official attitudes at the time might go some way to explaining why the other newsreels with larger circulations decided not to show the interview. Take for example the message given in the MOI Home Intelligence Weekly Report of 7 January 1943. Issued just over two weeks after the Allied Declaration, it had expressed the view that though 'German anti-Jewish atrocities' continued to be regarded with horror, the MOI considered it was 'as a result of the publicity people are more conscious of the Jews they do not like here'. Moreover, although there was a willingness to 'help the unfortunate Jews in occupied zones, we don't want anymore of them here'.⁶⁰ The net result of both this awareness and expression of antisemitism in Britain was that the Raczyński interview, recorded by *Movietone* the day after the report was only issued by *Universal* and not until two months later. It may very well have been the case that *Movietone* shot the film in response to the growing pressure from the Polish government-in-exile to give greater publicity to the

⁶⁰ BBC WAC R34/277, Policy, Extract from MOI Home Intelligence Weekly Report, 7 January 1943.

story. Indeed, the item arguably indicates the MOI's token gesture to give the story the publicity demanded. In real terms, however, the *Universal* release represented limited newsreel exposure. This meagre response was in spite of a compelling five-page document, dated 17 December 1942, which made it quite clear that the media knew a great deal about Nazi antisemitic policy and practice and in considerable detail. 'Special Annexe on Extermination of the Jews' compiled by the Political Warfare Executive described the racial policy 'blatantly pursued' by the Nazis since they had come to power in 1933. It went on to state that since the outbreak of war, policy had developed into a plan with the 'avowed object' of 'the complete extermination of European Jewry'.⁶¹ It showed a clear understanding of the progression of Nazi policy and listed its various stages. Atrocities had advanced from food and clothing restrictions, to forced labour, and then to judicial murder. In 1940, ghettos were established everywhere in occupied Poland by order of the German administration, deportations from Greater Germany took place between 1939-1941 and from Western Europe beginning 1941. Moreover, in camps with the unfamiliar names of Treblinka, Belzec and Sobibor, the Nazis were implementing the 'Final Stage', systematic and 'undisguised massacre on an unprecedented scale'.

5. Reporting Atrocities (1943)

The fact that Raczyński's speech was the only release in wartime newsreels to deal specifically with the extermination of the Jews was clearly due to the reasons other than the availability of information. It is not surprising therefore, that in issues for 1943, as with 1942, Jews barely featured in the newsreels other than for a few seconds as part of larger compilations covering the Allied advance. In October 1943, footage showing the morale boosting news of the Allied entry into Naples briefly mentioned Jews.⁶² Allied film material had contained shots of the liberation of the Consenza concentration camp outside the city of Naples and the release of its Jewish

⁶¹ BBC WAC E2/128/1, Political Warfare Executive Central Directive, 'Special Annexe on Extermination of the Jews', 17 December 1942.

⁶² *British Movietone News*, Issue 749, 11 October 1943, 'Battle of Naples', 2/2, 435ft; *British Paramount News*, Issue 1316, 11 October 1943, 'Allies Enter Naples', 1/1 653ft; *Gaumont-British News*, Issue 1019, 11 October, 1945, 'Italian Battlefield. Fifth Army Drive to Pompeii and Naples', 1/1, 686ft; *Pathé Gazette*, Issue 43/81, 11 October, 1943, 'Allies Enter Naples', 1/1, 673ft; *Universal News*, Issue 1381, 11 October, 1943, 'Italy', 2/2, 582ft.

and other prisoners. The language used by each company to describe the camp's inmates was strikingly similar, suggesting a consensual strategy agreed beforehand. In issues that went out on 11 October, *Movietone* stated that Consenza was where 'Over 15,000 people were interned here ranging from Italian anti-fascists to German Jews'. Likewise, *Universal* used the phrase 'Jews and anti-Fascists released', and from *Pathé* came 'Anti-Fascist Italians and German Jews'. The theme contrasting German camps with other camps in Europe resurfaced in these issues. *Pathé*, for example, reminded its audiences that Consenza 'was not to be compared with German Concentration Camps'. It contrasted the humanity of British forces, who's 'first consideration was' for the internees, with the 'bad' enemy as represented by the 'indignities' inflicted under 'Dictator Rule'. No newsreel was prepared to make the crucial connection between the Jews discovered in Consenza with the news of the 'Final Solution'. However, it is noteworthy that *Gaumont-British* mentioned the wider issue of such camps and delivered the official view that only by winning the war could the Allies end the persecution of their inmates.

Indeed, after the sudden rush of information on the 'Final Solution' at the end of 1942, the year 1943 can be characterised by a cooling off in the other media's interest in the subject of Europe's Jews. In the press, less and less column space was devoted to the persecution of the Jews even as reports became grimmer. According to Julian Scott, this lack of interest was deliberate. The government, it seems, put pressure on certain newspapers not to offer comment on the plight of the Jews and to lay off atrocity stories whose veracity they doubted.⁶³ The BBC appears to have been under the same pressure, for as Seaton points out and my research has found, broadcasting did not maintain public awareness about the Jews in 1943.⁶⁴ Due to strong resistance on the part of the Corporation's executives, the numerous attempts by those outside and some inside the BBC came to naught. At a Programme Policy Meeting on 18 December 1942, the day after Eden's Declaration, it was decided that

⁶³ Julian Scott, "The British Press and the Holocaust 1942-43" (PhD Diss., University of Leicester, 1994), in Simon Leader, "The Holocaust and the British Regional Press 1939-45" (PhD Diss., University of Leicester, 2002), p. 19.

⁶⁴ Jean Seaton, 'Reporting Atrocities: the BBC and the Holocaust', in Jean Seaton and Ben Pimlott, eds., *The Media in British Politics* (Aldershot: Avebury, 1987), p. 156.

'Nazi Persecution of Jews' was being 'given sufficient prominence in broadcasting by the present treatment of it in news bulletins and news talks, and that there was no need for any full-length talks to be given'. It went on to state however, that it would be appropriate to allude to it when relevant: 'as an illustration of Nazi beastliness'.⁶⁵

During 1943, prominent pro-Jewish activists fought hard to keep the issue alive. These included Victor Gollancz, Eleanor Rathbone MP, and others associated with the National Committee for Rescue from Nazi Terror. These champions of the Jewish cause were left with little option but to accept the BBC meagre response to only transmit the verifiable 'facts' in its news broadcasts. Thus, from being on the verge of acknowledging that something unique was happening to the Jews in Europe at the end of 1942, suddenly there was no interest in the subject. Many attempts at gaining broadcasting time for the promotion of a better understanding between the public and Jews were miserable failures. The reason for this was intransigence on the part of the Minister of Information Brendan Bracken and the Controller of the Home Service Sir Richard Maconachie to any suggestions for 'Talks' programmes on Jews or antisemitism. In February, the Rev. J.W. Parkes felt it propitious that the Home Service should transmit a broadcast on antisemitism as news of the massacres of Poland and elsewhere 'would predispose people of goodwill to listen'.⁶⁶ The BBC's refusal came from G.R. Barnes, the Director of Talks (Home), on the basis that it would not be in accord with present policy, which was not to have talks on antisemitism.⁶⁷ Nor was Commander Locker-Lampson able to convince Bracken to give permission for weekly wireless publicity to the case of the Jews, who in his view were 'the only minority selected for exclusive attack by the Nazi Government'.⁶⁸ Nor was he able to persuade Maconachie to arrange 'Talks'

⁶⁵ BBC WAC R54/488/1, Talks - Religion: Jewish 1940-46, File 1, *Nazi Persecution of the Jews*, 18 December, 1942.

⁶⁶ BBC WAC R34/277, Record of Interview at Broadcasting House, 5 February 1943. The Rev. James W. Parkes of Church End, Barley, Royston, Herts, had come to the BBC at their request to advise them on the subject of antisemitism. Vincent Alford of the BBC wrote that Parkes was at that time acting-Chairman of the 'Common Wealth' political group which he had been since the previous autumn when J.B. Priestly seceded from it.

⁶⁷ BBC WAC R34/277, Memo from G.R. Barnes to A.C. (H), 9 February 1943.

⁶⁸ BBC WAC R32/57/2, Propaganda File 2 1941-5, Memo on Extracts from Parliamentary Debates, 17 March 1943.

programmes to help counteract the increase of antisemitism in Britain, which he suggested rather erroneously, was due to the propaganda of Haw-Haw.⁶⁹

This research has found that in the course of 1943, the BBC resisted every single suggestion that came their way. On 9 June, a proposal arrived on the desk of Barnes. This was from Quintin Hogg MP asking that Gollancz be given permission to do a 'Talks' programme, which would feature Lord Vansittart making a speech on behalf of the Jews.⁷⁰ However, the BBC seemed to have become hardened to atrocities. The Director of Talks (Home) complained, 'surely it is the negation of art to overload...What is the point of piling atrocity on atrocity?'.⁷¹ Finally, in November the BBC lamely refused Rathbone's request to make a broadcast on the subject of the massacre of Jews on the anniversary of Eden's Declaration. 'Having carefully considered the matter', the Editor-in-Chief, W.J. Haley responded with the statement that the BBC was:

.. arranging a short factual talk - probably in a news bulletin - reminding listeners of Mr. Eden's Declaration and giving such facts of atrocities on Jews committed under the Nazi regime since Mr. Eden's statement was made as may have been established as authentic.⁷²

The issue did not go away, however, and Director General Robert Foot issued another policy directive on 18 November 1943, underlining the Corporation's position:

That we should not promote ourselves, or accept any propaganda in the way of talks, discussions, features, with the object of trying to correct the undoubted anti-semitic feeling which is held very largely throughout the country; but that we should confine ourselves to reporting in the news

⁶⁹ BBC WAC R34-277, Record of interview at 329 B.H. PRIVATE AND CONFIDENTIAL R. Maconachie, Controller (Home) with Commander O. Locker-Lampson, M.P on the subject of Treatment of Jews in Programmes, 7 June 1943.

⁷⁰ BBC WAC, R34/277, Letter to G. R. Barnes from Quintin Hogg, 9 June 1943.

⁷¹ BBC WAC, R34/277, Memo from G.R. Barnes, August 1942.

⁷² BBC WAC, Letter to E. Rathbone from W.J. Haley, 26 November 1943.

bulletins the facts, as they are reported from time to time, of Jewish persecutions, as well as of any notable achievements by Jews, particularly in connection with the war effort (e.g. recent case of the soldier who won the V.C.).⁷³

It is not as if Foot was unaware of what was happening in Europe, for he had actively sought information from the Friendly Aliens Protection Committee (FAPC) and the National Committee for Rescue from Nazi Terror. On 2 June 1943, Miss Sibthorp, Secretary of the FAPC had sent him a report, giving details of Jewish persecution and its implementation in different parts of Europe:

I am sending you also Schwartzbart's⁷⁴ stuff TREBLENKA [sic]. Can't vouch how far reliable, majority appeared in [the *Evening*] *Standard*. You will find reference [to] Palestine tabulated, haven't time to copy them for you. Recommend you pay special attention [to] cutting [in] yesterday's [*The Times*].⁷⁵ With regard [to the] objection raised, Germans wouldn't use transport to take Jews to Poland, answer given by man escaped September to Rathbone and Gollancz that they don't. They pack railway trucks full with floors covered with unslaked lime and wet, drive them on to sidings, leave them to die, and return then for fresh victims.⁷⁶

To understand the BBC's avoidance to stories on Jews it is also important to take into account the views of the Board of Deputies of British Jews. The Board, led by Professor Brodetsky, had approached the BBC on 28 April 1942 with the specific purpose of enlisting its support in opposing a 'direct campaign against anti-Semitism for the obvious reason that it would produce the least desired effect'.⁷⁷ Programmes

⁷³ BBC WAC, Statement of BBC policy by DG, Mr. Foot, *Anti-Semitism*, Paper No. 14, p. 13.

⁷⁴ Ignacy Schwartzbart was a member of the Polish Government-in-exile.

⁷⁵ *The Times*, 1 June 1943, p. 4. Its article, 'Nazi Barbarity to Jews Campaign Spreads to Balkans' reported that 'from many parts of Europe comes evidence that the German leaders are driving forward their campaign against the Jews'

⁷⁶ IWM Department of Documents, *Sibthorp Collection (London, 1939-1945)*, Letter to Foot, 2 June 1943.

⁷⁷ BBC WAC, R51-488-1, Talks Religious, A.E. Barker to Controller (NC), Copy to Controller (H), 1 May 1942.

should instead provide favourable publicity. They should inform listeners that not all Jews were 'dirty dogs' or black-marketeers but law abiding citizens. They should also draw attention to another image of 'good Jews' by highlighting their contribution to the war effort. The BBC duly complied with these requests throughout the course of the war and as Maconachie wrote to Locker-Lampson, on 7 June 1943, the Corporation looked out 'for opportunities to notice in the news any service rendered by Jews, which would place them in a favourable light'.⁷⁸ In this instance, publicity could make matters worse, 'since the anti-Semites would demand the right to reply', and as Maconachie added 'they (the Board of Deputies) presumably knew their own business'.

On one occasion when the BBC attempted to carry out this policy of promoting images of the 'good Jew', its efforts backfired. In mistakenly announcing that a Sergeant Louis Aaron, awarded a posthumous VC, was a Jew and not a Roman Catholic, the BBC received a host of complaints from Aaron's father, officials in Leeds, his headmaster and Major Milner, MP for one of Leeds' constituencies.⁷⁹ The incident provides an appropriate case study of attitudes towards Jews at the time and the reaction to its error must have added weight to existing fears within the Corporation about giving publicity to Jews. The Assistant Editor of European Broadcasts D.E. Ritchie sent a letter of apology to Milner. He explained why they tried to do everything they could to correct the negative impression the enemy strove to spread of the Jews, although on this occasion press report had misled the editor.⁸⁰ The attitudes of both sides show that the issue of reporting on Jews was complex. The BBC's response, therefore has to be understood through a number of different factors - MOI control, BBC past attitudes towards reporting on Jews and the views of those representing the Jewish community in Britain.

⁷⁸ BBC WAC R34/277, Meeting with Commander O. Locker-Lampson, M.P. and R. Maconachie, Controller (H), on Treatment of Jews in Programmes, 7 June 1943.

⁷⁹ BBC WAC R28/58/2. European News Policy 1943-46, File 1B.

⁸⁰ BBC WAC R28/58/2, European News Policy 1943-46, File 1B, 7 November 1943, Letter to Mr. Milner, M.P. from D.E. Ritchie, 7 September 1943.

6. Reporting Atrocities (1944)

As the conflict progressed, newsreel issues increasingly contained war news and offered little of entertainment value. The year 1944, was also when British officials were giving greater credence to camps such as Auschwitz-Birkenau, while simultaneously maintaining their refusal to give Jews special attention. The press, as usual, gave relatively more coverage on atrocities. When the news coming in from occupied Europe was so unbelievable, newspapers attempted to convince readers of the veracity of reports and wherever possible provide authenticated accounts. In April 1944, the *News Chronicle* reported the killing methods at Belzec, where transports of Jews arrived from the Lwów ghetto.⁸¹ The facts were so horrific that in its issue the day before, this Liberal paper took the unusual step of informing its readers of the reliability of the story in advance, adding that 'The Journalist Szende, who is publishing Folkman's story, claims to have checked every point possible to check in his story'.⁸²

After the Soviets liberated the first of the extermination camps in July 1944, all newspaper sectors covered the story of Majdanek. Indeed, many journals contained the unprecedented still image showing charred remains of victims strewn in the foreground of cremation ovens. The *News Chronicle's* interpretation of the pictures reflected that of the other papers: 'the Germans burnt the bodies of prisoners they tortured to death at the Lublin concentration camp'.⁸³ Reports contained no references to Jews as being Majdanek's chief victims, but this was no conspiracy on the part of the MOI. The information had come from official Soviet sources, and according to Deborah Lipstadt in her work on the American press, this crucial

⁸¹*News Chronicle*, 26 April 1944, p. 2, Folkman escaped to Sweden and told his story to Stefan Szende, who was shortly publishing it in a book 'Last Jew from Poland'. The paper stated that naked Jews were taken into a huge underground hall large enough to hold several thousand at once. It had no windows and its floor was made of metal which could be lowered mechanically. When they were all in, the floor was lowered into the basin beneath it, but only so far that the people standing huddled on the metal plate were not wholly covered by water. When all the Jews on the metal plate were submerged to the hips, a powerful electric current passed through the water. In a few seconds all the Jews – thousands of them – were dead from electrocution

⁸²*News Chronicle*, 25 April 1944, p. 2.

⁸³*News Chronicle*, 14 August 1944, front-page.

omission can be traced back the Russian censor.⁸⁴ The Soviets, whose leader Joseph Stalin was antisemitic, clearly had their own particular agenda when it came to reporting on Jews.

Whatever the reasons for not releasing the information, any doubts were soon dispelled when two weeks later the camp's commandant acknowledged that 'We in Lublin called it the Jewish camp, because mostly Jews were kept there'. In October, further confirmation came in *The Times*. The American Ambassador to Russia Averell Harriman had made it known that the reports of German atrocities 'have not and cannot be exaggerated'. And although, he argued 'the western allies had been shocked by German atrocities in the west, such as shooting of hostages, these were relatively less than the mass killings of people, especially Jews, in the east... 1,500,000 were killed in the slaughter-house operated by the Germans at Maidanek'.⁸⁵

This research has found no trace in the newsreels of the Soviet film of Majdanek made by the journalist Roman Karman. However, the MOI would later use it in an important compilation 'short', 'From Paris to the Rhine'. Released in 1945 and translated into 16 languages, the film not only demonstrated the successful Allied advance, but the footage of Majdanek served as anti-Nazi propaganda. To this end, the commentator did not hold back from giving the shocking details of the scale of atrocities uncovered in this camp. 'Maidan' [sic] was where 'the German guards had killed here 1,380,000 men, women and children – mostly Jews and Poles'.⁸⁶

It seems that rather than show the more gruesome images of Majdanek, the newsreel companies released other Soviet footage of the liberation of Lublin. Shot in July, this contained shots at Lublin Castle where, prior to the Red Army's arrival, the Gestapo had murdered large numbers of slave labourers. The material did not reach

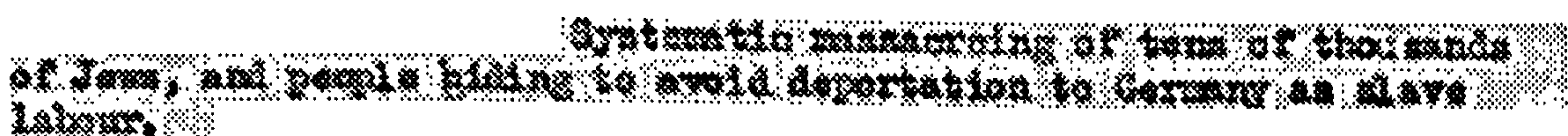
⁸⁴ Deborah E. Lipstadt, *Beyond Belief: The American Press & the Coming of the Holocaust 1933-1945* (New York: The Free Press, 1986).

⁸⁵ *The Times*, 27 October 1944, p. 3.

⁸⁶ IWM Department of Film & Video, COI 277/01-02, PIA35 and COI 277/03-04 PIA 35, 'From Paris to Rhine' (MOI, 1945)

the MOI until later that year and only went out for release on 18 December 1944.⁸⁷ Nevertheless, all companies showed the footage. The MOI also thought it significant enough for release to war workers in *Warwork News*, produced by *Paramount* for the Ministry of Supply. Likewise, its Cairo office used it in a *War Pictorial News* issue, which went out to all Allied troops in the Middle East on Christmas Day.⁸⁸ In his version of events, Ted Emmett of *Gaumont-British* was not about to let the delay in the arrival of the Soviet footage go unnoticed. He opened his commentary with the impatient remark that ‘as usual, these pictures from the Russian front are delayed’. The more direct *Movietone* went straight to the point, asserting that Lublin ‘ranked high in a long list of atrocity cities’. Mitchell went on to explain that during the occupation the area had undergone a ‘reign of terror’ including ‘ruthless deportations and mass murder’. Here at its Castle, in the crowded workshops of its prison was where the Nazis occupiers had gunned down 700 ‘Polish people - men, women and children’. The camera had offered the proof, having witnessed where they still lay slumped among the sewing machines they had once operated.

As for atrocities committed against Jews, this research has found only two items in 1944. The first of these appeared in *Pathé’s* issue 44/20 on 9 September. However, this only amounted to a single sentence in a larger item describing the end of more than two years of occupation in the Ukrainian capital, Kiev:⁸⁹



Systematic massacring of tens of thousands
of Jews, and people hiding to avoid deportation to Germany as slave
labour.

Figure 4. Commentary Sheet – *Pathé Gazette*, Issue 44/20, 9 September 1944,
‘Liberation of Kiev’, 2/2, 385ft.

The same month, both *Movietone* and *Pathé* featured Allied coverage of the camp at Drancy. Located in a north-eastern suburb of Paris, ‘Drancy’ was set up by

⁸⁷ *British Paramount News*, Issue 14440, 18 December 1944, ‘Soviet Army Frees Lublin’, 5/6, 137ft.; *British Movietone News*, Issue 811, 18 December 1944, ‘The Story of Lublin’, 3/3, 272ft.; *Gaumont-British News*, Issue 1143, 18 December 1944, ‘Lublin Liberated’, 2/2, 495ft.; *Pathé Gazette*, Issue 44/101, 18 December 1944, ‘The Tragic City of Lublin’, 4/4, 336ft.; *Universal News*, Issue 1505, 18 December 1944, ‘The Drive into Poland’, 4/4, 290ft.

⁸⁸ *Warwork News*, Issue S15/63, 18 December 1945, ‘Soviet Army Frees Lublin’, 1/3; *War Pictorial News*, Issue 190, 25 December 1944, ‘Nazi Atrocities in Poland’, 3/3.

⁸⁹ *Pathé Gazette*, Issue 44/20, 9 September 1944, ‘Liberation of Kiev’, 2/2, 385ft.

the Germans in August 1941 as an internment camp for those foreign Jews living in France. It later became a transit camp and most of the Jews deported from France passed through this clearance centre. On 22 June 1942, the first of 61 deportation trains left Drancy whose destinations were either Auschwitz-Birkenau or Sobibor in Poland.⁹⁰ As the *Pathé* frame shows below,⁹¹ this was no conventional concentration camp but a u-shaped building, built originally as cheap housing for the city's poorer inhabitants.⁹²



**Figure 5. *Pathé Gazette*, Issue 44/75, 18 September 1944,
'History in the Making', 2/4
Drancy**

When Allied cameramen arrived at Drancy, there was no sign of its former prisoners, for the French Red Cross was already taking care of the 1,500 found there at liberation. Instead, as Mitchell in *Movietone's* issue 798 was only too happy to state, the prisoners shown in the above images of Drancy were now collaborators, who if proved guilty, would ultimately face their 'day of reckoning':

News from France includes this eminently satisfactory picture from Drancy, near Paris. Once a concentration camp for Jews during the German occupation, it is now full of collaborationists. All these people, who as you

⁹⁰ *The Wannsee Conference and the Genocide of European Jews*, (Berlin: Druck – und Verlagsgesellschaft Rudolf Otto mbH, 2002), p. 152.

⁹¹ *Pathé Gazette*, Issue 44/75, 18 September 1944, 'History in the Making', 2/4.

⁹² <http://www.ushmm.org>

can see, include many types and a variety of ages, all accused of working with the Boche one way or another, either for their own advantage because they thought Hitler would win the war or because they really believed in fascism and the so-called New Order. Either way, when proof is established, they will deserve everything that is coming to them.⁹³

Pathé's compilation issue 44/65, 'History in the Making' also acknowledged this was where Jews had been imprisoned and like *Movietone*, released shots of the defining image of a group of women, one of whom showed the telltale, shaved head of the collaborator:⁹⁴



Figure 6. *Pathé Gazette*, Issue 44/75, 18 September 1944, 'History in the Making', 2/4, 246ft.

Thus, at the end of 1944, when companies came to release the images of massacred slave labourers in Lublin, they would have come as a shock to audiences hitherto protected from such horror on the screens. Although the war had been in progress for over four years, Nazi atrocities against civilians was little in evidence in the newsreels. Producers were still wary of such material for it had proved contentious in the past, and there was always the fear that images of horror would still manage to alienate the paying customer. It is not surprising, therefore, to find

⁹³ *British Movietone News*, Issue 798, 18 September 1944, 'From Lyons to Antwerp', 2/3, 285ft.

⁹⁴ *Pathé Gazette*, Issue 44/75, 18 September 1944, 'History in the Making', 2/2, 246ft.

Mitchell defending the newsreel's reasons for showing the material of Lublin: 'A newsreel in wartime tells war news – and that isn't always what you would call entertainment exactly'.⁹⁵

7. Hungarian Holocaust (1944)

Despite the paucity of film evidence, the year 1944 marked a turning point in the discoveries of Nazi atrocities committed against Jews. It was also a year, when the outside world looked on while the Nazis destroyed more than half of Hungary's Jews. According to Randolph L. Braham, the Hungarian Holocaust was a tragedy that should not have happened. Unlike their co-religionists from other Axis territories in occupied Europe, the Jewish community of Hungary had remained virtually intact. Up until 1944, the Hungarian government had protected its approximately 800,000 Jews from the execution of a 'Final Solution', but the Nazi invasion of his country on 19 March 1944 had put these lives at risk.⁹⁶ After their occupation, President Admiral Miklós Horthy gave way to pressure from the German Special Forces (*Sonderkommando*) led by Adolph Eichmann. In the deportation of the country's Jews, 437,000 went to their deaths in Auschwitz-Birkenau. The quickness and efficiency with which the invaders carried out this aspect of the 'Final Solution' was staggering. Between 15 May and the 9 July 1944, when Horthy temporarily halted the transports, the majority of Hungary's Jews had already perished.⁹⁷

By then the outside world was well acquainted the information on the aims of the 'Final Solution' and since at least April was 'privy to the secrets of Auschwitz'.⁹⁸ A report from Auschwitz escapees Alfred Wetzler and Rudolph Vrba published in the West, confirmed details of the camp (which only much later came to symbolise the Holocaust). Simultaneously, appeals to the Allies to bomb Auschwitz-Birkenau during May and June emanated from the Slovakian Jewish underground, which was

⁹⁵ *British Movietone News*, Issue 811, 18 December 1944, 'The Story of Lublin', 3/3, 272ft.

⁹⁶ Randolph L. Braham, 'The Holocaust in Hungary: A Retrospective Analysis' in David Cesarani, ed., *Genocide and Rescue: The Holocaust in Hungary 1944* (Oxford and New York: Berg, 1997), pp. 29-46.

⁹⁷ *Ibid.*, p. 5.

⁹⁸ Randolph L. Braham, 'The Holocaust in Hungary: A Retrospective Analysis' in *Ibid.*, p. 29.

witnessing the rapid mass deportation and extermination of Hungarian Jews.⁹⁹ The Allies refused on the basis that logistically their bombers would not be able to reach the camp, even though Auschwitz-Birkenau and its significance for Hungarian Jews was no secret. In June 1942, the *Daily Telegraph* had forecast that 'In Hungary the expulsion of the entire Jewish population numbering 800,000 is pending'.¹⁰⁰ This indeed was what was happening with confirmation that the Hungarian government's plans to annihilate the Jewish Community were well underway. In July, an editorial in the *News Chronicle* had already told of Jews 'deported en masse to Poland, where they suffer a dreadful death in Hitler's gas chambers'.¹⁰¹ At a memorial luncheon in July, even Bracken openly acknowledged that 'I cannot exaggerate the brutality of the Germans in Hungary ... which was nothing less than setting up abattoirs in Europe into which are shepherded thousands of Jews'.¹⁰² The prominent Hungarian Jew, Vicky Weisz, applied his skills to highlight the catastrophe befalling his country's Jews. In the image opposite, published in the *News Chronicle*, he vividly recaptured the scale of industrial killing coming to pass under the instructions of the German Führer.¹⁰³



"German inventive genius is about to restore the technical equilibrium" —Hitler, July 6, 1943.

Figure 7. *News Chronicle*, 10 July, 1944, p. 2

⁹⁹ Michael J. Neufeld and Michael Berenbaum, eds., *The Bombing of Auschwitz: Should the Allies have Attempted it?* (New York: St. Martin's Press, 2000), p. 6.

¹⁰⁰ *Daily Telegraph*, 30 June 1942, p. 5.

¹⁰¹ *News Chronicle*, 10 July 1944, p. 2.

¹⁰² Brendan Bracken at Brigadier Kirsch Memorial Committee luncheon, 6 July 1944, quoted in *The Times*, 7 July 1944, p. 2.

¹⁰³ *News Chronicle*, 10 July 1944, p. 2.

In the bigger question of winning the war, the Hungarian Holocaust was ultimately a side issue for the Allies. There was no innovative response to the rescue and relief of refugees, which had been the focus of the Anglo-American Refugee Conference held in Bermuda in April 1943. The Chief Rabbi requested that the government give the Jews of Hungary the special status of British protection. However, the official and unambiguous response was that 'it was not the policy of HMG to regard Jews as belonging to a separate category. It is felt that discrimination of this kind savours too strongly of the Nazi attitude towards Jews.'¹⁰⁴

In newsreel issues for 1944, there is no record of this last phase in the Nazis' war against Europe's Jews. Only one item contained a reference to Hungary that year. This came in a story from *Pathé* in issue 44/51 of 26 June, entitled 'New Shuttle Service to Russia'.¹⁰⁵ The clip was primarily about the new American Air Force shuttle service between Italy and the Ukraine. However, it is noteworthy that the commentary included the statement: 'On the outward journey, the B. 17's hit a vital railway yard in Hungary'. It is impossible to ascertain why the newsreel had considered this railway yard as 'vital'. However, it is perhaps no coincidence that it came after the requests to bomb Auschwitz and the rail lines that led to it. The method of transferring Hungarian Jews to Poland was by railway wagon and the deportations to Auschwitz were at their height in June 1944.

As for the BBC and its response to the Hungarian Holocaust, Gabriel Milland uncovered evidence to suggest that government interference on this subject extended to its *European Service*. He found that during the crucial months of March-October, the Political Warfare Executive (PWE) had a major influence on how the BBC reported the news of the transfer of Hungarian Jews to Poland on its *Hungarian Service*. Indeed, he found evidence of the considerable input of the PWE by marrying its weekly directives with how the BBC broadcast news of the

¹⁰⁴ TNA FO 371/42811 WQR 457 July 1944 quoted in Tony Kushner, 'The Meaning of Auschwitz' in Cesarani, ed., *Genocide and Rescue: The Holocaust in Hungary 1944*, p. 167.

¹⁰⁵ *Pathé Gazette*, Issue 44/51, 26 June 1944, 'New Shuttle Service to Russia', 2/4, 258ft.

transportations of Hungarian Jews to their deaths in Auschwitz-Birkenau.¹⁰⁶ Milland's work has challenged the view of Asa Briggs, which maintained that in 'the selection and presentation of news [...] PWE had no part to play'.¹⁰⁷ Instead, he argues that the aims of the PWE in controlling publicity about Jews in Hungary were two-fold. Firstly, they were to prevent the relay of any publicity to a strategically vital area where its population might be given to understand that the BBC was under the control of the Jews. Additionally, the Corporation wanted to safeguard its reputation for accuracy through not broadcasting unverified reports.¹⁰⁸

8. Conclusion

By December 1944, British newsreels reached their end of year reviews having virtually avoided the wartime story of Europe's Jews. By that time, the majority of Jews in the occupied countries of Europe had gone through the various stages – rounding up, ghettoization, transit camps, and deportation – which in due course took them to the death camps of Poland. Apart from the statement from Count Raczynski recorded by *Movietone* in January 1943, and not released by *Universal* until three months later - when the story was 'cold' - there is no recognition of Hitler's 'Final Solution' to the 'Jewish Question' in the newsreels. Arguably, the medium's response to the plight of the Jews was as a direct consequence of genuine official concerns about domestic antisemitism. The war had witnessed the continuous use of Jewish stereotypes – alien Jews, the enemy within, black marketeers, draft dodgers, refugees – all of which owed much to the previous beliefs concerning Jews. Had there been widespread public belief that Britain was fighting a war on behalf of the Jews then it is possible that this would have affected the nation's morale and have subsequently affected contributions to the war effort. As it was, the strains of threatened invasion, wartime rationing, mass evacuation of children, weariness of war, had already found an outlet in the suitable scapegoat of the Jew.

¹⁰⁶Gabriel Milland, 'The BBC Hungarian Service and the Final Solution in Hungary', *Historical Journal of Film, Radio and Television* 18, no. 3 (1998), pp. 353-373.

¹⁰⁷Ibid., p. 354.

¹⁰⁸Ibid.

What the above also confirms is that there was no advantage to the war effort in presenting the themes of persecuted Jews. Indeed, it would have been perverse of the MOI to allow the story newsreel exposure when its officials only saw drawbacks to using Jews in its propaganda. While recognising there was little footage to support reports of the 'Final Solution', the analysis above shows that companies such as *Movietone* demonstrated the ability to circumvent lack of material to suit wartime propaganda aims. *Movietone's* reports on the destruction of Lidice and its construction of the interview with Frau Litten, substantiate this claim. What is also unmistakable is that officials seem to have perceived the newsreels more as a weapon of wartime propaganda than as a medium for telling the news. The difference between its role and that of the BBC was that the public expected broadcasting to tell the news. Although the Corporation's reports on atrocities were limited, they did transmit more coverage to the Jewish plight than the newsreels. This was despite pre-censorship controls, which also scrutinised broadcasting material.

Finally, historians have argued that lack of comprehension was a factor in a hesitant media response. Why was it then, that cartoonists, such as Vicky Weisz and David Low, were able to reproduce remarkably accurate perceptions of what was taking place at each given stage of Nazi attempts to destroy European Jewry? Nothing depicted in their cartoons, however, prepared the governments, media and public for the acme of atrocity stories, which appeared on film after the liberation of camps at Belsen and Buchenwald in April 1945.

By the beginning of 1945, British cinemagoers had learned little from the newsreels about Nazi atrocities. While there were ample reports about the developments in Europe, no film of a German concentration camp appeared in the newsreels. The images of Consenza outside Naples were those of an Italian camp,¹ and newsreel footage of Drancy had shown an unfinished housing complex used as a Nazi holding camp for Jews.² Indeed, up until July 1944, the evidence that the Nazis had been exterminating the Jews was largely circumstantial and though still photographs of Majdanek published in the newspapers suggested otherwise, many still considered the reports were Russian propaganda. A Ministry of Information (MOI) 'short' released in 1945 would contain footage of the Russian film of Majdanek but that same footage does not appear to have gone out for general release to the newsreels.³ In the absence of moving images to prove what otherwise was beyond the realms of understanding, it is therefore not surprising that on 3 January 1945, Captain D. McLaren of the British Political Warfare Executive wrote: 'The British and American people are still not as a whole willing to believe the German atrocities ... have been anything like they are ...'.⁴

The transformation in people's understanding of the extent of Nazi atrocities came after the Americans liberated Ohrdruf on 4 April 1945 and Buchenwald on 11 April, and when on 15 April the British Second Army discovered Bergen-Belsen (hereafter Belsen). Only when Allied cameramen recorded the evidence in such camps did their moving images make clear that reports of Nazi atrocities were not overstated. Their visuals, subsequently released in specially extended newsreel editions, showed what was claimed to be the 'proof positive' of the story, which had

¹ *British Movietone News*, Issue 749, 11 October 1943, 'Battle of Naples, 2/2, 435ft; *British Paramount News*, Issue 1316, 11 October 1943, 'Allies Enter Naples', 1/1, 653ft; *Gaumont-British News*, Issue 1019, 11 October, 1945, 'Italian Battlefield. Fifth Army Drive to Pompei and Naples', 1/1, 686ft; *Pathé Gazette*, Issue 43/81, 11 October, 1943, 'Allies Enter Naples', 1/1, 673ft; *Universal News*, Issue 1381, 11 October, 1943, 'Italy', 2/2, 582ft; *Warwork News*, Issue S15/33, 11 October 1943, 'Allies Enter Naples', 2/2.

² *British Movietone News*, Issue 798, 18 September 1944, 'From Lyons to Antwerp', 2/3, 285ft.; *Gaumont-British News*, Issue 1117, 18 September 1944, 'War Across Europe. Allies Sweep on to the Frontiers of Germany', 3/3, 513ft.; *Pathé Gazette*, Issue 44/20, 9 September 1944, 'History in the Making', 2/2, 385ft.

³ Imperial War Museum (hereafter IWM), Department of Film & Video, COI 277/01-02, PIA35 and COI 277/03-04 PIA 35, MOI Short, 'From Paris to Rhine'.

⁴ Martin Gilbert, *Auschwitz and the Allies: the truth about one of this century's most controversial episodes* (London: Mandarin, 1981), p. 334 cited in Jon M. Bridgman, *The End of the Holocaust: the Liberation of the Camps*, ed. PhD General editor: Richard H. Jones (London: Batsford, 1990), p. 18.

been unfolding since the beginning of the war, but which had only first come into the full glare of the public eye in the images of the Western camps. Only then could the public come to understand the full dimension of Nazi evil. Or so it was thought at the time. For these pictures, as Robert Abzug rightly states, were merely the final scenes of a drama that had been unfolding for twelve years 'which in the end took 6,000,000 Jewish lives, 600,000 Gypsies and another 5,000,000 souls'.⁵

Thus, even after the Western Allies had liberated the camps in Germany, the degree to which their images represented the worst of Nazi atrocities was lost in a somewhat flawed understanding of the larger atrocity story.⁶ Although their evidence seemed to confirm the worst of Nazi crimes, in reality, they had only represented a partial understanding of the 'Final Solution'. This chapter will show how British newsreels reflected and contributed to this misconception. Rather than highlight the particular suffering of Jews in these camps, their images set out to convince the German people of their own guilt and to authenticate witness statements at future war crimes trials. The mistaken belief of what camps such as Belsen and Buchenwald represented also spilled over into inaccuracies in the press. In their descriptions of places such as Belsen, newspapers wrongly used labels such as 'death camp' and 'extermination centre' and perpetuated the lack of distinction between concentration camps, holding camps and killing centres. This confusion was still evident six months later when at the Belsen trial, witness statements from survivors of both camps failed to be understood.

It was a response, which had continued tendencies so important in the war, especially in the exclusion of specific reference to Jewish atrocities. Other than *Universal's* release of the statement by Count Raczynski in March 1943, this was the only occasion when a British newsreel took up the issue of the mass extermination of Jews under Nazism.⁷ The persistence of antisemitism in wartime Britain had made

⁵ United States Holocaust Memorial Council, *The Liberation of the Nazi Concentration Camps 1945* (Washington DC: USHMM, 1987), pp. 4-5.

⁶ Barbie Zelizer, *Remembering to Forget. Holocaust Memory through the Camera's Eye* (Chicago and London: University of Chicago Press, 1998), p. 80.

⁷ *Universal News*, Issue 1317, 1 March 1943, 'Our Gallant Russian Allies', 1/1, 827ft.

the concept of 'Jews as victims' problematic and the newsreels and the other media hugely understated their overwhelming presence in these camps. It is also possible that in Britain's case, giving credence to Zionist aims prohibited any particular reference to Jews. However, there is no difference between the American and British reports when dealing with concentration camp discoveries.⁸ It seems that to acknowledge that the vast majority of the victims were Jews would have run the risk of reducing the sense of widespread outrage against the German people. Strategically, this would not have suited either British or American post-war aims, which at that time wished to emphasise German guilt.

1. The Evidence from the East, 1944-1945

In their advance into Poland, the Soviets had liberated many more camps than the armies of the Western Allies did - and much earlier. As shown in Chapter Six, the Russian army had reached Majdanek on 23 July 1944, one of the six death camps established by the Nazis in Poland.⁹ Their advance would also occupy the already evacuated camps Belzec (July 1944), Treblinka (25 July 1944), Sobibor (July 1944), and Auschwitz (27 January 1945). However, after their exposure of Majdanek, which offered the world the first opportunity to see what had happened in the camps of occupied Europe,¹⁰ there were no press releases on the liberation of Belzec, Sobibor and Treblinka. For reasons that are not clear, the Russian government had also avoided publicizing the liberation of Auschwitz in Poland. As Jon Bridgman argues, it seemed determined to prevent the world from finding out what had happened at this main killing centre for Jews.¹¹ The British Foreign Office (FO) was curious, however. Through its Ambassador in Moscow, it requested information about what 'might have actually been discovered [at Auschwitz] since press reports suggest that the Soviet forces have recently liberated the so-called camp at Oswięcim'. When an official reply came only two months later, its contents must have shaken those who read it. From their investigations of 'the Oswięcim group of

⁸ Tony Kushner, *The Holocaust and the Liberal Imagination: A Social and Cultural History* (Oxford: Blackwell Publishers, 1994), p. 216.

⁹ Bridgman, *The End of the Holocaust*, p. 17.

¹⁰ Zelizer, *Remembering to Forget*, p. 50.

¹¹ Bridgman, *The End of the Holocaust*, pp. 26-27.

concentration camps' the Russians had found that 'more than 4,000,000 citizens of various European countries were destroyed by the Germans'.¹² The Russians only released this information for general release on 7 May 1945, by which time news of the unconditional surrender of Germany overtook its shocking revelations. As with the communiqué to the British Ambassador, here also there was no reference to Jews. As *The Times* reported the following day, those who had perished were 'citizens of the Soviet Union, Poland, France, Belgium, Holland, Czechoslovakia, Yugoslavia, Hungary, Italy and Greece'.¹³

2. Atrocity Footage 1945

Apart from the film made of Majdanek by Roman Karman, it is therefore not clear what Sergei Nolbandov was referring to in his memo dated 8 February 1945. Nolbandov was involved in assembling footage from British, U.S. and Soviet cameramen to document German atrocities in areas under Nazi occupation. Writing to Sidney Bernstein, then a highly placed MOI Film's Division advisor, his producer in the Liberated Territories Section reported an already 'very considerable' amount of newsreel material and dope sheets on German atrocities – Russian, RAF, War Office and newsreel footage.¹⁴ At this stage of the war, however, his suggestion that more footage was available could only have related to Russian liberated camps, for which as we have seen there was limited publicity. Besides, writing in February 1945 he would also have regarded 'atrocities' through the prism of pre-Belsen revelations and thus the term 'atrocities' is relative to what would later be exposed.

3. Atrocity Footage - 16 April 1945

It was not until 16 April 1945, that the first images of a German camp appeared on British screens.¹⁵ This was American footage of the US 9th Army's liberation of the prisoner-of-war camp Stalag 326, located four miles north-west of

¹² Cited in *Ibid.*, pp. 26-27.

¹³ *The Times*, '4,000,000 Deaths At Oswiecim Camp', 8 May 1945, p. 5.

¹⁴ Elizabeth Sussex, 'The Fate of F3080', *Sight & Sound* 53, no. 2 (Spring 1984), pp. 92-97.

¹⁵ *British Movietone News*, Issue 828, 16 April 1945, 'Germany', 2/2, 279ft; *Pathé Gazette*, Issue 45/31, 16 April 1945, 'A Digest of War News', 1/2, 415ft.; *Universal News*, Issue 1539, 16 April 1945, 'Allied Thrusts Reveal ... German Atrocities', 2/3, 432ft.

the town of Kaunitz and approximately 30 miles south-west of Osnabrück in Northern Germany. The American material issued by *Movietone*, *Pathé* and *Universal* is a good example of film, which was clearly staged and most likely to have been re-enacted for maximum propaganda impact. *Movietone*'s segment, added to this with the caption 'Free Again'. The images that follow exude a tremendous sense of euphoria as the 9,000 remaining captives of Stalag 326, many of them male Russian slave labourers, pour out of its newly opened gates.¹⁶ As if on cue, they rush *en masse* towards the camera. They are clearly exalted by being free at last. Arms, stretched upwards in a huge burst of energy, the men still have the strength to throw their American saviours into the air in an expression of their appreciation:



Figure 1. *Pathé Gazette*, Issue 45/31, 16 April 1945,
'A Digest of War News', 1/2, 415ft

Companies showed these scenes back-to-back with another US batch of film taken a day earlier only a few miles away from this camp. It featured a group of Jewish women prisoners, 850 of whom the Americans liberated near Kaunitz. They were on an evacuation march to the camp at Belsen and had come from the women's labour camp at Lippstadt. Their majority, consisting of Hungarian Jews, had arrived there from Auschwitz in July 1944.¹⁷ Although described as 'Jewesses' in the commentary, there is nothing to suggest the women were Jews. *Movietone* explained that 'these girls, Jewesses, with a crude yellow cross daubed on their clothes, were

¹⁶ *Pathé Gazette*, Issue 45/31, 16 April 1945, 'A Digest of War News', 1/2, 415ft.

¹⁷ 532 of the 850 Jewish women had been transferred from Auschwitz to Lippstadt in July 1944.

made to work in an ammunition factory'.¹⁸ A close-up of their swollen, blackened thumbs made capital out of their condition. The first of the frames below shows another close-up of a woman's tattooed left arm.¹⁹ Editors have juxtaposed these scenes of the callous nature of Nazi imprisonment with images of the kindness of their American liberators. Clutching packets of rationed cigarettes, the women pose in the second frame to show off their newly bandaged thumbs and fingers:



Figure 2. Stills from Pathé Gazette, Issue 45/31, 16 April 1945,
'A Digest of War News', 1/2, 415ft.
'Jewesses' from Lippstadt

The men of Stalag 326 and the women from Lippstadt in no way compare with the emaciated, skeletal figures soon to be discovered in concentration camps such as Belsen. Apart from the women's enlarged, blackened thumbs, both sets of surviving prisoners appear to be in relatively good health and in good spirits, they were clad in either army uniforms or in street clothes and showed no sign of obvious malnourishment. It was in the interest of their SS jailors to maintain an effective work force and they were still in relatively good physical condition. The

¹⁸ *British Movietone News*, Issue 828, 16 April 1945, 'Germany', 2/2, 279ft. The women's injuries were due to working in the manufacture of small artillery armaments 2" x 8" long, which they lifted into a lathe before machining them. The crude yellow crosses daubed on their coats denoted that they were prisoners and not that they were Jews. In the absence of uniforms, it was common practice to mark prisoners' clothes.

¹⁹ It is most unlikely that the women in the pictures were among the 532 Hungarian Jews, transferred from Auschwitz to Lippstadt in July 1944. The girls in that transport were given 'Haftling numbers' 25,001 to 25,532 and on close inspection of the tattoo on the girls' arms shown in the pictures, it does not appear to be in this series.

contribution of the women from Lippstadt, a sub-camp administered by Buchenwald, was vital to the war industry of the Reich. Likewise, Stalag 326 had functioned as a central selection camp for the Ruhr mining industry with approximately 310,000 Russian prisoners going through it.²⁰ Nevertheless, it is important to remember that over time such Nazi labour camps claimed a vast number of victims due to a prolonged poor diet, disease and wanton neglect. In the case of Stalag 326, aerial shots revealed an extensive area of mass graves containing the remains of 30,000 Russians who, according to the commentator, had died from its 'privations'.

On the same day, *Pathé* issued the first newsreel scenes of the inside of a German concentration camp. For though its commentary claimed these were of the Hadamar euthanasia institution situated 90 miles southeast of Kaunitz, it would appear from other American film in the archives of the Imperial War Museum's Department of Film & Video that the scenes were those of Ohrdruf.²¹ This Office of War Information film indicating the horrors discovered by the advancing armies in 13 concentration and prison camps is more likely to be accurate based on the information we have of this camp today. It seems, therefore, that in the confusion of war, *Pathé* had inaccurately attached to the scenes of Ohrdruf a commentary describing Hadamar.

According to *Pathé*, Hadamar was a place where an estimated 35,000 men, women and children had apparently died at the hands of the Nazis.²² Western

²⁰ After the organisation of the concentration camps had been incorporated into the SS Main Department of Economic Administration (Wirtschaftsverwaltungshauptamt - WVHA) on 3 February 1942, work camps were created in factories as 'external working squads' of individual camps whose prisoners were used to help the war effort. By the end of 1944, 20 concentration camps existed with about 500 of these work camps attached to them. See Eberhard Kolb, *Bergen-Belsen. From Detention Camp to Concentration Camp, 1943-1945*, trans. Gregory Claeys and Christina Lattete (Gottingen: Vandenhoeck & Ruprecht), pp. 15-16.

²¹ IWM Department of Film, COI 3/01 PIA 35. Film containing compilation footage of the various Western camps cites the footage, described in the *Pathé* clip as Hadamar, as in fact the concentration camp Ohrdruf. Although the film at the IWM incorrectly labelled Hadamar as a 'concentration camp', its scenes portraying Hadamar are more likely to be accurate. They show mostly interior shots of military officials questioning a Nazi clerk and commandant, and the exhumation of bodies for examination.

²² Army Pictorial Service, Dope Sheets, LIB. 5168, 5169, 5170 & LIB. 5212, 5213, 5211 in *British Paramount News*, Issue 1476, 23 April 1945, 'To Frisco on Eve of Victory', 1/2, 650ft.

liberators did not yet fully understand the unique nature of the successful programme of genocide carried out at this euthanasia centre, and its practice of killing the mentally and physically 'handicapped'. It chose not to draw attention to the 500 mass graves of its victims whom the American dope sheets stated had died either by gassing or were injected with overdoses of morphine.²³ Nor did it show the autopsies carried out on the bodies by an American medical officer to establish cause of death. Instead, the commentary made do with the loaded but general statement, that Hadamar was a place where the Americans had found 'a record of unforgettable horror'.

4. Concentration Camp Atrocities

The pre-release screening of the above footage had taken place at the MOI on 10 April 1945 along with other liberation material submitted by the US Army Pictorial Service. This, as we have seen, had also contained the footage of Ohrdruf, another sub-camp of Buchenwald, which the 4th Armoured Division of General Patton's US Third Army had reached on 4 April. After viewing the material and witnessing the unique awfulness of both sites, the MOI Film censor Cecil W.B. Matthews noted his shock. In a memo to E. Adams at the Newsreel Section of the Films Division he stated that in his view, the scenes were among the 'most damning and incontrovertible evidence' of Nazi atrocities which it had been his 'lot to view'.²⁴ As far as he was concerned, 'some active action should be taken to ensure that these films be shown under official auspices with the widest possible coverage'. When Adams saw the atrocity footage with the newsreel chiefs the next day, he found their response considerably more guarded. As he later reported to his boss and head of the Films Division, Jack Beddington:

... I took the opportunity yesterday afternoon of seeing this film, together with the Principals of the five Newsreel Companies, by whom its reception was varied. Whereas Mr. Cummins immediately expressed the intention of

²³ Ibid.

²⁴ TNA INF 1-636, 10 April 1945, To E.A. Adams Esq. – Films Division from Cecil W.B. Matthews, Film Censor.

using the material (subject only to the deletion of the autopsies), Sir Gordon Craig and Mr. Sanger took the view that, pictorially, it was not entirely convincing and that, to show such pictures unless they were convincing, might have a boomerang effect since the public might query the authenticity thereof. Movietone, therefore, do not propose to use to material. So far as I can judge, the other three Companies could not make up their minds one way or the other.²⁵

Historians writing about newsreel coverage of the concentration camps liberated in the perpetrator nation, cite the Adams' memo as evidence of producers' reluctance to release such atrocity material onto the screen.²⁶ It is important to clarify, however, that the note to Beddington on 10 April only referred to the discoveries at Hadamar and Ohrdruf, respectively a so-called 'mercy-killing' institution and the first populated concentration camp liberated in German territory. It could not have concerned other camps not yet over-run by the Allies. American forces did not enter Buchenwald until the day after the MOI viewing (11 April), and the British did not liberate Belsen until 15 April. Moreover, it was not as Toby Haggith suggests that newsreel company heads had been reluctant to use any film of the concentration camps, for as we have seen, *Pathé* had released the first footage shot of the concentration camps at Ohrdruf.²⁷ Besides, in the days that followed its liberation, when Western forces uncovered worse camps than Ohrdruf, attitudes towards the exhibition of atrocity material rapidly changed as the sense of outrage grew.

5. Changing Attitudes – Atrocities in the Newsreels, 22/23 April 1945

This was clearly the case when a week after *Pathe's* release of the Hadamar/Ohrdruf material, newsreel companies released an update of the horror

²⁵ TNA INF 1/636: Letter from Mr. Adams, 11 April 1945.

²⁶ Hannah Caven, 'Horror in Our Time: images of the concentration camps in the British media, 1945', *Historical Journal of Film, Radio and Television* 21, no. 3 (2001), p. 228. See also Zelizer, *Remembering to Forget*.

²⁷ Haggith, 'Filming the Liberation of Bergen-Belsen', in Toby Haggith and Joanna Newman, eds., *Holocaust and the Moving Image* (London: IWM, 2005)p. 37.

discovered at Ohrdruf.²⁸ What had transformed the normally reticent approach to exposing atrocities was that official interest in the camps had made the unfolding story easier to cover. On 12 April, the Supreme Allied Commander Dwight D. Eisenhower had visited Ohrdruf with his generals Omar N. Bradley and George Patton, so they could see for themselves the horrors reported in this camp. Eisenhower's shocked reaction was to ensure that the outside world would see what they had seen - 'the visual evidence and verbal testimony of starvation, cruelty and bestiality', which he found 'so overwhelming'.²⁹ It can therefore be no coincidence that on 22/23 April, the newsreels released the US footage recording their visit. Additionally, by filming the American top brass witnessing its scenes of horror, the footage gave added weight to the evidence found in the camp. Film tracked the response of the Generals before piles of bodies left behind - reportedly killed by the SS because their victims had been too weak to make the evacuation march to Buchenwald along with the rest of the camp's 11,700 prisoners.

In order to prevent any future German denial, Eisenhower subsequently demanded the mass witnessing of the atrocities in other liberated Western concentration camps. For the next three weeks, media accounts of Buchenwald and Belsen overtook news of Ohrdruf. Of the American-liberated Buchenwald, Eisenhower gave instructions that Allied soldiers not on active duty witness its atrocities for themselves. Photographers and journalists came from within a hundred-mile radius in order to see its evidence at first hand. Meanwhile, American Congressman and Senators, editors and officials arrived to provide further validation to the evidence uncovered in these camps, as did a delegation of British MPs sent by Churchill at Eisenhower's request.³⁰ For their part, the cameramen of the Signal

²⁸ *British Movietone News*, Issue 829, 22 April 1945, 'In the Wake of the Hun', 3/5, 105ft; *British Paramount News*, Issue 1476, 23 April 1945, 'To Frisco on Eve of Victory', 1/2, 650ft; *Pathé Gazette*, Issue 45/33, 23 April 1945, 'West Front War Report', 3/3, 430ft; *Universal News*, Issue 1541, 23 April 1945, Eisenhower Sees for Himself, 3/7, 107ft.

²⁹ Quoted in Zelizer, *Remembering to Forget*, p. 64.

³⁰ *Ibid.*, p. 64.

Corps carefully filmed the act of bearing witness by those groups called for by Eisenhower.³¹

When Bernstein visited Belsen on 22 April 1945, a week after its liberation, he too quickly realised the need to authenticate the date and place of these almost incredible background scenes. Immediately, he requested the Movietone cameraman, Paul Wyand, to film sound interviews with British officials and members of the SS'.³² Wyand and his soundman, Martin Gray, were instructed to coordinate their work with that done by the AFPU who did not routinely record sound. On 23 and 24 April, they filmed sound 'shots' while the AFPU cameramen filmed mute reels of many of the shots covered by the Movietone men.³³ Using a Polish girl of eighteen as an interpreter, Wyand interviewed Dr. Fritz Klein, the German doctor said to have injected petrol into the bloodstream of prisoners. For greater authentication, the newsreel man filmed Klein on the edge of a pit where he stands at an odd angle finding a foothold among the sea of lifeless frames.³⁴ Other sequences included those of a group of burgermeisters and councillors from the area, rounded up and taken on a conducted tour of the camp. Here the cameraman filmed them before a backdrop of a mass grave being filled. In his autobiography, published in 1959, Wyand recalled that while he was filming, a loudspeaker van bellowed out 'a non-stop commentary on the facts and figures of Belsen'.

In 1945, Bernstein represented British film interests as Chief of the Psychological Warfare Division's Film Section, Liberated Areas of the Supreme Headquarters Allied Expeditionary Force (SHAEF), which he combined with his existing role as the MOI Film Division's Head of the Liberated Territories Section.³⁵ What he witnessed at Belsen became the catalyst for what became an Anglo-

³¹ Robert H. Abzug, *Inside the Vicious Heart* (New York and Oxford: Oxford University Press, 1985), pp. 128-134.

³² Kay Gladstone, 'Separate intentions: the Allied screening of concentration camp documentaries in defeated Germany in 1945-46: *Death Mills and Memory of the Camps* in Haggith and Newman, eds., pp. 52-53.

³³ Haggith, 'Filming the Liberation of Bergen-Belsen' in *Ibid.*, p. 48, n. 37.

³⁴ Paul Wyand, *Useless if Delayed* (London: George G. Harrap & Co. Ltd., 1959), pp. 165-166.

³⁵ Gladstone, 'Separate intentions', in Haggith and Newman, eds., p. 50.

American venture for the production of a 'Motion Picture on German atrocities'.³⁶ Intended for exhibition to German civilians, German Prisoners of War, and neutral, liberated and Allied territories, the film's primary aim was to document what had happened in these camps before the evidence disappeared. Bernstein was already aware of newsreel reluctance to issue the atrocity footage from Ohrdruf and Hadamar because 'pictorially, it was not entirely convincing'.³⁷ Taking his direction from Eisenhower, Bernstein's aim was to give the widest possible exposure to the evidence of German atrocities. However, he was also a Jew, which would have given him a greater determination to expose the overwhelming visual testimony of the scenes of horror at camps such as Belsen, 'perhaps the worst of all'.³⁸

6. Reaction

The reaction to the discovery of the Western camps was one of widespread shock and outrage and few newspapers failed to publish photographs of what was at first thought too terrible to reproduce. To accommodate the need to see the proof of such crimes against humanity, the *Daily Express* mounted special exhibitions in its reading rooms throughout the country. Indeed the paper saw it as a 'duty imposed on citizens everywhere to investigate and see for themselves the overwhelming mass evidence that has been accumulated with the advance of the Allied armies'. Presented under the headline 'Seeing is Believing', these photographs displayed the atrocities found in the camps.³⁹

At Belsen, eyewitnesses were unprepared for what they would find. For although the Foreign Office (FO) had known of the camp in the spring of 1944, there is no evidence to suggest that the regular Army in the field were aware of its vastly changed conditions before the arrival of Brigadier Glyn-Hughes and his medical staff on 15 April 1945.⁴⁰ Interviewed 20 years later, the Second Army's Deputy Director

³⁶ Sussex, 'The Fate of F3080', p. 92.

³⁷ Gladstone, 'Separate intentions', in Haggith and Newman, eds., p. 52-53.

³⁸ The Papers of Dwight David Eisenhower: The War Year, Vol. IV, p. 2551 (Baltimore: 1970) in Bridgman, *The End of the Holocaust*, p. 33, fn. 2.

³⁹ *Daily Express*, 'Pictures You Should See', 23 April 1945.

⁴⁰ Ben Shepherd, *After Daybreak. The Liberation of Belsen, 1945* (London: Jonathan Cape, 2005), p. 45.

of Medical Services spoke of the German Army's concern about the prevalence of typhus in the camp and it spreading to the surrounding countryside.⁴¹ For that reason, its British liberators had no conception of the extent of the human catastrophe they would uncover inside the camp, where 14,000 inmates died after its liberation, 7,000 in the first week alone.⁴² When he saw the footage taken by the Army Film and Photographic Unit (AFPU), the Director of Public Relations at the War Office Ronald Tritton would later describe their images in his war diary as 'so awful that words cannot describe them. I was almost physically sickened, and felt shaky and very upset'.⁴³ On 19 April 1945, Richard Dimbleby, the first war correspondent to enter Belsen first conveyed that sense of shock to BBC listeners in Britain. In a report entitled 'The Cesspit Beneath', he stated that Belsen was where:

The living lay with their heads against the corpses and around them moved the awful ghostly procession of emaciated aimless people with nothing to do and no hope of life, unable to move out of your way, unable to look at the terrible sights around them. It was as though they were waiting their time. This is what the Germans did. Let there be no mistake about it; did deliberately and slowly, to doctors, authors, lawyers, musicians, to professional people of every kind whom they have turned into animals behind the wire of their cage.⁴⁴

Dimbleby had described the unimaginable horror he had witnessed at Belsen to a BBC colleague Wynford Vaughan Thomas. 'I must tell the exact truth, every detail of it, even if people don't believe me, even if they feel these things should not

⁴¹ British Library, V3315/1 BL Video, Richard Dimbleby at Belsen, BBC 1, in 'Remember' in *Panorama* (1995).

⁴² Shepherd, *After Daybreak*, p. 31. Dr. Rudolph Levy was interviewed at Liverpool in late March/early April 1944 and as a former inmate, gave details of the camp. However, conditions had deteriorated considerably since then, once the SS took over the running of the camp and its population swelled from the huge influx of prisoners arriving from death marches in early 1945.

⁴³ Ronald Tritton, *Ronald Tritton's Diary 1940-1945*, Imperial War Museum, C6/207/1 [345] R.E. Tritton, diary entry 19 April 1945.

⁴⁴ British Library, V3315/1 BL Video, Richard Dimbleby at Belsen, BBC 1, in 'Remember' in *Panorama* (1995).

be told'.⁴⁵ However, when his two-minute recording arrived at the newsroom in London, the BBC refused to broadcast the report until press report confirmed its details. As Dimbleby later claimed, an abridged account only went out after he phoned and 'told the News Room that if it were not transmitted at once, he would never make another broadcast in his life'.⁴⁶ This research has not found any trace of Dimbleby's initial dispatch and it is therefore impossible to establish whether he referred to the Jewish presence in the camp.

The eyewitness accounts had also taken Fleet Street by surprise and all sectors of the press reacted with the same sense of shock and disbelief. On the eve of its liberation, the *Daily Telegraph* gave its readers an account of the camp at Bergen, which quickly dated. 'Two German colonels accompanied by about six Hungarians had arrived at British HQ on the Upper Aller to ask for a local truce to cover the large concentration camps at Bergen' where it was reported contained about '60,000 prisoners, both political and criminal'.⁴⁷ 'Not unnaturally', it added, 'the Germans were disturbed about the possibilities of typhus spreading eastwards into the Reich, and also of criminals breaking out and roaming all over the country'. Only four days later, the impact of the news of Buchenwald and Belsen was unmistakable in the paper's editorial column:

Nazi concentration camps have always been synonymous with horror, but the worst ever reported or imagined about them is far outmatched by the realities being disclosed daily to the eyes of the Allied troops as one by one these ghastly charnel heaps are overrun.⁴⁸

For Sergeant Mike Lewis, a Jew, the discovery of the camp was also one of shock: 'All the stories I'd heard about the persecution of people from my mother and

⁴⁵ Wynford Vaughan-Thomas, 'Outrage' in Leonard Miall, ed., *Richard Dimbleby Broadcaster by His Colleagues* (London: BBC, 1956), p. 43.

⁴⁶ Jonathan Dimbleby, *Richard Dimbleby. A Biography* (London: Hodder and Stoughton, 1975), pp. 192-194.

⁴⁷ *Daily Telegraph*, 15 April 1945, p. 4.

⁴⁸ *Daily Telegraph*, 19 April 1945, p. 4.

father, here they were true'.⁴⁹ Lewis and the other members of the AFPU who arrived at Belsen on 15 April 1945 – Sergeants Ernest Oakes and Bill Lawrie, and their officer in charge, Captain Bill Malandine – were seasoned veterans, and used to taking shots of battle casualties. However, anything they might have experienced before would hardly have prepared them for what they would encounter inside this camp. For Oakes and the others, Belsen represented the incontrovertible proof of Nazi crimes: 'Often we have heard from the Russians and other sources of atrocities committed by the enemy. Today we have seen enough which removes any shadow of doubt from our minds'.⁵⁰ When Lieutenant Colonel Hugh Stewart witnessed its sights on the first day, the British commander of No. 5 Section of the AFPU instructed the unit to remain behind to give Belsen special coverage. Stewart had instantly grasped that what he saw before him 'was so much one of the things that the war was about'.⁵¹ Cine-cameramen Lawrie and Lewis filmed the crucial phase of the British efforts to stabilise condition inside the camp and remained in Belsen until 26 April 1945.⁵² Other members of the Unit stayed on to cover Belsen's destruction between 19 and 21 May and remained in its vicinity until 9 June 1945.

7. Belsen

Ironically, it was attempts to eradicate any trace of their atrocities by evacuating the killing centres in the East, which would ultimately expose the Nazi policy of genocide. Belsen was the first concentration camp liberated by the Allies after Buchenwald, and the only major camp liberated by the British Army.⁵³ It was what David Cesarani refers to as a 'peculiar camp', whose history reflected the changes in Nazi anti-Jewish policy during their time in power.⁵⁴ Beginning as a barracks for the German Army in 1935, it progressed to being a prisoner-of-war

⁴⁹ AFPU Sergeant Mike Lewis, recorded interview, IWM Sound Archive, accession no. 4833/9, reel 7, Haggith, 'Filming the Liberation of Bergen-Belsen' in Haggith and Newman, eds., , p. 35.

⁵⁰ IWM Department of Photographs, cameramen's dope sheets dated April 16 1945. All following dope sheets come from the same uncatalogued collection unless otherwise specified.

⁵¹ Haggith, 'Filming the Liberation of Belsen', in Haggith and Newman, eds., p. 38 & p. 47, n. 25. Lt. Col. Stewart was the officer in command of No. 5 Section of the AFPU; IWM Sound Archive, accession no. 4579/06, reel 4.

⁵² Haggith, 'Filming the Liberation of Bergen-Belsen' in *Ibid.*, p. 35.

⁵³ Joanne Reilly, *Belsen: the liberation of a concentration camp* (London and New York: Routledge, 1998), p. 1.

⁵⁴ David Cesarani, Lecture, IWM Conference: 'Belsen 1945', London, September 2005.

camp after the outbreak of war. Later known as Stalag 311, it held 20,000 Soviets who between July 1941 and April 1942, died at the rate of one hundred a day from hunger and disease. Taken over by the SS in 1943, Belsen became a concentration camp and part of it was designated as an encampment for several thousand Jews, held there to be exchanged with Germans held by the Allies. Himmler had realised that Jews could be exchanged for money, for as Cesarani argues, Evian had proved that they mattered. A pool of exchangeable Jews was held back from annihilation, so long as the Germans could get something in return for them. The construction of a 'Star' camp was completed on 25 April, 1943 and the first transport of exchange Jews arrived in two transports in July 1943.⁵⁵ In the event, few Jews were exchanged and most were transported to Auschwitz in 1944. If compared with elsewhere in Central Europe, their treatment at Belsen was relatively benign and unusually the camp held many children. Life was very different in other parts of the camp, especially after March 1944, when it became a recovery camp for the sick, sent there from other camps where they were unable to work.⁵⁶

When the British troops took over from the SS and the Wehrmacht the camp was not strictly a Jewish camp. As a reception camp, it also held non-Jewish prisoners of different nationalities who had reached Belsen from sites all over occupied Europe. Among them were Christian Poles, Jews from different countries, political prisoners and a smaller number of Gypsy prisoners.⁵⁷ Thus, of the 60,000 emaciated and critically ill inmates crowded behind the gates of Belsen on liberation, only 60% of these were Jews.⁵⁸ It was only when the 'lucky ones' were passed fit enough and could be repatriated, that gradually over May, June and July, Belsen reconfigured as a Jewish camp. Proportionally, those who remained behind were increasingly Jews. Among their number, were those who refused to return to countries such as Poland, where antisemitism was prevalent, or who saw their only future as settlers in Palestine. For them, a return to normalcy was much slower in coming.

⁵⁵ Reilly, *Belsen*, p. 13.

⁵⁶ Haggith, 'Filming the Liberation of Bergen-Belsen' in Haggith and Newman, eds., p. 35.

⁵⁷ Reilly, *Belsen*, p. 18.

⁵⁸ Shepherd, *After Daybreak*, p. 40.

When AFPU cameramen of the 11th Armoured Division of the British Second Army entered Belsen, the whole nature of the camp was dramatically altered. The arrival of Josef Kramer (1906-1946) in December 1944 as its new commandant had led to worsening conditions. Sanitation, food, and water were all in short supply and outbreaks of typhoid, tuberculosis, typhus, and famine diarrhoea killed many inmates. To make matters considerably worse, during the first months of 1945 Belsen's population had experienced a sudden increase of the wrong kind. This was when huge numbers of sick, malnourished and exhausted prisoners began to arrive from the East. The order from Heinrich Himmler, the Chief of the SS, to evacuate the killing centres in the East, to designated destination camps such as Belsen, created catastrophic overcrowding and resultant epidemics, which took the lives of tens of thousands of inmates.⁵⁹ Those who made it to Belsen made an already terrible situation even worse. The camp was originally designed to hold 10,000 prisoners but in April 1945 more than 60,000 were detained.⁶⁰ Belsen's death rate which was 2,048 for the whole of 1944 would rise to 18,168 for March 1945 alone.⁶¹

8. Filming Belsen

By the time Bernstein arrived at Belsen, the AFPU cameramen had been filming inside the camp for seven days. They were already fully aware of the need to authenticate their material. They knew about making sure that they would not be charged with reenacting or staging scenes, and were conscious of the trickery used in the editing process. From the start, their Dope Sheets commented on the evidential value of their visual material.⁶² Panning shots, with no breaks, refuted any allegations of faked material. Long shots gave a sense of the scale the suffering, while close-ups powerfully reveal some of the more personal elements of the catastrophe. An enduring image of Belsen is that of the single male figure, sitting on his haunches, picking the lice off his shirt. Naked to the waist, his emaciated skeletal frame, provides tangible evidence of maltreatment while stimulating compassion in the viewer. Other close-ups reveal the many different positions of the dead and

⁵⁹ Bridgman, *The End of the Holocaust*, p. 17.

⁶⁰ *Ibid.*, p. 37.

⁶¹ *Ibid.*, p. 43.

⁶² Haggith, 'Filming the Liberation of Bergen-Belsen' in Haggith and Newman, eds., p. 39.

dying. Some are slumped in crumpled heaps, others lying prostrate where they fell. One cameraman traces the remains of one of its victims. He films the corpse from head to foot, before retracing his steps to have a close look at this gaunt and malnourished face. In fact, these cameramen were already using such techniques before Alfred Hitchcock became involved as an adviser on the 'Atrocity Film' in June 1945, instructing the editor, Peter Tanner, 'to use as far as possible long shots and panning shots with no cuts'.⁶³

The arrival of the AFPU at Belsen on the day of its liberation perhaps accounts for the fact that the Buchenwald material, filmed by the American cameramen, does not capture the chaotic conditions inside the camp before the recovery had begun. Eisenhower had only witnessed the scenes at Ohrdruf on 11 April 1945, the day of Buchenwald's liberation, thus it is likely that the clean-up operation would have been underway before attempts were made at either of these camps to capture the evidence of atrocities on film. Furthermore, as Haggith points out, no other camp was filmed 'so comprehensively and over such a long period'.⁶⁴ AFPU footage of Belsen was not just a record of its liberation but also one of the relief-efforts of the British Army and the medical teams who, over many weeks, worked to improve conditions inside the camp. The footage of the AFPU cameramen and the sound recordings produced by *Movietone's* newsreel men were used as evidence at the first war trial - the Belsen trial - conducted later that year at Lüneburg.

9. Atrocity in the Newsreels (30 April and 3 May, 1945)

The release of the atrocity footage through the newsreels was given the highest priority by the MOI. Extra film stock was made available, allowing each company to present the details of the camps in a longer-length reel. Approximately 300 feet was added to the standard 700 feet wartime issue. Companies, with the exception of Pathé, took the unusual step of re-releasing the material in their issues,

⁶³ Gladstone, 'Separate intentions', in *Ibid.*, p. 56.

⁶⁴ Haggith, 'Filming the Liberation of Bergen-Belsen' in *Ibid.*, p. 33.

which first went out on 30 April 1945, and then on 3 May 1945.⁶⁵ Despite their semi-official nature, each version had individuality in length, commentary, position on the reel and how each company used the material. The version from *Universal News* was part of a larger item of 886 feet on the Allied advance in Germany. Apart from *Gaumont-British News*, which issued a single item reel entitled 'Horror in Our Time' of 991 feet long;⁶⁶ the other companies itemized the story separately along with other pieces of news.⁶⁷ The principal aim of all issues was clearly not so much to focus on the victims, especially the Jews. It was to feed the public's indignation with the moving images of Nazi atrocities and language which underlined the irrefutable proof of Nazi crimes. Their images were to justify the war – to show the British people the proof of what they had been fighting for. This was eloquently expressed in titles such as 'Proof Positive' from *British Paramount News*,⁶⁸ and 'Atrocities – the Evidence' by *British Movietone News*.⁶⁹ All stories of the camps began with the visit of the British Parliamentary Delegation of eight MPs and two peers from the House of Lords, sent to Buchenwald by Churchill via the request from Eisenhower, with the precise purpose of bearing witness. The choice of Sidney Silverman MP, the British chair of the World Jewish Congress and the only Jew in the delegation, was only as a result of the illness of one of the original members.⁷⁰

The American-liberated Buchenwald concentration camp in Weimar was a name familiar to the British public. The British Press had mentioned it as one of the concentration camps to which Jews were sent after *Kristallnacht*.⁷¹ A year later, it featured in the British White Paper of October 1939, which gave credence to Nazi

⁶⁵ *British Movietone News*, Issue 830A, 3 May 1945, 'Leslie Mitchell's Commentary on the Atrocities (Repeated by Request)', 3/4, 313ft; *British Paramount News*, Issue 1479, 3 May 1945, 'Proof Positive', 1/2, 423ft.; *Gaumont-British News*, Issue 1182, 3 May 1945, 'Horror in Our Time', 1, 2 & 3/4, 946ft., *Universal News*, Issue 1544, 3 May 1945, 'Nazi Atrocities at Belsen and Buchenwald (Re-Issue)', 4/4, 246ft.

⁶⁶ *Gaumont-British News*, Issue 1181, 30 April 1945, 'Horror in Our Time', 1/1, 991ft.

⁶⁷ *Universal News*, Issue 1543, 30 April 1945, 'The Pace Quickens', 1/1, 886ft.

⁶⁸ *British Paramount News*, Issue 1478, 30 April 1945, 'Proof Positive', 2/2, 423ft.

⁶⁹ *British Movietone News*, Issue 830, 30 April 1945, 'Atrocities: The Evidence', 4/4, 313ft.

⁷⁰ Kushner, *The Holocaust and the Liberal Imagination*, p. 212.

⁷¹ *Daily Telegraph and Morning Post*, 12 November 1938, p. 17, 'Herr Hitler Plans New Steps against Jews'.

atrocities. Established in 1937,⁷² its population grew rapidly. It was a camp which is difficult to characterise. In 1938, a third of its inmates were political prisoners, including a number of Social Democrats. Buchenwald also held prominent political prisoners including Léon Blüm, the first Jew to become Prime Minister in France, who was still alive at the end of the war. The majority of its inmates consisted of 'asocials' - those whose behaviour was deemed as unacceptable to the Nazi leaders.⁷³ Since the war, it had become Germany's largest concentration camp, a place of medical experimentation, and more significantly for the Reich, it was an important source of forced labour. Buchenwald administered over eighty sub-camps across the length and breadth of Germany, one of which was Ohrdruf, where prisoners were put to work at various jobs in munitions factories and on construction projects. When the camp was liberated on 11 April, 1945, the scenes facing the US Third Army, under the command of Eisenhower, were not unlike those found by the British a few days later at Belsen. There were large numbers of dead in various stages of decomposition, dying inmates with skeletal forms and thousands of survivors weakened by hunger and disease, most in urgent need of medical attention.

In their compilation issues containing shots from the different liberated camps, the newsreels made every effort to underline the authenticity of the footage. They all began with accounts from Buchenwald, validated by shots of the official Delegation. As *Paramount* stated in issue 1478, its presence 'should allay the fears' of those who ever doubted the atrocity stories, with its 'evidence' providing 'the most ghastly images ever filmed'.⁷⁴ Cameras tracked their members' response to their tour of the camp in mid-April. They appeared before images of a heap of rigid, naked, neatly stacked corpses, already placed high in a wagon ready for burial. A lens scanned their familiar faces to refute potential accusations that they might not have been there. Shots of some of its members provide eye-witness testimony to the hardware used in Nazi killing methods - 'ovens' which still contain the charred bodies of half cremated victims. This was yet another manifestation of the German

⁷² Michael Burleigh, *The Third Reich. A New History* (London: Pan MacMillan Ltd., 2001), p. 200.

⁷³ *Ibid.*, p. 179.

⁷⁴ *British Paramount News*, Issue 1478, 30 April 1945, 'Proof Positive', 1/2, 423 ft.

nation's collective guilt. This was the symbol of German industry's involvement in the concentration camp.

Pathé used the only woman in the British Delegation to present its item on the atrocities.⁷⁵ The fragility of Mrs. Mavis Tate, MP (1893-1947) comes across as she recounts her recent ordeal at Buchenwald. Now back in London, *Pathé* films her sitting demurely behind a desk, wearing a dark dress and string of pearls. At the top of this clip, the newsreel emphasised the theme of German guilt, which it summarised in the opening caption, shown in silence: 'Germany's crimes are no longer hidden from sight. At last the eyes of the world are opened. We believe it is our duty to screen these pictures as a warning to future generations'.

Reading from a prepared script, Mrs. Tate attempted to remove any remaining doubt about the nature of Nazi atrocities: 'some people think the reports there are exaggerated. No words can exaggerate – we saw and we know'. The parliamentarian added that she and the other delegates were able to 'speak freely with internees and hear their stories'. 'Do believe me when I tell you that the reality was indescribably worse than these pictures'. While Mrs. Tate is communicating the sense of horror of what she had witnessed at Buchenwald, editors had juxtaposed the lasting image of pile of naked corpses. Their contorted faces and gaping mouths revealed some of the nature of their deaths. Another shot cut to a scene at the camp showing Mrs. Tate taking a small bottle up to her nose. From her studio in London, she explains that you have 'no smell of disease and death'. This cinematic technique gave viewers some sense of the smell pervading the air of such camps. This was an aspect of the eyewitness experience, which also struck Dimbleby and the *Movietone* cameramen. Wyand later described it as 'the stench', which 'now completely dominated and polluted the air: a composite of rotteness and putrefaction that choked the lungs and made it almost impossible to breathe'.⁷⁶ As a camera films the removal for burial of the broken remains seen earlier in the ovens, *Pathé's* editor contrasted the inhumanity of Buchenwald with the reverential care taken by its

⁷⁵*Pathé Gazette*, Issue 45/34, 30 April 1945, 'German Atrocities', 2/2.

⁷⁶Wyand, *Useless if Delayed*, p. 159.

liberators. The story moved briefly on to show examples of other camps and their atrocities. American footage provided some appreciation of the nature and scale of Nazi crimes. Finally, the reel arrived at Belsen, whose scenes though less forcefully substantiated by the presence of British Army, left little doubt about their authenticity.

Movietone's reports on the camps presented the dimension of German guilt more forcefully.⁷⁷ The first of two items contained an interview with the ex-Foreign Office Chief Lord Vansittart, perhaps the most outspoken government figure during the 1930s who consistently warned of the German threat. He affirmed that:

There's really nothing new, when you compare what's happened now, what's been revealed now with what we knew about the atrocities being perpetrated at the beginning of the war, in Poland, later on in Russia, in all the occupied countries. There was an abundance of evidence published, particularly by the Russians, but many people preferred not to believe it because they thought it too bad to be true.⁷⁸

Another witness to Buchenwald's horrors compellingly carried this point over into *Movietone's* last item on the reel. On this occasion, it is American congresswoman Clare Booth, who once back in London was prepared to tell her story to the *Movietone* cameraman from Claridges. Her experience of Buchenwald was of a place where men were 'tortured, gassed, burned, and slowly starved to death for their political and religious convictions. The responsibility for these terrible crimes ... falls squarely on the German people. They have long borne that responsibility in the eyes of God. They must be made now to bear it in the eyes of their fellow men.' Here, *Movietone's* Leslie Mitchell takes over with commentary on the other camps. These included shots of Stalag Tekla near Leipzig showing burned bodies lying about camp. A close-up revealed the charred remains of one of

⁷⁷ *British Movietone News*, Issue 830, 30 April 1945, 'Atrocities: The Evidence', 4/4, 313ft.

⁷⁸ *British Movietone News*, Issue 830, 30 April 1945, 'Lord Vansittart on the German Atrocities', 3/4, 147ft.

its victims, killed by the electrified wire. The ghastly images of the different ways victims came to their end appeared fast and furiously onto the screen. The film then switched to Gardelegen, where Germans worked to disinter bodies and give them a decent burial. Mitchell reiterated what Vansittart had to say: 'none of these atrocities are new. They've been going on for years. What is new is the stark evidence ... widely and openly presented to dispel once and for all any lingering doubt'. Yet, despite giving credence to the atrocities committed since the start of the war, whose main target was Europe's Jews, neither Vansittart nor the Movietone commentator acknowledged that such reports largely concerned Jews. In her account for *Movietone*, Clare Booth only went as far as stating the victims suffered because of their 'religious conviction'. The clear message from all newsreels was that survivors answered the roll call of all people of Europe, 'several nationalities and types, many of them intellectuals and highly gifted men and women'.⁷⁹

10. 'A remarkably few references to Jews'⁸⁰

The British press had also hugely understated the overwhelming presence of Jews in these camps. Most newspapers presented their role as a minor one in the awful picture which came to be drawn at the end of the war. The *Daily Worker*, unlikely not to have taken its line from Moscow, did state in the first columns of its report on Buchenwald that its inmates 'were mainly political internees and Jews from Germany, Austria, Czechoslovakia, Poland, etc'.⁸¹ As for the newsreels, their issues did not contain a single reference to the Jews. Incredibly, no company referred to the fact that it was the Jews, who had become the special victims of Hitler's troops as they occupied the countries of Europe. Subsequently, this uniform media response became the model for further reporting on the crimes against humanity. In the newsreels, the term 'Jew' only appeared in later issues which reported on the destruction of Belsen. Commentaries referred to a 'Jewish chaplain' who had 'conducted the burial service at the Jewish section of the emergency cemetery'.⁸² The impression of the camps disseminated to the public was therefore not able to be

⁷⁹ *Pathé Gazette*, Issue 45/34, 30 April 1945, 'German Atrocities', 2/2.

⁸⁰ Bridgman, *The End of the Holocaust*.

⁸¹ *Daily Worker*, 28 April 1945, p. 3.

⁸² *British Paramount News*, Issue 1487, 31 May 1945, 'Belsen goes up in smoke', 2/4, 148ft.

understood in the broader terms of what would later be known as the Holocaust. Persistent hostility towards Jews in Britain might have precluded greater support behind the message of German guilt. Thus, the media deliberately understated the persecution of the Jews to suit Anglo-American post-war aims. This is confirmed in the following extract from a top-level government memorandum associated with the atrocity footage being prepared under Bernstein:

Preference [to be given] to those which specify the nationality and/or religion of the victims and documents should be selected involving as great a variety of nationalities and religions as possible. It is especially desirable to document the extent to which non-Jewish German nationals were the victims of the German concentration camp system.⁸³

The cameramen of the AFPU were better placed than any to tell its tale, more so than the foreign correspondents or press photographers who arrived at Belsen. Once they had got their 'story', many of these, including Dimbleby, quickly left to cover other aspects of the war. Yet it was obvious, even to those non-Jewish observers who had only briefly visited the camp, such as Wyand of *Movietone* that many of Belsen's inmates were Jews. In his autobiography published 15 years later, Wyand was still left with the impression that: 'Of the 40,000 there were 200 children and 25,000 women – Jewesses and partisans from all over Europe. The men were either Jews or political prisoners'.⁸⁴ AFPU dope sheets arriving in London in the weeks and months after liberation, had catalogued the contents of their film. Their account repeatedly highlighted the large Jewish presence amongst the camps survivors. This information did not only come from the Jewish cameraman, Lewis. During his first day at Belsen, Lawrie remarked 'The inmates who were called by the Germans "political prisoners" were of all religions and countries, mostly Jews whose crime lay in the fact that they were Jews'.⁸⁵ When Haggith suggests that it 'is not

⁸³ TNA INF 1/636, Archibald note, 21 April 1945, and undated note from the Psychological Warfare Department of SHAEF quoted in Kushner, *The Holocaust and the Liberal Imagination*, p. 216.

⁸⁴ Wyand, *Useless if Delayed*, p. 160. The figure of '40,000' was revised upwards to 60,000.

⁸⁵ Sergeant Lawrie, Secret Caption Sheet A700/304/3, 17 April 1945 quoted in Haggith, 'Filming the Liberation of Bergen-Belsen' in Haggith and Newman, eds., p. 44.

clear to the viewer that the majority of the dead and survivors found at Belsen were Jewish', he fails to give enough emphasis to the awareness of people on the ground.⁸⁶ The fact was that the newsreels never took up their information about the presence of Jews in the camp.

Historians such as Seaton and others hold the misconception that it was with the liberation of the camps in April 1945 that the 'enormity of what had been happening to Jews began to be revealed'.⁸⁷ What the above confirms instead is that the MOI through the media did not attribute the full horror of these camps to Hitler's plans to annihilate the Jews or connect it with the international recognition given to plans to exterminate the Jews in December 1942. Nor was the minor role played by the Western camps in the Holocaust understood until very much later. The public was yet to become familiar with names such as Treblinka, Chełmno, Sobibor or Auschwitz. When opportunities were presented to bring a better understanding of such camps little prominence was given to reports. In her witness testimony for the prosecution at the Belsen Trial, which began in September 1945, a survivor of Auschwitz and Belsen Dr. Ida Bimko told of gas chambers and burning crematoria. These, she stated under oath, had been used exclusively in attempts to exterminate the Jews and the gypsies.⁸⁸ *The Times* acknowledged that this was 'the first definite evidence linking the accused with the deliberate, savage murders carried out on such a scale that Dr. Bimko had told how her fellow inmates calculated how 4,000,000 Jews died in Auschwitz alone'.⁸⁹ Yet this startling information did not receive the attention given to the news of the deaths of 700,000 Jews in June 1942. What had changed? Here was only one eye-witness account among the many who had survived both camps yet there was no attempt to give the sensational headlines conferred on the Western camps to either her testimony or that of any of the others. Dr. Bimko was mentioned by name in *Movietone*⁹⁰ and *Universal*⁹¹ issues, she had

⁸⁶ Haggith, 'Filming the Liberation of Bergen-Belsen' in *Ibid.*, p. 34.

⁸⁷ Seaton, 'Reporting Atrocities' in Jean Seaton and Ben Pimlott, eds., *The Media in British Politics* (Aldershot: Avebury, 1987), p. 161.

⁸⁸ *The Times*, 'The Belsen Trial', 24 September, 1945, p. 3.

⁸⁹ *The Times*, 'Gas Chamber at Auschwitz', 22 September 1945, p. 3.

⁹⁰ *British Movietone News*, Issue 851A, 4/4, 27 September, 1945.

⁹¹ *Universal News*, Issue 1586, 2/2, 27 September, 1945.

been interviewed by *Movietone's* Wyand, but the newsreels referred to her as 'a Polish doctor' who had survived Belsen and Auschwitz, and not as a Jew.

11. Burning of Belsen

Further newsreel film of Belsen appeared at the end of May. This was another dramatic MOI special covering the destruction of the camp. Once again, all five companies delivered the same clear message: 'the responsibility for the terrible crimes falls squarely on the German people'.⁹² Their issues derived particular propaganda value from showing that the British occupying force had ended Nazi atrocities. Coverage of the camp's destruction and the rehabilitation of its inmates were only one aspect of this 'special'. For the benefit of British audiences, British cameramen had filmed the local residents of the town of Minden, 'compelled to gaze' upon scenes of the camps. They took great satisfaction from issuing these scenes. For as one cameraman pointed out in his Dope Sheet, these were 'only too well known to the British public'. Their 'terrible deeds' the German people should be 'equally well acquainted with' because after all, he argued, they had been 'committed in their name'.⁹³ The explicit visualisation of the atrocities, supported by those bearing witness was to facilitate German belief in their own guilt. It was also the role of the newsreel companies to illustrate this strategy to British audiences.

Scenes from the town of Minden showed its local residents forcibly made to queue outside a German cinema, re-opened for the specific purpose of screening what *Pathé* described as 'a murder film'. Four of the five companies began their piece with the efforts to re-educate the German people, with only *Gaumont-British* splitting the stories into two separate items.⁹⁴ Only *Movietone* featured the footage of the camp's destruction first.

⁹² *British Movietone News*, Issue 834A, 31 May 1945, 'Burning of Belsen', 1/3, 143ft; *British Paramount News*, Issue 1487, 31 May 1945, 'Belsen Gocs Up in Smoke', 2/4, 148ft; *Gaumont-British News*, Issue 1190, 31 May 1945, 'Germans See Belsen Film, 5/6, 25ft.; 'Last Days of Belsen', 6/6, 153ft; *Pathé News*, Issue 45/44, 31 May 1945, 'An End to Murder', 2/3, 217ft; *Universal News*, Issue 1552, 31 May 1945, 'Benevolence of Belsen', 2/4, 196ft.

⁹³ Comment in Dope Sheet, *British Paramount News*, Issue 1487, 31 May 1945, 2/4.

⁹⁴ *Gaumont-British News*, Issue 1190, 31 May 1945, 'Germans See Belsen Film, 5/6, 25ft.; 'Last Days of Belsen', 6/6, 153ft.

The story of Minden opened with film of German civilians, closely supervised by British military police as they queued to see the 'atrocities film'. For citizens in parts of the British zone viewing was mandatory and the military police turned back those Germans opting to leave cinemas early rather than bear witness to what 'had been done in their name'. (When Zelizer suggests that atrocity newsreel footage was compulsory viewing for audiences in Britain, this is inaccurate.⁹⁵) A camera positioned above shows their burgeoning mass as it forces its way through the narrow cinema doors. At the end of the screening, another camera at ground level focused on individual facial expressions to gauge whether or not this attempt at re-educating German civilians was successful. It only took the sceptical remark from *Pathé* commentator, 'time alone will show whether, in fact, Germans *can* be re-educated', to question whether this could ever be successfully achieved.⁹⁶

This foretaste depicting German guilt provided the context for an update on conditions inside the camps. There is evidence of the mounting death toll, juxtaposed with examples of negative enemy stereotypes. Editors match the concept of the 'looting' Germans who took dental plates from the mouths of their victims with the ruthlessness of 'Prussian' efficiency' and its systematic pigeon-holing of booty. Scenes of the care and attention given to survivors by British medical staff, contrast with the horror of Belsen. Those passed fit to leave symbolised what Britain has been fighting for – according to *Pathé's* commentator, former prisoners could now leave behind 'the beastly degradation of Belsen [and] go to remake their lives in a Europe cleansed of the Frankenstein of German militarism'.⁹⁷

The preoccupation of these scenes was matched by the similar projections of the other companies. *Movietone*, however, distinguished itself with even greater drama in a soundtrack and commentary that drove home the powerful message of German guilt. Placed first on a reel of three stories, its report in issue 834A opened with a pan of the camps before its destruction. The editor had left the scenes of

⁹⁵ Zelizer, *Remembering to Forget*, p. 148.

⁹⁶ *Pathé News*, Issue 45/44, 31 May 1945, 'An End to Murder', 2/3, 217ft.

⁹⁷ *Ibid.*

Minden and German re-education until the end - after images from the camps had reminded audiences of German crimes.⁹⁸ Mournful music accompanied close-ups of German guards who carried the dead in blankets under the watchful eye of British soldiers. As the commentator stressed, these were 'more features of the German atrocity camp, where conditions deliberately produced by the Germans were so appalling that people were still dying at the rate of forty a day, long after the liberation'. As guards transferred the emaciated corpses to a mass grave, Mitchell voiced his disgust at the inhumanity of allowing prisoners to die 'of starvation and disease.'

There was no question here of any failure in the British relief effort, for according to the commentator, these victims were 'already too far gone when the British entered Belsen, they could not take food or respond to medical treatment'. As huts became vacant, British forces destroyed them, because 'it was necessary to obliterate the filth and the pestilence of this place, as it is to remember what the Germans did here'. As a pan of the camp took in its destruction, Mitchell's next statement reverberates in the ears: 'Fire helps to purify the horror of Belsen but what can ever cleanse the guilt of Germans'. All audiences could hear for the next 30 seconds was the same sombre music and the natural sound of crackling flames, which accompanied the sight of burning huts. Picking up the commentary once more, he explained the juxtaposed images of Minden, which then began to appear on the screen:

While the Allies destroy the camp and care for its survivors, the people of Germany are being compelled to see the horror films that were taken there. In Minden, for example, we see them entering a cinema under compulsion. Inside, they see what the British public have seen and if any are not stricken with shame, they are indeed beyond redemption.⁹⁹

⁹⁸ *British Movietone News*, Issue 834A, 31 May 1945, 'Burning of Belsen', 1/3, 143ft.

⁹⁹ *Ibid.*

In issue 1487, *Paramount* took a less moralizing tone by not constantly reinforcing the theme of German guilt. The commentator made the point that the civilians are 'made to know the crime history of the concentration camps' rather than assuming that they already knew.¹⁰⁰ Like *Pathé*, it painted a more positive gloss on the camp itself. It showed some examples of the progress the British authorities had made in overcoming what must have at first seemed an overwhelmingly hopeless situation. Out of the chaos of 15 April 1945, conditions had been considerably improved. A makeshift hospital ward in the former Wehrmacht barracks nearby showed how British medical care and attention was being administered to the sick and malnourished. Another scene, this time of a cafeteria, showed how normality was being restored to the lives of its inmates. No longer were they forced to wear the stripped garb of the Nazi prisoner but dressed in normal attire they were ready to return to the outside world. A woman reached out for an outstretched uniformed arm to help her onto a waiting truck that would take her away from the camp. If she was Jewish, it may only have been to the former SS barracks two miles away, but at least she had survived the misery of Belsen.

12. The Belsen Trial

The Belsen trial, which opened six months after the liberation of the camps, showed that post-war confrontation with the Holocaust was still problematic. Many accounts have already suggested that information was a key factor. However, this was available to the government about Auschwitz-Birkenau at least since July 1942, and the deaths of 4,000,000 'citizens' at this camp subsequently confirmed in the Soviet account of its liberation published in *The Times* in May 1945.¹⁰¹ Furthermore, many of the survivors of Belsen had been through Auschwitz, having made their way westwards in the long death marches of the winter 1944-45. Of the trial's 44 defendants, a large proportion was also sentenced for crimes committed at Auschwitz. Yet there was no link made during the Belsen trial to the wider extermination programme. It is said that some of the best informed only had a partial understanding or any real sense of how millions of Jews had met their death in

¹⁰⁰ *British Paramount News*, Issue 1487, 31 May 1945, 'Belsen Goes Up in Smoke', 2/4, 148ft.

¹⁰¹ *The Times*, 8 May 1945, p. 5.

Poland. Given the media's handling of the liberation of the camps, it is hardly surprising that this was the case. Furthermore, how could Jews be seen as the principal victims of these camps with little public awareness or a greater understanding disseminated on the issue?

This lack of awareness or understanding became clear to Anita Lasker-Wallfisch at the Belsen Trial. She recalled many years later that 'it was then that I understood for the first time how totally incomprehensible the events which led to the Luneburg Trial were to the rest of the world'.¹⁰² A survivor of both Auschwitz and Belsen, she along with her sister Renate had acted as prosecution witnesses at the Trial. However, as this excerpt shows from the second charge of war crimes against its guards, the indictment was far off the mark. Moreover, it illustrates that those probing the evidence of this extermination centre and the systematic nature and scale of its killing procedures, found the facts difficult to accept:

At Auschwitz, Poland, between 1st October, 1942, and 30 April, 1945, when members of the staff of Auschwitz Concentration Camp responsible for the well-being of the prisoners interned there, in violation of the law and usages of war, were together concerned as parties to the ill-treatment of certain of such persons, causing the deaths of Rachella Silbersein (a Polish national), Allied nationals, and other Allied nationals whose names are unknown, and physical suffering to other persons interned there, Allied nationals, and particularly to Ewa Gryka and Hanka Rosenwayg (both Polish nationals) and other Allied nationals whose names are unknown.¹⁰³

Trial officials arranged for the screening of Red Army footage of Auschwitz post-liberation. However, as the Nazis had evacuated most of its inmates prior to the Soviets' arrival, the footage only showed only traces of what had taken place. It was

¹⁰² IWM Department of Documents, Anita Lasker-Wallfisch, *Memoir, 1925-1946, including Family Photographs, Part II Letters 1939-1942 and 1945-1946*, (London: 1988).

¹⁰³ Raymond Phillips, M.C., M.A., B.L.C. (Oxon.), Barrister-at-Law, ed., *The Trial of Josef Kramer and 44 others: The Belsen Trial* (London: William Hodge and Company, 1949), pp. 4-5 in <http://www.nizkor.org/hweb/camps/bergen-belsen/belsen-trial-01.html>.

therefore less convincing than the graphic and copious images shown of the Western camps. Until its last days, the military officials presiding over the trial remained sceptical of prosecution witness statements describing Nazi crimes at Auschwitz. Official incredulity reduced their impact. In his summing up of the trial on 15 November, Judge Advocate, Mr. C.L. Stirling, advised the court:

They have been through terrible things, and they believe that through the people in the dock they have lost fathers and brothers. Possibly they have allowed their feelings to elaborate their accusations.

Mere presence as staff is not sufficient to convict prisoners. We are not here to punish people for beating people if the conditions were such that there was a justified and reasonable use of force for maintaining order and discipline, but only if it was savage and brutal, and had no justification.¹⁰⁴

Newsreel issues of the trial carried no reference to Jews or to the witness statements, which would emerge during the trial. In the event, the MOI did not allow newsreel men to record proceedings other than on the opening day of the trial. Assigned to the job of filming the defendants arriving at the courtroom and taking shots of them in the dock were Ian Struthers of *Paramount* and Ken Gordon of *Pathé*. Clearly smarting from such restrictions, *Paramount* was eager to point out in its commentary that officials had given leave to the world's press to remain in attendance throughout. A month into the trial, Sanger approached the MOI to ask if cameramen could film the passing of sentences on the accused 'and if possible, the executions'. However, the MOI refused to give way.¹⁰⁵ In any case, it is unlikely that under any conditions officials would have agreed to Sanger's highly implausible proposal to film the executions.

¹⁰⁴ *The Times*, 15 November 1945, page 3.

¹⁰⁵ Newsreel Association of Great Britain and Ireland, Ltd., 25 October 1945, Minute No. 2003. On 22 November 1945 the Minute 2026 noted the disappointment felt at not being 'granted the facilities to 'shoot' the final scenes at the Belsen trial'.

Newsreel reports of the opening day of the trial varied in composition and length. Only *Gaumont-British* gave the story full prominence in a single item release, 'The Beasts of Belsen on Trial'.¹⁰⁶ *Universal* allocated 466 feet to the story, which it placed last out of two items on its reel.¹⁰⁷ The emphasis of this particular 'MOI Special' had changed somewhat from the stories of Belsen's destruction. Britain was now serving her best interests in promoting her sense of justice and fair play. The objective of German re-education was still noticeable in the frame. German civilians were 'encouraged' to attend though they were still not to be trusted for they were 'strictly searched for fire-arms'.¹⁰⁸ Their attendance, 'day after day', as *Paramount* pointed out, seems to have been part of a two-pronged attack: to allow them to see and hear for themselves the convincing evidence against those who were accused and to be able to witness the fairness of British justice.

Primarily, Britain wanted to show that it was necessary, despite the remarkable indictment, for the facts alleged against the accused to be established. The rights of the defence were to be seen to be upheld and the decision of the court validated by the due process of the law. Yet the anti-German 'bias' is all too often hard to ignore. 'After 12 years of Nazi thuggery' *Pathé News* maintains that 'Justice on the British model' was given to 'those who had other ideas of how prisoners should be treated'.¹⁰⁹ Emmett's version at *Gaumont-British* was much less restrained, and far from giving the accused the benefit of the doubt and a sense of a fair trial, those in the dock were, as his title claimed, 'The Beasts of Belsen on Trial'. In Issue 1521, *Paramount* was even less than impartial by already predicting the outcome of the trial in 'Gallows Loom over Belsen'.¹¹⁰ The earlier atrocity footage had certainly achieved its aims. In a commentary that appeared calculated to get the most out of such loaded statements, it directed much of its evocative terms to those in the dock. It described the camp's commandant and the main accused, Kramer, by

¹⁰⁶ *Gaumont-British News*, Issue 1224, 27 September 1945, 'The Beasts of Belsen on Trial', 1/1, 709ft.

¹⁰⁷ *Universal News*, Issue 1586, 27 September 1945, 'The Belsen Trial', 2/2, 466ft.

¹⁰⁸ *British Paramount News*, Issue 1521, 27 September 1945, 'Gallows Loom over Belsen', 5/6.

¹⁰⁹ *Pathé Gazette*, Issue 45/78, 27 September 1945, 'the Belsen Trial', 3/4, 152ft.

¹¹⁰ *British Paramount News*, Issue 1521, 27 September 1945, 'Gallows Loom over Belsen', 5/6.

the widely used media term for him, the 'beast of Belsen'. The commentary went on to attack the female guards as 'dehumanised beings' especially prisoner No. 9, 'the notorious Irma Grese' who it claimed was 'the worst of all'. In the same vein, *Pathé News* described her as the 'Chief sadist among the women', who had 'sat and sulked her way impassively through the long tale of horror'; and the 'man with the loaded conscience' was Dr. Fritz Klein, prisoner No. 2, the medical officer at Belsen.¹¹¹

In its item placed last on a reel of four in Issue 851A, *Movietone* took up the mantle of Bernstein. This was in effect a quasi-legal case on film, using the AFPU footage and that filmed by Wyand in April. In replicating what was taking place at the trial, it was the best they could do in the absence of any film record of its proceedings. Its method was to juxtapose shots of the prisoners in the dock, against the evidential nature of film of Belsen. It shows a pan of corpses scattered over its wasteland followed by the now familiar close-up of the skeletal male survivor, seated among those victims who died where they fell. Another long shot of a mass grave featured SS guards, ordered to stand before the evidence of their crimes, while an interpreter read out a speech of denunciation from the British Commandant. Meanwhile, further evidence emerges in the shape of a group of female inmates, who in a language we cannot understand, gesticulate and shout accusations at their former German guards. *Movietone* then moved on to the witness statements taken by Wyand. These included two from army personnel - one representing the officer class, and the other from the ranks. Commandant Lieutenant Colonel Mather, 'speaking to the Movietone cameraman' states '[N]one of us are likely to forget what the German people have done here'. In two simple sentences, gunner Jim Illingworth manages to justify the war while testifying to the horror of Belsen: 'I know what I'm fighting for. Pictures you see in the papers cannot describe it at all'.¹¹² The face of Dr. Klein appeared, followed by a statement from Dr. Bimko. The commentator described her as the 'Polish internee' who did 'gallant work in the camp' and has 'since featured prominently as a witness for the prosecution'. The

¹¹¹ *Pathé News*, Issue 45/78, 27 September 1945, 'The Belsen Trial, 3/4, 152ft.

¹¹² *British Movietone News*, Issue 851A, 27 September 1945, 'Belsen Trial', 4/4, 200ft.

newsreel had edited out what she had to say.¹¹³ However, despite the difficulties of language, the newsreel had deliberately allowed audiences to hear the verbal attack on the Belsen guards made by female ex-prisoners.

13. Conclusion

Until the visit of Eisenhower and his generals to the camp at Ohrdruf, the newsreel company chiefs had shown their customary reluctance to show atrocities on the screen. Surveys carried out by Mass-Observation at the beginning of the war had confirmed that such images were not popular with audiences. Despite their issues containing less and less items of entertainment as the war progressed, companies were still conscious of the fact that such horror was out of place in a programme of entertainment. In any case, there was little atrocity material available for the newsreels to use. Apart from the film taken by Roman Karman, which went out in an MOI short in 1945, cinema audiences had little understanding of what German concentration camps and extermination centres represented. It was only after the sense of outrage, which followed the liberation of the Western camps in April 1945 that a change in attitudes towards reporting atrocities emerged. Eisenhower's interest in exposing the extent of Nazi crimes was no more evident than in the specially extended newsreel issues, which went out of the camps' atrocities on 30 April and 3 May 1945.

Clearly, companies were not acting of their own accord. In releasing footage of the camps and subsequent material on the burning of Belsen, the re-education of the people of Minden and the Belsen trial, newsreel chiefs took their direction from the MOI. As discussed in Chapter Five, nothing concerning the war went into newsreel footage without the approval of its Film's Division of the MOI. Added to the determination shown by Eisenhower was also that of Sidney Bernstein, who after witnessing the horror of Belsen, actively ensured that film would record the evidence before it disappeared. In their distribution of the moving images filmed at the Western camps, the newsreels had the greatest impact on those who saw it. The

¹¹³ Ibid.

AFPU filming techniques and the presence on film of well-known figures featuring in the tours of Buchenwald removed any lingering doubt that any sceptics may have had.

What the above confirms, however, is that if Belsen was so much of what the war was about, as Lieutenant Stewart suggested, this was clearly the reason for downplaying the presence of Jews. A low opinion of Jews and the persistence of antisemitism would have precluded any suggestion that the Allies had fought and won this war on behalf of the Jews. In the government's reluctance to accept publicly the Jewish dimension to the Nazi atrocities, there was a greater preference to treat Jews as nationals of existing states. Thus, it comes as no surprise that evidence of what was considered at the time the worst of Nazi atrocities, offers remarkably few references to Jews. The sheer scale of the horror disclosed in such camps was unlike that presented of the liberations in the Kaunitz region. Acknowledgement of the persecution of a small group of Jewish women was more acceptable for the MOI and newsreel producers, than countless victims shown in footage of the other Western liberated camps. This response was universal, for even the British press gave no prominence to the presence of Jews, nor did Dimbleby's abridged broadcast from Belsen.

It was only the atrocity film featured in newsreel coverage of Minden, which in the end fulfilled Bernstein's aim to re-educate the German people about the crimes committed in their name. By early August, the basis of the Anglo-American atrocity film project no longer featured as a post-war aim. As Donald McLachlan of the Political Intelligence Department at the Foreign Office explained, 'policy at the moment in Germany is entirely in the direction of encouraging, stimulating and interesting the Germans out of their apathy...'.¹¹⁴ Instead, for almost 40 years, Bernstein's film of five reels was stored in the Imperial War Museum and only released in the United States in 1984 under the name *Memory of the Camps*. In January 1946, the American released their more judgmental production *Death Mills*

¹¹⁴ Caroline Moorehead, *Sidney Bernstein. A Biography* (London: Jonathan Cape, 1984), p. 166.

to German audiences in the American zone, but viewing was not compulsory. In the material shown at Minden and that shown in *Death Mills* to audiences in the American zone, here too, the policy was consistent and there is no mention that the victims were largely Jews.

This dissertation has examined the response of the British newsreels to the plight of European Jews. During the analysis it has become evident that the newsreel has shown itself to be an important historical source. It has proved to be a valuable means of understanding attitudes towards Jews at the time of their release. It has argued that British newsreels had specific considerations when it came to reporting on Jews. These considerations would continue to operate and take on additional forms during the war. They made a real impact on the response to news of the treatment of Jews in Germany and in those countries of Nazi Europe once war had begun. This does not suggest that any greater coverage would have saved significant numbers of Jews from persecution and extermination. Nevertheless, they do show that attitudes to Jews were significant in the British newsreels' response.

What the above also confirms is the importance of British newsreels as a means of mass communication, both in context of the pre-war years and that of the Second World War. In their avoidance of matters of controversy, which generally gave support to the British government line, at least four of the five major newsreel companies demonstrated a more consensual approach to news reporting. Given that it may not have been in the nature of the average 800 feet newsreel to provide the comment or editorials of the 'quality' press, its potential as a form of mass communication was undisputed, nevertheless. It was for this reason that the government gave the newsreels the role of promoting the controversial issue of rearmament. What is also clear from this dissertation is that the newsreels reflected the evolving phases of the government's policy on Palestine and by giving their support to the *Kindertransport* scheme for the rescue of child refugees from Nazism in 1938.

Additionally, it must be remembered that the companies were commercial concerns, whose business was entertainment and to make newsreels audiences wished to see. Consequently, producers formulated newsreel content accordingly. The picture which emerges is a complex one. Prejudice against Jews as aliens, the widespread concern of Jewish power, Jews as capitalists, incapable of loyalty to Britain, contributed to a latent but widespread antisemitism in Britain. Yet newsreel issues tried to counter these stereotypes with images of 'good Jews'. Other than its

regular feature of Jewish ex-servicemen, however, the Jewish-owned *Gaumont-British* took no particular interest in persecution except for giving its enthusiastic backing to the government's admission of unaccompanied child refugees. To highlight Nazi persecution of the Jews could have run the risk of alienating audiences and proved too controversial for the more conservative newsreels. In the first year of Nazi rule, only two companies showed an interest in raising awareness of the new German government's policy of antisemitism. These were *Universal News* and *British Paramount News*. The latter was the only company not interconnected in any way with the other four major companies. Run by the 'maverick' Tommy Cummins, this wholly American-owned company demonstrated greater independence in consistently taking a more hard-hitting approach to the issue of Nazi antisemitism.

In examining the content of the 1930s, the other newsreel companies reveal a more self-conscious policy in their avoidance of matters of controversy, which clearly included the subject of Jews. What is interesting about this period, however, is not only what the newsreels reported but also what material companies left unused. *Movietone* did not release its footage of Louis Untermeyer, which denounced the treatment of Jews in Germany. Neither did *Pathé* issue its footage in 1933 of Albert Einstein and the other Jewish exiles. However, six years later the company made use of some of its images when it suited its pro-Zionist stance. More indicative of *Movietone*'s attitudes towards Jews was its release of the Nazi propaganda footage of the boycott in 1933, which clearly reflected the German point-of-view. The company's links to the *Daily Mail*, which espoused anti-Bolshevism and antisemitism, suggested that *Movietone* more than the other companies, was less inclined to look sympathetically on Jews. This was the only company not to promote Jews in a favourable light.

By 1938, the Jewish issue had become linked with the question of appeasement. There was no official response in Britain to the persecution of Jews after *Anschluss* and the events of *Kristallnacht*, thus, the chances of reports appearing in the newsreels were unlikely. Only the less compliant *British Paramount News* released a two-part item following the pogrom. The Jewish issue also became related to Palestine and Britain's responsibility to provide a homeland for Jews. *Movietone*'s

response to the item on Eddie Cantor's fund-raising visit to Great Britain is an example of how this newsreel was prepared to manipulate the raw material to give support to current government policy. As Britain no longer saw Palestine as the long-term solution to Jewish immigration, the company was not inclined to give credence to the Zionist cause. Whereas, by promoting the settlement of Jews into the region, *Pathé's* series of January 1939, 'Palestine Today', showed the company's direct opposition to government policy. On this occasion, the company's own views on the subject had clearly prevailed over taking the government line. Moreover, this example also shows that it was not only *Paramount*, which demonstrated an independent spirit in reporting political items of news.

The Second World War continued the tendencies, which had been so influential in the newsreels' response to stories of Jews between 1933 and September 1939. Despite the general revulsion at Nazi methods, the Ministry of Information (MOI) chose not to give priority to disseminating information about atrocities against Jews through the different media channels. Although there was a great deal of information available – eye-witness accounts, detailed reports coming through the Polish underground and personal couriers delivering first-hand report – newsreel stories on Jews were virtually non-existent. Other than the speech given by the Polish Ambassador-in-exile Edward Raczyński, recorded by *Movietone* in January 1943, and only shown two months later by *Universal*, this research found no substantive reference to the 'Final Solution' in British newsreels. Evidently, there was no political interest in releasing the item for larger distribution. Rigorous controls, which ensured that every foot of film-stock was vetted and every script read by its censors, resulted in reports of Jewish atrocities being kept away from cinema screens. Thereafter, the newsreels virtually ignored the story of the treatment of Jews in Nazi occupied Europe. Newsreel issues rarely mentioned Jewish victims during 1944, and when they did appear, these were lost in larger compilations of the Allied advance. It might be argued that government apprehension that those who escaped Hitler's death camps would seek refuge in Palestine also explains the paucity of the newsreels coverage on the extermination of the Jews. Since the White Paper in 1939, there was a determined position not to alienate the Arab world with any further thoughts of establishing a homeland for Jews in Palestine.

Clearly there was no advantage to the war effort in presenting the subject of Jews. The response to the liberation of the Western camps in April 1945 substantiates this claim. After six years of showing a reluctance to consider atrocity stories for fear of being labelled as too propagandist, or an inability to believe the unbelievable, the language surrounding the newsreel images of the Western liberated camps asserted the irrefutability of the visual proof. The atrocity footage represented the first images of German concentration camps to be shown in British newsreels. Yet there was no political will to use the unambiguous evidence, which surfaced in these camps, to highlight this predominantly Jewish catastrophe. This response was confirmation of a pattern that had been emerging since 1933, which avoided the subject of Jewish persecution. However, it took on a new significance by the huge understating of the overwhelming victimization of European Jews. With each of the five companies taking their direction on war news from the MOI, this was clear evidence of deliberate official policy not to highlight the presence of Jews. To acknowledge that the vast majority of the camps' victims were Jews would have reduced the sense of British outrage felt against the German people. This would not have suited British post-war aims, which set out to underline German collective guilt. The camps' images were to justify what the war was about and there was no desire to tell the public that the majority of the victims in the camps were, indeed, Jews.

The aim of this research has always been towards preparing a balanced view. The complexities associated with analysing the most important medium of communication in Britain and its attitudes towards news about Jews, has been evident. Companies treated their regular average weekly audiences of up to 30,000,000 in 5,000 cinemas in a way, which reflected government policy and the newsreels' own conservative approach to political items of news. Newsreel content was governed by appreciating existing public attitudes towards Jews, persuasion, political objectives, controversy, national stability, public morale and also commercial and entertainment considerations. Notwithstanding such actions, evidence does not exist that an alternative newsreel response would have resulted in a different outcome to the 'Final Solution'. Nonetheless, from a historical perspective British newsreels could have done much more in highlighting the pre-war persecution and wartime atrocities committed against Jews.

The final stage of the reporting on the Jewish tragedy in a way presents the culmination of twelve years of how the newsreels responded to Nazi antisemitism. While accepting that companies had their own commercial needs to consider, the above confirms that at each stage along the way, newsreel response dovetailed largely with government requirements. Britain was a bystander, hence what the newsreels told the British public relates to the Bystander Debate.

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Night and Fog (1955), Alain Renais (Dir.)

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The Passenger (1963) Andrzej Munk (Dir.)

APPENDIX I

Newsreel Listing,

January 1933 – August 1939

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No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
1	18Oct15	GG	477	Jewish VC Corp. Issy Smith	Recovering from gas in hospital.	Jew	-	-	3/6	22	-	076029
2	03Aug16	GG	560	Battle of the Somme. Capture of Curlu	French soldiers firing shells. Infantry in village. Captured German machine guns. German prisoners of war	War	-	-	4/4	149	-	076348
3	09Jun29	BMN	1	Trooping the Colour	Duke of Connaught takes salute at King's Birthday Parade.	Royalty	-	-	1/2	242	-	002161
4	16Jun29	BMN	2	Ramsay MacDonald & His Labour Cabinet	Mr MacDonald introduces the new Labour Cabinet.	Government, Politics	-	-	4/4	197	-	002166
5	16Sep29	BMN	15	Mussolini	Premier Mussolini was the first foreign person to make a talking picture.	Government, Politics	-	-	1/6	90	-	002224
6	14Jul30	UN	1	Putting the Crystal into Palace	Repainting Crystal Palace.	Landmark	-	Crystal Palace, Sydenham, London	1/9	115	C	137064
7	31Oct32	BPN	175	Hunger Trek Ends	Unemployed from all parts meet at Hyde Park to demand removal of Dole restrictions.	Demonstrations	-	London	4/5	-	S	032324
8	10Nov32	PSG	32/90	The Lord Gave & the Lord Hath Taken Away: Blessed Be the Name of the Lord	Thousands of Jewish ex-servicemen and women attend great Remembrance service for fallen comrades.	Jew	-	The Horse Guards. London	2/7	105	F	090237
9	1933	SSG	NS	Newspaper Headlines - Reichstag Fire	Not Issued	Reichstag	-	-	-	-	F	-
10	1933	SSG	NS	Einstein and Jews Exiled from	Not Issued	Einstein	-	-	-	-	F	-

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Germany								
11	1933	SSG	NS	Newspaper Headlines (Einstein flees to England)	Not Issued	Einstein	-	-	-	-	F	-
12	12Jan33	BMN	188A	Lilian Harvey Sobs on Leaving Berlin	English film star, booked for Hollywood bids sad but affectionate adieu to German friends.	Germany	-	-	6/6	72/7	-	004013
13	02Feb33	BPN	202	Hitler's Day Dawns	Chancellor at last. Pictures show dramatic incidents in meteoric climb to power of dynamic Nazi leader.	Germany	-	-	4/5	-	-	032474
14	02Feb33	SSG	33/10	In As Many Days	As it would have once taken weeks, Lord Londonderry, Minister for Air, returns after inspection of the RAF units in Egypt, Palestine and Iraq.	Palestine	Camera Cassill, Jones	Croydon	6/8	53/7	F	090413
15	09Feb33	BMN	192A	Hyde Park is Filled for Labour Protest	Mr Lansbury addresses big demonstration against unemployment held by Socialist Marchers.	Communism		-	2/3	129/7 (Shot for item 129)	-	001150
16	09Feb33	SSG	33/12	Labour's Monstrous Demonstration	Against Government's unemployment policy held in Hyde Park, without a hitch or single disturbance	Demonstration	Camera Jones, Starmer	London	2/6	189/7	F	090426
17	09Feb33	UN	270	The Voice of Labour	-	Demonstration	-	London	2/8	-	C	139388
18	02Mar33	BMN	195A	Reichstag is Guttled by Red Incendiaries	Reichstag is Guttled by Fire. Chamber, where deputies meet in Berlin Parliament is	Communism	-	Movietone	2/4	49/7 (Shot for item)	-	004090

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm-entator	Origin or location	Item No.	Length item/reel	Script	Bund No.
19	02Mar33	BPN	210	Reichstag Burnt Out	destroyed as result of Communist plot. Incendiary fires German Parliament. Martial law and 270 arrests of Reds follow outrage attributed to Communists	Communism	-	-	2/6	73)	-	032517
20	02Mar33	SSG	33/18	Martial Law in Germany	Flows burning of the Reichstag on eve of fateful general election	Reichstag	-	Berlin	4/7	97	F	090475
21	15Mar33	BPN	214	Fascism for England	Britain next to follow Italy's example, says Sir Oswald Mosley, forceful leader of British Fascist Party	Fascist	-	-	4/6	-	-	032544
22	23Mar33	BMN	198A	Potsdam is Scene of Reichstag Opening	Enthusiastic crowds greet von Hindenburg and Hitler on arrival to dedicate new Parliament.	Flag	-	-	4/5	99/7 (Shot for item 148)	-	004121
23	23Mar33	PG	33/24	Germany's New Colours	President von Hindenburg decrees that old Imperial flag and Hitler's emblem, the swastika, shall now fly side by side throughout the country.	Flag	-	-	2/8	67/7	F	090522
24	06Apr33	BMN	200A	Boycott of Jews is Enforced by Nazis	By Government decree, all Berlin Jewish shops are labelled and picketed by Storm Troopers.	Boycott, Jew	-	Movietone	4/4	128/7 (Shot for item 128)	-	001202
25	10Apr33	BPN	221	Protest Nazi Jew-baiting	All crowds condemn Hitler's anti semitic violence. Giant meeting hears former Governor Al smith denounce Germany's Jewish Boycott	Boycott, Jew	-	New York	2/7	-	-	032580

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
26	13Apr33	UN	288	Passover	Jewish Festival	Jew	-	-	4/8	-	C	139527
27	20Apr33	UN	290	Judgement of Jewry	Katherine Spector as Jewish Beauty Queen of the USA for 1933	Jew	-	-	4/8	-	C	139543
28	04May33	BMN	204A	Communists Clash With Paris Police.	May Day demonstration in Bois de Vincennes leads to riot, which gendarmes quickly suppress.	Communism	-	-	4/6	83/? (Shot for item 125)	-	004181
29	10May33	SSG	NS	(Burning of Books - Germany 1933)	Not Issued	-	-	-	-	-	F	-
30	11May33	BMN	205A	Vienna Anticipates Maytime Ructions	Machine guns and barbed wire barricades signify Government's resolve to prevent clashes.	Austria	-	-	6/7	67/? (Shot for item 100)	-	004194
31	11May33	UN	296	Sale Ahead	International fur sale worth £4,000,000	Fashion	-	London	4/7	-	C	139586
32	15May33	UN	297	Smother It!	Viennese fire brigade adopts new method of extinguishing outbreaks of fire.	Austria	-	Vienna	1/6	-	-	130590
33	18May33	BMN	206A	Government Dares Its Foes in Austria	Ruling Fascists, menaced by Nazis, demonstrate on Turk Day with march through Vienna.	Austria	-	-	3/3	170/? (Shot for item 170)	-	001242
34	18May33	BPN	231	'Kultur' Cleans Up	Purged by bonfire. 20,000 "un-German" books condemned by Propaganda Minister Dr Goebbles, flung to flames by Nazi students.	Book	-	Germany	4/6	-	-	032642
35	22May33	BMN	207	Hitler Declares for Peace in Europe.	German Chancellor gives eagerly awaited statement of	Peace	-	-	2/4	104/? (Shot for item)	-	001244

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					foreign policy before Reichstag in Berlin.					104)		
36	22May33	BPN	233	All Eyes on Geneva	Mr George Lansbury, Socialist leader, makes timely plea for world-peace, as US and Germany support Britain's disarmament plan.	Lansbury	-	-	5/6	-	-	032655
37	12Jun33	BPN	239	Premier Lauds Zionists	Anglo-Palestine Exhibition opened Big Jewish inaugural meeting hears Mr MacDonald extol Holy Land colony experiment	Jew	-	London	5/6	-	-	032690
38	20Jul33	UN	316	Romance of a People	3,500 players re-enact Hebrew history in monster pageant celebrating Jewish Day at the great Chicago Exposition	Jew	-	USA	4/7	-	C	139710
39	24Jul33	BPN	251	Jewry Denounces Hitler	80,000 protest Nazi Jew-baiting. Mile-long procession from East End rallies support for gigantic demonstration in Hyde Park	Fascist, Jew	-	-	4/5	-	-	032756
40	24Jul33	UN	317	Voice of Israel	Compilers' Comments: Paramount's story of this date is entitled "Jewry denounces Hitler".	Demo		London	7/7	-	C	139720
41	07Aug33	BPN	255	Name Mount Hitler	The height of publicity. At Austrian border, Nazis erect huge swastika on Alpine peaks, now called after German Chancellor.	Austria	-	Bavaria	3/6	-	-	032776

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
42	05Oct33	BPN	272	10,000 Hear Einstein	First public speech in English. Banished scientist address vast crowd at Albert Hall meeting to protest against Nazi policy.	Exile	-	London	3/5	-	-	032876
43	09Oct33	BPN	273	Jews Stage Race History	Mighty pageant of Israel. 6,200 actors depict Jewry through forty centuries, in fervid 'Romance of people' performance	Jew	-	New York	4/6	-	-	032882
44	12Oct33	BPN	274	Scribes Honour HG Wells	Entertained by fellow-writers. Great novelist enlivens literary luncheon with pungent comments on current affairs.	HG Wells	-	Grosvenor House	6/6	-	-	032890
45	16Oct33	BPN	265	Hitler Flouts the World	Germany's most dramatic move since the war. Nation quits Geneva - claiming right to increase fighting forces.	Geneva	-	Geneva, Switzerland	2/6	-	-	032892
46	19Oct33	BMN	228A	International Crisis Dominates Mind of Entire World	German withdrawal from Disarmament Conference creates tense situation. CU Dr Goebbels. Dr Goebbels interviewed by Ward Price. CU Ward Price. Close shot of Lloyd George with dogs in garden. CU speaking and holding a book of German Promise.	Goebbels, Lloyd George, Germany	-	Movietone	2/3	332/? (Shot for item 498)	-	004434
47	19Oct33	BPN	276	Lloyd George on Germany	Famous ex-Premier makes forceful comments on situation following dramatic German withdrawal from	Lloyd George	-	Churt	4/5	-	-	032900

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
48	26Oct33	BPN	278	Stand by the League	disarmament conference. Lord Cecil on disarmament. Former British delegate to Geneva makes earnest appeal for international move against war.	League	-	London	2/6	-	-	032909
49	09Nov33	BMN	231A	Freed Journalist is Welcomed at Dover	Mr Noel Panter, recently imprisoned in Munich is glad to be home again on British soil.	Germany, Media	-	Movietone	1/7	85/? (Shot for item 127)	-	004465
50	09Nov33	BPN	282	Jailed Journalist Home	After nine days in German Prison, Mr Noel Panter, whose fearless dispatches led to expulsion from country, returns to England	Expulsion, Germany, Media	-	Dover	3/6	-	-	032934
51	09Nov33	SSG	33/90	The Lord Gave and the Lord Hath Taken Away: Blessed Be the Name of the Lord	Thousands of Jewish ex-servicemen and women at great Remembrance Service for fallen comrades and inspection by Admiral Sit Roger Keyes	Jew	-	-	4/6	222/?	F	
52	09Nov33	UN	348	Jewry Remembers	Tribute to the Fallen	Jew	-	-	1/10	50/?	C	139961
53	25Nov33	BPN	287	Royal Colonel's Farewell	Prince of Wales inspects his own regiment. His Royal Highness takes salute of First Battalion	Palestine	-	Dover	1/5	-	-	032961
54	27Nov33	BMN	234	The Prince of Wales Inspects 1 st Battalion Seaforths	HRH as Highlanders chief reviews troops at Dover under orders for Palestine.	Palestine	-	-	1/7	73/?	-	004492

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
55	11Dec33	BMN	236	Seaforths Sail for Duty in Palestine	First Battalion of the Highland Regiments goes abroad at Southampton on way to Near East.	Palestine	-	-	5/5	101/7	-	004518
56	11Dec33	BPN	291	Red Russia Rejoices	Soviet's sixteenth anniversary. Communist Dictator, Stalin, holds gigantic review of armed forces on birthday of present regime.	Communism	-	Moscow	2/6	-	-	032988
57	11Dec33	UN	357	Famous Regiment for Overseas	Off to Palestine	Palestine	-	Southampton	10/10	-	C	140061
58	28Dec33	BMN	238A	Movietone Reviews 1933	A retrospect in brief flashes of the world's major events during the old year.	Book	-	-	2/2	351	-	001457
59	18Jan34	PSP	824	In Wagner's Footsteps	Half a century has passed since the death of Richard Wagner, but time has only served to enhance his fame, so let us visit the scene of his life.	Germany	-	-	1/6	-	F	114662
60	19Jan34	GBN	15	Vienna in Revolt	-	Austria	-	-	10/11	127/ 939	-	051144
61	25Jan34	BPN	304	Palestine Jews riot	Fury aroused by official move to stem German immigrants. Dramatic first pictures of police battling with turbulent [sic]	Jew	-	Jaffa	2/6	-	-	033064
62	29Jan34	BMG	243	Near East Provides Three Camera Cameos	Palestine - Arabs Demonstrate.	Israel	-	-	2/5	48/7	-	001494
63	08Feb34	BMN	244A	Ugly Paris	Taxi Strike Leads to Unrest	Paris,	-	-	12/12	97/7	-	004638

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Situation Develops, Initiated by Taxi-Cab Strike	in Paris.	Riots				(Shot for item 146)		
64	08Feb34	GBN	12	Paris in Ferment	.	Paris, Riots	-	-	9/9	117/853 (Shot for item 160)	-	051099
65	12Feb34	BMN	245	Paris Night of Strife - February 6 th , 1934	Paris Night of Strife. New and Old President Arrive.	Paris, Riots	-	-	4/5	159/? (Shot for item 238)	-	004642
66	12Feb34	BPN	309	Paris Populace Rebels	Sixteen killed, over 1,500 wounded in desperate street battle. First authentic pictures of night fighting in French capital.	Paris, Riots	-	Paris	4/5	-	-	033097
67	12Feb34	GBN	13	Paris Riots	.	Paris, Riots	-	-	7/7	205/839	C	051114
68	12Feb34	SSG	34/13	Whither - France?	French blood spilt by Frenchmen in day and night revolutionary demonstrations in heart of Paris	Paris, Riots	-	-	3/5	332	F	091125
69	12Feb34	SSG	34/12	Tax and Taxis	Paris drivers 'come out' in protest against increased price of petrol.	Paris, Riots	-	-	3/7	105/?	F	091119
70	12Feb34	UN	375	The Paris Riots	Many killed and injured. BUND Comments: Riot fallout of the Staviskey scandal.	Paris, Riots	-	Paris	13/13	-	C	140248
71	14Feb34	BMG	245A	Snapshots from	Title Subsection: Europe	Communism	-	-	1/5	77/?	-	001520

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Continent show, first, the stand-still in Paris and incidents during 1-day strike.	Strikes Bad Patch of Trouble.					(Shot for item 76)		
72	15Feb34	BPN	310	France Downs Tools	General strike for twenty-four hours. Excited thousands parade capital	Paris, Riots	-	Paris	4/7	-	-	033102
73	15Feb34	GBN	14	Turmoil in Europe	Paris Strike	Paris Riots	-	-	6/10	104/813	-	051122
74	15Feb34	SSG	34/14	Trouble in Vienna	Once Gay Capital - now in throes of civil war	Austria	-	Austria	4/6	136	F	091133
75	19Feb34	BMN	246	Civil War Grim Crisis in Austria	The tragedy of a country divided against itself is poignantly brought home by the spectacle of the Civil War in Austria, where Socialists, fearful of the eclipse which has befallen their party in Nazi Germany have taken arms against the Dollfuss.	Austria, Poland	-	Movietone	10/10	133/7 (Shot for item 200)	-	004662
76	19Feb34	BPN	311	Civil War Strikes Austria	Government and Reds in deadly conflict. 1,500 believed killed, thousands wounded. First authentic pictures of Austrian reign of terror	Austria, Poland	-	-	2/5	-	-	033107
77	22Feb34	UN	238A	-	The trouble in Austria		-	-	2/8	-	C	140271
78	01Mar34	GBN	18	Jewish Ex-Servicemen's Parade	-	Jew	-	Glasgow	-/8	50/7	-	051180
79	23Mar34	BMN	255	Barbizon -	Picture Paragraphs Trotsky's	Trotsky	-	-	9/11	31/7	-	004785

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Trotsky's Expulsion	Expulsion. Shotlist: GV House. Trotsky seated speaking					(Shot for item 47)		
80	12Apr34	BPN	326	Palestine King's First Review [Sic]	Flames sweep ancient city. Jews and Arabs wage thirty-hours fight with fire which wrought over £100,000 damage	Jew	-	Jaffa	2/6	-	-	033195
81	23Apr34	UN	395	Trotsky at Barbizon	Former Bolshevik leader - French people perturbed	Communism	-	Barbizon, France	3/10	-	C	140422
82	07May34	BPN	333	Labour Day Turns Lively	Rioting mars workers' holiday. Communists brush with police is quelled without help of regiments specially drafted to capital	Communism	-	Paris	5/6	-	-	033239
83	07May34	UN	399	May Day in France	Clash with Police	May Day	-	Vincennes	1/9	-	C	140455
84	17May34	BMN	258A	Paris - War veterans demonstrate	Picture Paragraphs War veterans demonstrate.	Demonstration	-	-	3/4	72/7 (Shot for item 72)	-	001636
85	17May34	BPN	336	More Riots 'Liven' Paris	Communists clash with police. Extremists join ex-soldiers on march to demand swifter justice in Stavisky scandal	Communism	-	-	5/6	-	-	033259
86	17May34	GBN	40	War Veterans Clash in Paris with Gendarmes	-	Paris	-	-	2/8	75/831	-	051457
87	30Jul34	BMN	269	Westchester, New York - Debs compete for prize	Debs Compete for Prize in USA.	Debs	-	-	2/5	56/7	-	001722

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
88	16Aug34	SSG	34/66	Constantine Riots	Grave disturbances between Moslems and Jews in Northern Africa	Jew	-	Pathe Jour./ Dublin	-7	55f?	F	091511
89	10Sep34	UN	435	News in Brief	Carp for Jewish New Year	Jew	-	-	5/10	-	-	140803
90	13Sep34	SSG	34/74	Fascist and Anti-Fascist Meeting	Over 100,000 people attend demonstration in Hyde Park	Fascist	-	-	5/6	60f?	-	090934
91	18Oct34	GBN	84	Jewish Ex-Servicemen	Remarks or Notes: The following appeared in the Remarks section of this Issue Sheet 'All locals to Birmingham and Bristol News Theatres'	Jew	-	Newcastle	-10	99f?	-	052040
92	08Nov34	GBN	90	Jewish Ex-Servicemen's Parade	-	Jew	-	-	8/16	20/ 773	-	052122
93	12Jan35	BMN	292A	Last Whip-Up for Saar Plebiscite	Shots of the Communist Party marching through the streets of Saarbrücken. Shots of the pro-Nazi gathering marching along and saluting. Shots of the procession. Military lorries in the streets	Communism	-	-	6/6	111f? (Shot for item 111)	-	001921
94	24Jan35	SSG	35/7	Political Refugees	Thousands through French Consulate for visas across frontier of Saar	Refugee	-	-	1/13	115/	F	091926
95	07Feb35	BMN	296A	Sir John Simon on 'Peril of war'	Close and CU shots	Sir John Simon	-	-	5/6	109f? (Shot for item 163)	-	005373
96	07Feb35	BPN	412	Sky-Pact for Peace	Diplomacy soars to new heights. Recent talks with France on subject of air peril	Sir John Simon	-	-	3/5	-	-	033694

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					are outlined by Foreign Secretary, Sir John Simon.							
97	07Feb35	GBN	116	Sir John Simon Speaks on Air Peril	-	Sir John Simon	-	-	12/12	1577	-	052471
98	07Feb35	SSG	296A	The Peril from the Air	Sir John Simon through Pathé Gazette, explains the Anglo-French conversation	Sir John Simon	Camera Gemmell	-	2/7	222/	F	091978
99	14Feb35	SSG	35/13	News in a Nutshell - Hebrew Festival in Tel-Aviv	-	Hebrew	-	-	5/10	497	F	092001
100	04Mar35	BMN	300	Hitler Hailed on Saar Joy Day	Celebration over Saar elections.	Goebbels	-	Movietone	7/8	707 (Shot for item 105)	-	005436
101	07Mar35	BMN	300A	Is There to Be an Armaments Race	The new house the Home of the League of Nations at Geneva. Shot of Japanese Navy. Germany's air strength. Commercial planes in formation. Shot of Parade of might in Russia. Troops march past. Planes on ground in Italy. Masses of them. Artillery of France firing. Mechanised unit past camera, tanks, push past and knock down walls. Britain. Battleships firing. Troops march past. Fighters lined up on ground with propellers turning. Battleships guns firing America. Planes lined	Military	-	-	8/8	997 (Shot for item 148)	-	005445

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
102	07Mar35	SSG	35/19	Hitler Acclaimed in Saarbrücken	up on deck of carrier. Formation in air.	Germany	-	-	10/11	86/7	F	092080
103	21Mar35	BMN	302A	Germany Asserts Right to Re-arm	Shot of the assembled soldiers with flags. Interior shots of theatre and the crowds sing Psalm. Shot of the box of Honour with Hitler, Goering and others in same saluting. Shots of the Reichwre in square. Hitler places crosses on the flags. Hitler, Goering and Marshal Mackensen place wreath at National Shrine to the fallen. Shots of troops marching past with flags and rifles. Shot of Hitler watching the marchpast with the other leaders	Göring	-	Movietone	9/9	133/7 (Shot for item 199)	-	005482
104	21Mar35	BPN	424	Conscription for Germany (Mixed Dissolve)	Hitler's bombshell for Europe. Dramatic decision comes after triumphal Remembrance Day parades in Berlin. London: Mr Bernard Shaw says no need for panic. In exclusive interview.	Military	-	-	5/5	-	-	033778
105	21Mar35	GBN	128	Cabinet Ministers Meet at No. 10 Downing Street to Discuss German Conscription	-	Germany	-	-	9/11	85	-	052718

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
106	21Mar35	GBN	128	Herr Hitler Reviews German Troops	-	Military	-	-	10/11	107/ 745	-	052719
107	21Mar35	GBN	128	Sir John Simon Speaks on Re-Arming and Peace	From Library	Sir John Simon	-	-	11/ 11	72/ 745	-	052720
108	21Mar35	SSG	35/23	Conscription in Germany	Causes hurried consultation in London and Berlin	Military	Camera Gemmell Starmer Jones	-	1/12	110/?	F	092114
109	25Mar35	BMN	303	British Ministers Leave for Berlin on Peace Mission	General shot of Croydon aerodrome. Mr Anthony Eden with M Maisky and Mrs Eden walking along. Mr Eden boards plane. Shot of the plane taxiing off. Sir J Simon also at Croydon. With Lady Simon he speaks a few words. They board the plane. The plane taxis off	Eden	-	Movietone	7/8	50/75	-	005489
110	25Mar35	GBN	129	Sir John Simon Leaves Croydon En Route for Berlin	-	Sir John Simon	-	-	11/ 16	86/ 829	-	052743
111	25Mar35	SSG	35/24	Sir John Simon Leaves for Berlin /Seeking Peace	-	Sir John Simon	Camera Starmer	-	-/10	75/?	F	092140
112	25Mar35	UN	491	News in Brief	New German Liner "Tannenbergl' Launched	Germany	-	Stettin, Germany	6/9	-	C	141343
113	25Mar35	UN	491	Queen of the Ice	Sonja Henie in Berlin	Germany	-	Berlin	7/9	-	C	141344
114	28Mar35	BMN	303A	Berlin People Are Given a Realistic	Various drills	Rearmanent, Goering	-	Germany	3/8	62/? (Shot)	-	005493

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Taste of an Air Raid						for item 93)		
115	28Mar35	BMN	303A	And Sir John Simon is Warmly Greeted By Nazi Minister	British Ministers are greeted on Mission to Berlin. Baron von Neurath and Sir Eric Phipps British Ambassador. Plane landing at Tempelhof Aerodrome.	Eden		Movietone (Berlin)	7/8	111/? (Shot for item 167	-	005497
116	28Mar35	BPN	426	Europe Stands to	General unease follows conscription in Germany. Italy increases army. France apprehensive: Sir John Simon visits Hitler.	Germany	-	-	6/6	-	-	033792
117	28Mar35	GBN	130	Sir John Simon Arrives in Berlin by Air	-	Germany	-	-	2/9	112/?	-	052752
118	28Mar35	SSG	35/25	Sir John Simon in Berlin	Met by Dr Meissner and Baron von Neurath, at Tempelhof Aerodrome	Sir John Simon	-	-	3/9	88/?	NA	092143
119	29Mar35	UN	492	Affairs in Berlin	Sir John Simon's visit	Sir John Simon	-	Berlin	9/11	-	C	141355
120	29Mar35	UN	492	Berlin's 'Air Raid'	Dramatic defence practice	Germany	-	-	10/11	-	C	141356
121	04Apr35	BMN	304A	Russia Welcomes Mr Anthony Eden with Union Jacks	Close shot of Union Jacks flying. Mr Litvinov close shot standing on platform. The train pulls in and Mr Eden alights and is greeted. They walk away. Close shots of Mr Eden. Shots of the procession of cars driving through the streets. Litvinov talks to Lord Chilton British Ambassador.	Eden	-	Movietone	1/5	119/119	-	002035

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
122	04Apr35	BPN	428	Russia Flies Union Jack	Moscow cheers Mr Eden. Monsieur Litvinoff Meets Lord Privy Seal on diplomatic mission to Soviet	Eden	-	-	1/7	-	-	033798
123	04Apr35	GBN	132	Mr Anthony Eden in Moscow		Eden	-	Movietone	11/12	40/793	-	052774
124	04Apr35	SSG	35/27	Russia Greets British Minister	Mr Anthony Eden in Moscow	Eden	-	Arcos.	2/10	104/7	F	092158
125	04Apr35	UN	494	Anthony Eden in Russia	Lord Privy Seal in Moscow	Eden	-	-	3/10	-	C	141366
126	08Apr35	BMN	305	Mr Anthony Eden is Entertained by Polish President	Mr Eden and Colonel Beck and others. In the evening he walks along with Madame Beck. Seen seated in theatre	Eden		Movietone	4/7	33/7 (Shot for item 50)	-	005512
127	08Apr35	GBN	133	Mr Anthony Eden in Warsaw	.	Eden	-	Movietone	3/10	38/766	-	052791
128	11Apr35	GBN	134	Mr Anthony Eden Speaks on Peace at Prague	.	Eden	-	Movietone	1/15	26/750	-	052801
129	11Apr35	GBN	134	Mrs Anthony Eden Christens Two New Planes at Yeadon, Yorks and Crashes into Fence at Heston	.	Eden	-	-	2/15	55/750	-	052802
130	14Apr35	GBN	135	General Goering marries fraulein Emme Sonnemann in Berlin	.	Goering		Movietone	6/12	39/787	-	052826
131	24Jun35	BMG	316	Naval Affairs	Anglo German Agreement.	Treaties	G Ward Price	-	1/5	227/7 (Shot for item 226)		002129

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
132	24Jun35	BMN	316	Naval Affairs	Anglo German Agreement.	Treaties	G Ward Price	-	3/7	151/7 (Shot for item 226)		005675
133	24Jun35	BPN	451	Naval Pact Reached	Herr von Ribbentrop, German envoy, expresses satisfaction at successful issue of sea-power conversation	Treaties	-	London	2/7	-	-	033935
134	18July35	BMN	319A	July 14th in Paris.	Shot of the Arc de Triomphe. Elevated shot of Marchpast the Arc de Triomphe. Shot of flypast. Shot of procession of Communists etc. raising clenched fists. M Daladier speaking. Close shot. Shot of mass of crowd. Shot of the Croix de Feu marching with banners to tomb of the Unknown soldier. Various shots of the other ceremony of the military.	Communism	Brian Saveall	-	3/5	96/7 (Shot for item 114)	-	005720
135	26Aug35	BMN	325	Home Affairs	Emergency meeting of the Cabinet.	Abyss	Eric Dunstan	-	4/8	72/7 (Shot for item 108)	-	005799
136	26Aug35	BPN	469	Emergency Cabinet Meeting	Abyssinian crisis debated. After five hours' discussion Mr. Ramsay MacDonald outlines latest position	Abyss	-	-	6/6	-	-	034064
137	26Aug35	GBN	173	Cabinet Meet to Discuss Italo-Abyssinian Crisis	-	Abyss	-	-	3/12	69/ 789	-	053427
138	26Aug35	SSG	35/68	Cabinet Ministers	To attend emergency	Abyss	Benson,	-	2/9	52/7	F	092616

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Recalled	meeting at 10 Downing Street.		Taylor, Jones.					
139	26Aug35	UN	535	Momentous Cabinet Meeting	-	Government	-	Downing Street	7/9	-	C	141743
140	16Sep35	BPN	475	Half million shout "Heil"	Hitler acclaimed at Nazi rally. Army and Labour Corps parade inaugurates Seventh Party Congress	Nuremburg	-	-	4/6	-	-	034102
141	23Sep35	BPN	477	Germany Stands Armed	Monster military parade for Nazis. Impressive reviews of mechanised forces climaxes Party Congress	Nuremburg September 1935	-	Nuremburg	7/8	-	-	034112
142	26Sep35	BMN	329A	At Nuremburg Germany Stages Parade of Newly Equipped Army	TS Parade with flags, goose-stepping past crowd with raised hands in Nazi salute. Rear shot of Hitler with Goer. and Generals taking the salute during March past. Shots of fly past. Mass parade of tanks	Göring Nuremburg September 1935	-	Movietone	3/9	69/? (Shot for item 103)	-	005868
143	26Sep35	PSP	912	George Gee	-	Jew	-	-	5/5	330/1000	F	115112
144	26Sep35	SSG	35/77	Modern Warfare	Thrilling demonstration by Germany's fighting units	September 1935	-	UFA	1/10	60/?	F	092716
145	21Oct35	GBN	189	Fascists and Stockbrokers Clash in Throgmorton Street	-	Fascist	-	-	2/12	61/836	-	053673
146	31Oct35	GBN	192	Anti-Nazi Demonstration in Hyde Park	-	Demonstration	-	-	7/8	-	-	053731
147	31Oct35	SSG	35/87	General Election	Political leaders speak	Baldwin	-	Rota	1/7	384/?	F	092833

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Battle	through Pathe Gazette - MR BALDWIN [220 ft] Pathe Gazette is impartial in political matters and introduces MR CR ATLEE (Labour). [152 ft] Other political leaders will give their views in the next issue of Pathe Gazette [12 ft]			Gaumont				
148	01Nov35	BPN	488	Anti-Nazi Protest	German persecution denounced, 50,000 champion race-freedom at all party demonstration	Ethnic Minorities, Britain, Persecution	-	-	2/7	-	-	034177
149	11Nov35	GBN	195	Jewish Ex-Servicemen's Parade	Remarks or Notes: Item not used	Jew	-	-	-/10	-/927	-	053791
150	25Nov35	GBN	199	The 'Cameron's' Leave Aldershot for Jerusalem	Roving Camera Reports	Palestine	-	-	6/9	40/277	-	053863
151	05Dec35	BPN	498	Mexican Reds Cause Riots	Communists break up Fascist parade. Scores killed, hundred injured in fierce street battle	Comm	-	Mexico City	6/8	-	S	034246
152	30Dec35	BMN	343	Review of 1935	Produced by Gerald Sanger. Compiled by TF Scales. Ending with a section from King George V's Christmas Broadcast.	Review	Eric Dunstan, Beryl de Querton, Alan Howland & Ivan Scott	-	1/1	520/7 (Shot for item 780)	-	006097
153	30Dec35	BPN	505	Review of the Year 1935	-	Review	-	Saar, Germany	1/1	-	S	034286
154	30Dec35	GBN	209	Review of the	Foreign Affairs	Review	-	-	6/10	130/	-	054006

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
155	30Dec35	SSG	35/104	Year Pathe Gazette Presents a Review of the Year 1935 - And His Majesty's Speech to His People	-	Review	-	-	1/1	934 939/?	F	093021
156	30Dec35	UN	571	Look Back a Review of 1935	Grave and gay happenings in the old year.	Review	-	-	1/1	-	C	142065
157	12Mar36	BMN	353A	Locarno Power Meet	Press photographers outside building taking pictures. Delegates leaving. Mr Eden leaving. Other members not identified. Military vehicles through zone marked 'Millitaire'. French troops marching. Tanks drawn up under trees. Soldiers and vehicles in streets of small town	Eden	Ivan Scott	Movietone	3/12	32/48	-	006268
158	12Mar36	BMN	353A	Rhine	Occupation of Demilitarised Zone. First film of actual army occupation of demilitarised zone.	Eden	Eric Dunstan	Movietone	10/12	333/? (Shot for item 500)	-	006275
159	12Mar36	BPN	526	Hitler Rocks Europe	Locarno defied! German troops march into forbidden Rhine zone, League Council called to meeting in London.	Rhine	-	Cologne, Rhine, London	1/7	-	S	034409
160	12Mar36	GBN	230	French Troops Leave for the Rhine	-	Rhine	-	West End Spec.	-/10	35/?	-	054350
161	12Mar36	SSG	36/21	Germany	Armed forces enter the	Rhine	-	-	2/8	117/?	F	093249

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Repudiates Two Treaties	demilitarised zone							
162	12Mar36	SSG	36/21	Special Meeting of the British Cabinet	-	Rhine	Camera Benson, Jones	-	6/8	76/7	F	093253
163	12Mar36	UN	592	The Cabinet Meets	Serious situation	Rhine	-	Westminster	7/0	-	No Link	142230
164	16Mar36	BMN	354	Statesmen in London	Close up. M Flandin close shot. Shots of other statesmen including Signor Grandi. Mr Bruce of Australia is seen, walking with Mr Eden	Eden	Ivan Scott	Movietone	1/11	46/69	-	006278
165	16Mar36	UN	593	The Rhineland Problem	Locarno Powers Meet	Rhine	-	Berlin	2/5	-	C	142235
166	23Mar36	BMN	355	Inside at League Council Meeting	Shot of the empty council room at St James's Palace. GV in centre is seated von Ribbentrop. GV as Mr Bruce President of the Council, goes and talks to Ribbentrop. MS Ribbentrop & Bruce. GV Mr Tibolsky of Rumania. Shots of Conference Room & various personalities seen are M Flandin & Signor Grand	Eden	Ivan Scott	Movietone	1/11	62/93	-	006300
167	07May36	BMN	361A	Palestine after the Riots	Street scenes of Palestine with police cars patrolling the streets. Shepherd on hill overlooking the town.	Palestine	Eric Dunstan	-	11/16	16/7 (Shot for item 24)	-	006436
168	14May36	BMN	362A	Exiled	Haile Selassie in Palestine. Landing in Palestine of Haile	Palestine	Ivan Scott	-	1/11	41/7 (Shot)	-	006453

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					Selassie is pitiful scene and arrival in Jerusalem.					for item 61)		
169	14May36	BPN	544	Emperor in Holy City	Dissolve to - First pictures rushed from Jerusalem. Emperor attends mass at Abyssinian Church soon after arrival.	Palestine	-	Jerusalem, Palestine	8/8	-	-	034514
170	14May36	GBN	248	Haile Selassie Arrives in Haifa on HMS 'Enterprise'	-	Palestine	-	-	8/11	149/798	C	054608
171	14May36	GBN	248	Haile Selassie Arrives in Jerusalem	-	Palestine	-	-	9/11	35/798	C	054609
172	18May36	BMN	363	Memoir: Tribute by Eric Dunstan	Passing of Lord Allenby.	Palestine	Eric Dunstan	-	2/12	53/7 (Shot for item 79)	-	006465
173	21May36	BMN	363A	Jerusalem Riots	Elevated shot of street in Jerusalem. British police search Arabs for arms. Jewish Ref families leaving homes with bundles for new quarters - headed by British soldier	Jew	Ivan Scott	Movietone	5/12	32/7 (Shot for item 48)	-	006480
174	21May36	BMN	363A	Abyssinnia	Badoglio takes over Negus' country and his motor car.	Palestine	Eric Dunstan	-	9/12	88 (Shot for item 132)	-	006484
175	21May36	GBN	250	Haile Selassie Rests in Jerusalem	-	Palestine	-	-	3/15	65/728	C	054630
176	21May36	GBN	250	Riots in Jerusalem	-	Jew	-	-	4/15	42/	C	054631

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				over Migration of Jews						728		
177	01Jun36	BPN	549	Emperor in Way Here	Haile Selassie departs from Jerusalem. Holy City bids farewell to Abyssinian monarch, bound for England	Palestine	-	-	5/6	-	-	034540
178	15Jun36	BMN	367	Trouble in Palestine	Police patrols in the city. Shot of crowds at St David's Gate and St David's Hotel in the background.	Palestine	Ivan Scott	-	4/11	33 (Shot for item 50)	-	006555
179	15Jun36	GBN	257	Palestine Riots -- British Troops Calm Crowds	-	Palestine	-	-	3/13	39/778	C	054731
180	13Jul36	BPN	561	Trouble in Palestine	Jew-Arab conflict still rages. Vivid pictures portray racial struggle which menaces prosperous Semite colony	Jew	-	-	4/5	-	-	034613
181	20Jul36	BMN	307	France Celebrates Fall of the Bastille	Reports. French Celebrate Fall of Bastille.	Communism	Ivan Scott	-	1/7	23/? (Shot for item 34)	-	006660
182	23Jul36	GBN	268	Palestine Riots Suppressed by British Patrols	Including houses blown up in Jaffa to make room for roads	Palestine	-	-	10/15	76/745	C	054894
183	03Aug36	GBN	271	Haifa Express Derailed in Palestine Riots	-	Palestine	-	-	6/11	42/738	C	054941
184	06Aug36	BMN	374A	Olympics	Hitler opens the Games. Jesse Owens wins the 100 metres.	Ethnic Minorities, Goebbels	Alan Howland	Movietone	9/9	143/? (Shot for item 214)	-	006716
185	10Aug36	BMN	375	Field Marshall	Field Marshall Sit William	Jew	Ivan	Movietone	5/11	35/?	-	006721

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Reviews Jewish Lads' Brigade	Bridwood inspecting Jewish Lads Brigade.		Scott			(Shot for item 53)		
186	10Aug36	UN	635	Title Subsection: News in Brief	Jewish Lads' British Camp at Walman	Jew	-	-	10/14	-	-	142591
187	17Aug36	PW	334	Abe and Mawruss	Jewish Comedians	Jew	-	-	5/5		F	123566
188	24Aug36	BMN	377	Russia	Russia. Famous Communists Face Charge of Plot to Murder Stalin.	Communism	Ivan Scott	-	11/12	44/? (Shot for item 96)	-	006764
189	24Aug36	GBN	277	Reinforcements Keep Order in Palestine	-	Palestine	-	-	-	-	C	055018
190	10Sep36	BMN	379A	Personalities in News of the Moment - Princess Juliana, Mr. Baldwin and General Dill	Princess Juliana of Holland in carriage with Queen Wilhelmina.	Palestine	Ivan Scott	-	1/10	49/? (Shot for item 73)	-	006812
191	10Sep36	BMN	379A	LG in Germany	Lloyd George walking with daughter Megan. Looking at postcards on wall. Walking through village of Berchtesgaden also seen posing with von Ribbentrop.	Lloyd George 1936	Ivan Scott	Movietone	3/10	33/? (Shot for item 49)	-	006814
192	10Sep36	BMN	379A	Spain	Spain. Anti Red Advance Is Pushing Refugees Over to France.	Communism	Eric Dunstan	-	5/10	84/? (Shot for item 126)	-	006816
193	10Sep36	BPN	578	Reservists Called Up!	Wanted for Palestine. Ex-soldiers re-don khaki as part of Government action in Holy Lane crisis	Palestine	-	-	4/6	-	-	034702

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
194	10Sep36	GBN	282	Lieutenant General JG Dill Leaves for Palestine	Roving Camera Reports	Palestine	-	-	8/11	24/756	C	055098
195	10Sep36	SSG	36/73	Activity at Aldershot	Troops prepare for Palestine	Palestine	Camera Benson	-	3/7	95/?	F	093814
196	14Sep36	BMN	380	British Troops Leave for Palestine	Shot of soldiers going aboard ship cheering and waving.	Palestine	-	-	1/11	-	-	006822
197	14Sep36	BPN	579	Hitler demands colonies	Fuhrer takes salute at mighty Nazi Rally. Parade follows announcement of economic Four Year Plan.	Nuremburg	-	Nuremburg	2/8	-	S	034706
198	14Sep36	BPN	579	Off to Palestine	Troopship Dorsetshire sails. Vanguard of 10,000 now under orders leave for Near East	Palestine	-	Soton	8/8	-	-	034712
199	14Sep36	GBN	283	Troops Leave Southampton for China and Palestine	-	Palestine	-	-	12/15	89/816	C	055117
200	14Sep36	SSG	36/74	Troops Sail for Palestine	-	Palestine	-	-	6/11	-	F	093826
201	14Sep36	UN	645	Troops for Palestine	First transport sails.	Palestine	-	-	10/10	-	-	142687
202	17Sep36	BMN	380A	Night in Nuremberg	Nuremberg Rally.	Nuremburg	Ivan Scott	Nuremburg	8/9	46/? (Shot for item 69)	-	006840
203	17Sep36	SSG	36/75	Nazi Congress	Wild enthusiasm in Nuremberg	Nuremburg	-	-	1/11	109/?	F	093835
204	17Sep36	UN	646	Nuremberg	Germany's might on parade	Nuremburg	-	-	8/9	-	-	142695

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Congress								
205	21Sep36	BPN	581	Germany shows teeth	Planes, tanks and guns in spectacular "circus". Big army display climaxes Nazi Congress	Nuremberg	-	Nuremberg	2/7	-	-	034720
206	28Sep36	UN	649	Battle in a Stadium	Remarkable military display at Nuremberg.	Jew, Nuremberg	-	-	1/9	-	-	142712
207	08Oct36	BMN	383A	Jarrow Unemployment march to London	Men marching along road with banner 'Jarrow Crusade'	Demonstrations	Ivan Scott	-	4/11	27/? (Shot for item 41)	-	006896
208	08Oct36	BMN	383A	Demonstration: Description by Ivan Scott	Police Are Kept Busy by Street Clashes. Police are kept busy by street clashes in a Tale of Two Cities - London's East End and Paris. Shot of Sir Oswald Mosley and black-shirted fascists, lines up shots of police making arrests during the clashes in the East End.	Communism, Fascist	Ivan Scott	Movietone	11/11	72/? (Shot for item 108)	-	006903
209	08Oct36	BPN	586	Fascist-Red East End Riots	Blackshirt march banned: 84 arrested, over 80 injured.	Fascist	-	-	7/7	233/?	-	034759
210	08Oct36	GBN	290	Fascists March and Disturbances in the East End Remarks or Notes: Item not used	-	Fascist	-	-	?/15	-	-	055239
211	08Oct36	SSG	36/81	Riots in London	-	Riot	Camera Taylor, Butler	-	12/13	24/?	F	093918

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212	08Oct36	SSG	36/81	Riots in Paris	-	Riot	-	-	13/13	20/?	F	093919
213	08Oct36	UN	652	Demonstrations in London	Police save tense situation. Compilers' Comments: This was a blackshirt march	Fascist	-	-	1/10	-	-	142739
214	10Oct36	BPN	589	Palestine Strike over - Peace Ahead	General Dill inspects British Forces. Pictures show Jew [sic] and Arab towns at peace, following end of six-month strike	Jew	-	Jerusalem, Tel Aviv	6/6	-	-	034779
215	15Oct36	BMN	384A	Old London	High Times in the Old Kent Road. Newspapers lying around with headlines of East End etc. Hooligans Raid Shops etc. Costers in procession.	East End	Barry Barnes	-	7/8	63/? (Shot for item 94)	-	006923
216	15Oct36	BPN	588	10,000 Anti-Fascist rally in East End	More disorders followed by damage to Jewish property	Ethnic Minorities, Jew	-	-	2/8	198/?	-	034767
217	15Oct36	GBN	292	Anti-Fascist March by Communists in the East End	- Remarks or Notes: Item not used	Communism	-	-	?/14	-	-	055274
218	15Oct36	UN	654	News in Brief	London's East End Harvest Festival service held at St. Mary Magdalene	East End	-	-	5/12	-	-	142763
219	19Oct36	BPN	589	Palestine Strike over - Peace Ahead	General Dill inspects British Forces. Pictures show Jew [sic] and Arab towns at peace, following end of six-month strike.	Palestine	-	Jerusalem, Tel Aviv	6/6	-	-	034779
220	22Oct36	BPN	590	Labour Asks Ban	London Labour Party sends	Fascist	-	-	6/8	-	-	034785

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				on Private Uniforms	deputation to Home Secretary re. East End riot							
221	02Nov36	BMN	387	Jarrow Marchers reach London	-	Demonstrations	Ivan Scott	-	6/12	20/? (Shot for item 30)	-	006977
222	02Nov36	BPN	593	Jarrow March Ends: Two Hundred Men Enter London	Bearing town's petition for work, representative unemployed complete month's march.	Demonstrations	-	Edgeware	9/10	-	-	034811
223	05Nov36	GBN	298	Jarrow Marchers Arrive at the House of Commons	-	Demonstrations	-	-	5/13	26/762	C	055369
224	09Nov36	BMN	388	Palestine Commission leaves Britain	Lord Steele speaks. Shot of newspaper photographers taking flashlights.	Palestine	Ivan Scott	-	3/13	27/? (Shot for item 40)	-	006996
225	09Nov36	GBN	299	Jewish Ex-servicemen's Parade at the Cenotaph	-	Ethnic Minorities Jew	-	-	1/11	96/752	C	055383
226	09Nov36	UN	661	Jewish War Veterans	National Remembrance Service	Jew	-	-	9/9	-	-	142847
227	19Nov36	BMN	389A	First troops back from Palestine	First Troops Back From Palestine	Palestine	-	-	1/11	-	-	007024
228	19Nov36	SSG	36/93	Reservists Return from Palestine	-	Palestine	-	-	10/13	45/?	F	094072
229	23Nov36	BMN	390	Premier on Democracy	Mr Baldwin leaves home and walks towards the House. CU speaking	Baldwin	Ivan Scott	Movie-Tone	5/12	30/? (Shot for item 45)	-	007039

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm-entator	Origin or location	Item No.	Length item/reel	Script	Bund No.
230	23Nov36	BPN	599	Premier Takes Stock, Finds Britain Best	Mr Baldwin contrasts Britain's improved trade and freedom with conditions abroad	Baldwin	-	-	2/8	-	S	034850
231	23Nov36	GBN	303	Mr Stanley Baldwin Speaks on the Achievements of the National Government	-	Baldwin	-	-	6/7	277/ 797	-	055436
232	23Nov36	SSG	36/94	The Prime Minister Speaks to the Nation	-	Baldwin	-	-	2/8	75/7	F	094077
233	26Nov36	BMN	390A	Funeral of Salengro	Shot of communists marching and demonstrating in Paris. Shot of photographs of the dead man. Shot of the coffin. Shot of Daladier, M Blum and M Herriot as mourners. Shot of communists raising clenched fists. Procession.	Communism	Ivan Scott	-	1/12	46/7 (Shot for item 69)	-	007047
234	26Nov36	BPN	600	News Flashes from Everywhere	Palestine Commission now in session: members visit war memorial	Palestine	-	-	-	-	S	034860
235	26Nov36	BPN	600	Fascist-Red Crisis: Soviet Fete Spaniards	Spanish delegates to Communist United Front welcomed by Soviet leaders	Fascist	-	Moscow	8/9	-	2S	034864
236	30Nov36	BMN	391	Germany-Japan Anti-Communist Pact	Germany-Japan Pact	Communism	Eric Dunstan	MovieTone	1/13	49/7 (Shot for tem 79)	-	007059

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
237	30Nov36	BPN	601	News Flashes from Everywhere	China receives ten was 'planes bought from America	China	-	Shanghai	5/9	-	S	034870
238	30Nov36	SSG	36/96	Stern Measures	German pact with Japan signed	Communism	-	-	1/11	133/7	F	094102
239	30Nov36	UN	667	News in Brief	New plane for China	China	-	Shanghai	4/11	-	-	142885
240	10Dec36	UN	670	Home for Christmas	Guards back from Palestine	Palestine	-	-	3/11	-	-	142908
241	14Dec36	BMN	393	The Proclamation	At St James's Palace the Proclamation of King George VI.	Royalty	Ivan Scott	-	3/3	148/7 (Shot for term 222)	-	007106
242	14Dec36	BPN	605	King Edward Abdicates	Crisis culminates in renunciation of Throne; pictures show events leading to most sensational event in modern history.	Royalty	-	London	3/4	-	S	034897
243	14Dec36	GBN	309	Abdication of King Edward VIII - December 10th	Scenes in London and at Fort Belvedere.	Royalty	-	-	1/5	517/772	C	055514
244	14Dec36	PG	36/100	Our King and Queen	Pathe Gazette pictures of episodes in the lives of Their Majesties.	Royalty	-	-	1/7	238/7	F	094145
245	28Dec36	BMN	395	The Review of the Year	Pan down of the coffin of King George V lying in state. Shots of the funeral. Procession at Windsor. King George Chapel and superimposed shot of King.	Palestine	Ivan Scott	-	1/1	553/830	-	007135
246	28Dec36	BPN	609	Review of the Year 1936	-		-	-	1/1	-	S	034922
247	28Dec36	GBN	313	Review of the Year 1936:	Germany occupies the Rhine Zone, Abyssinian War,	Palestine	-	-	5/6	41/958	C	055568

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Foreign Affairs	Palestine riots, Spanish Civil War, Engagement of Princess Juliana, US lettuce strike, Paris riots, US election							
248	28Dec36	SSG	36/104	1936 Review of the Year	-	Review	-	-	1/1	927/?	F	094186
249	28Dec36	UN	675	Looking Back - A Review of 1936	Important happenings in the old year.	Review	-	-	1/1		-	142950
250	22Feb37	SSG	37/15	Palestine Heroes Decorated by Colonel Catterick	-	Palestine	Camera Nicholson	-	6/11	23/?		094375
251	01Mar37	SSG	362	Ring Round Your Fingers	-	Jew	-	-	3/5	-	F	123696
252	30Mar37	SSG	37/25	News in a Nutshell - Spanish Refugees	-	Refugee	-	-	10/11	40/?	F	094522
253	06May37	GBN	350	Explosion of "Hindenburg" Air Ship at Lakehurst	-	Hindenburg	-	-	-20	225/?	C	056152
254	10May37	BMN	414	Tragedy	Hindenburg Disaster at American Base Shocks the World.	Hindenburg	Ivan Scott	-	1/16	55/? (Shot for term 84)	-	007605
255	10May37	BPN	647	Eastern Colour Marks Holy Week in Palestine	Rival religions celebrate: Moslems and Christians hold Holy Week processions	Palestine	-	Jerusalem	3/6	-	s	035194
256	10May37	BPN	647	Airship Hindenburg Explodes	Disaster whilst landing after first trip of season kills thirty-four. World's largest airship completely destroyed.	Hindenburg	-	Lakehurst	5/6	-	S	035196
257	10May37	UN	713	The "Hindenburg"	Giant Zepp wrecked.	Hindenburg	-	-	3/8	107	-	143285

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Tragedy								
258	20May37	SSG	37/40	Tragedy of the 'Hindenburg'	-	Hindenburg	-	-	1/14	160/?	F	094719
259	27May37	SSG	37/42	Tragedy of Civil War	Basque children refugees arrive in England.	Refugee	-	-	2/10	176/?	F	094744
260	08Jul37	BPN	664	Blackshirts and Reds Clash: Twenty-Seven Arrests	Rival factions come to blows when Sir Oswald Mosley leads Fascist march and Communists stage counter demonstrations	Communism, Fascist	-	-	6/6	-	S	035297
261	12Jul37	BMN	423	Palestine Story	Palestine. Commission's Reports Turn Spotlight on Jerusalem's Affairs.	Palestine	Leslie Mitchell	-	7/9	75/? (Shot for tem 113)	-	007784
262	12Jul37	BPN	665	Palestine Report Disappoints Jews and Arabs	Royal Commission recommends partition as solution to Holy-Land Jew-Arab tension, but both parties are sceptical	Ethnic Minorities	-	-	6/7	-	2S	035303
263	15Jul37	BMN	423A	Palestine	Commission's Report Leads to Increased Army Vigilance.	Palestine	Leslie Mitchell	-	7/11	60/? (Shot for tem 90)	-	007794
264	15Jul37	GBN	370	British Troops Preserve Order in Palestine	-	Palestine	-	-	1/15	37/795	C	056391
265	09Sep37	BMN	431A	Germany	Hitler reviews troops and addresses Rally at Nuremberg.	Goebbels, Nuremberg	-	Movie-Tone	12/12	285/?	-	007985
266	09Sep37	SSG	37/72	Nazi Party Congress at Nuremberg	Personalities include Goebb. and Oswald Mosley	Nuremberg	-	-	9/12	30/?	F	095135

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267	13Sep37	BPN	683	40,000 drill as one	Reich Labour Corps stage spectacular review for Herr Hitler at annual Party Congress	Nuremburg	-	Nuremburg	1/5	-	S	035428
268	16Sep37	BPN	684	Hitler Jeers at Great Britain as Congress Ends	Concluding stages of eighth Nazi Party Congress. Hitler attacks Britain and others on question of Bolshevism, and Spain	Bolshevik, Nuremburg	-	Nuremburg	3/9	-	S	035435
269	16Sep37	SSG	3774	German Labour Rally at Nurem.	-	Nuremburg	-	-	2/12	126f7	F	095154
270	16Sep37	UTN	750	Finale of the Congress	Realistic battle shows Germans their Army	Nuremburg	-	Nuremburg	5/12	-	-	43609
271	20Sep37	BPN	685	Realist 'Battle' shows Germans their army	German Army Day parade is most impressive ever held. 15,000 men, 144 tanks and 450 planes take part	Nuremburg	-	Nuremburg	8/8	-	S	035449
272	04Oct37	BMN	435	Palestine	Stern Measures Are Taken to Suppress Arab Terrorism.	Palestine	Aiden Crawley	-	8/11	72f7 (Shot for im 108)	-	008065
273	07Oct37	BMN	435A	Palestine: Described by Aidan Crawley	Jewish colony builds up settlement like olden pioneers.	Jew	Aiden Crawley	Movietone	9/11	79f7 (Shot for item 119)	-	008077
274	07Oct37	BPN	690	Mosley Marches! Over One Hundred Arrests, Twenty-Eight to Hospital	British Fascists celebrate fifth anniversary and crowd takes a hand in the 'celebrations'	Fascist	-	-	6/6	-	2S	035486
275	18Oct37	BMN	437	Palestine	Rebellious Arabs Set Arduous Task for British Forces.	Jew	Aiden Crawley	Movietone	1/10	80f7 (Shot for item)	-	008105

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
276	04Nov37	GBN	402	We Will Not Be Dictated to Superimposed over Anthony Eden Speaking	-	Eden	-	London	18/18	16/759	C	056891
277	08Nov37	GBN	403	Jewish Ex-Servicemen parade at Cenotaph	-	Ethnic Minority, Jew	-	-	6/17	117/794	C	056914
278	11Nov37	BMN	440A	Three Power Pact	Germany, Japan and Italy sign the Anti Comintern Pact. Germany, Japan and Italy sign against communism in Rome. Ribbentrop. Count Ciano and Jap ambassador.	Communism	Leslie Mitchell	-	2/10	31/? (Shot for item 47)	-	008186
279	11Nov37	BPN	700	Italy Joins Germany and Japan in Anti-Bolshevist Pact	-	Bolshevik	-	Rome	5/6	-	2S	035557
280	18Nov37	UN	768	Lord Halifax Goes to Berlin	-	Halifax	-	-	9/9	96/?	-	143777
281	22Nov37	BMN	442	Lord Halifax sees Hunting Exhibition in Berlin	Shots of stag heads etc. on the walls. Close shots of Lord Halifax with German personalities. Close shot Lord Halifax speaking.	Halifax	Leslie Mitchell	-	6/12	31/? (Shot for item 116)	-	008217
282	22Nov37	BPN	703	Lord Halifax in Germany 'Privately'	Lord President of the Council takes advantage of private visit to Germany to have important talks with Hitler, at the request of the	Halifax	-	Berlin	8/09	-	2S	035582

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					Premier							
283	22Nov37	GBN	407	Lord Halifax at Berlin Hunting Exhibition	-	Halifax	-	Berlin	7/11	36/ 844	C	056961
284	22Nov37	SSG	3793	Lord Halifax in Berlin	-	Halifax	-	UFA	3/9	82/?	F	095401
285	25Nov37	GBN	408	Lord Halifax Attends Cabinet Meeting	Including shots of M Chautemps	Halifax	-	London	1/11	46/ 784	C	056968
286	25Nov37	SSG	3794	Lord Halifax in Germany	-	Halifax	-	UFA	8/13	47/?	F	095416
287	29Nov37	BPN	705	News Flashes from Everywhere	Reds celebrate twenty years of Soviet rule.	Reds	-	Mosow	3/7	-	S	035593
288	30Dec37	BMN	447A	Review of the Year 1937	-	Palestine	Leslie Mitchell	-	1/1	588/ 843	-	008354
289	20Jan38	PG	?	SWAP - America Switches Envoys to Reich	William E. Dodd, the former ambassador of four years, makes a short speech outlining his reasons for resigning. He talks of a vast region where religious freedom is denied, intellectual initiative and discovery is not allowed and race hatred is cultivated daily, saying 'What can a representative of the United States do?'	Dodd	American Commentary	-	-	-	F	Not Issued
290	24Feb38	BMN	455A	The Cabinet Crisis - Mr Eden Resigns	-	Eden	Leslie Mitchell	GBN	1/8	71/? (Shot for item 106)	-	008547
291	24Feb38	BPN	730	Europe and the	Following Hitler's speech,	Eden	-	-	2/8	-	2C	035775

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Crisis	Mr Eden's dramatic resignation stirs Europe Compilers' Comments: Per Nicholas Pronay's article "one firm (Paramount) [was] so indiscreet as to allow a prominent critic of the government to speak his views to the camera. Within a couple of hours of delivery of this reel to exhibitors, urgent orders were issued that the item must be deleted."					4S 3D		
292	24Feb38	SSG	38/16	Prime Minister & Mr Anthony Eden Leave for the House	.	Eden	.	.	6/14	35/?	F	095741
293	24Feb38	UN	796	International Situation	The Crisis Mr Eden resigns from Foreign Secretaryship	Eden	.	.	5/5	237/?	-	143984
294	25Feb38	GBN	434	Anthony Eden Resigns from Cabinet	.	Eden	.	.	4/9	81/ 810	C	057274
295	03Mar38	BMN	456A	Schuschnigg yields and faces Parliament	Dr Schuschnigg addresses the Austrian Parliament, Germany, Kurt von Schuschnigg	Austria	Leslie Mitchell	Germany	5/15	99/? (Shot for item 148)		008570
296	03Mar38	BPN	732	News in Flashes	Chancellor Schuschnigg addresses Austrian Parliament.	Schu	.	Vienna	3/9	-	S	035792
297	03Mar38	SSG	38/18	Chancellor Schuschnigg Speaks to Packed	.	Schu	.	.	2/16	26/?	F	095762

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
298	10Mar38	BMN	457A	Assembly Austrian Nazi's Acclaim New Minister	Austrian Nazi's Meet at Linz. Dr Seyss-Inquart, Austrian Minister of the interior, is enthusiastically welcomed when he arrives at Linz and driven through the streets.	Austria	Leslie Mitchell & Alan Howland	Germany	2/14	30/7 (Shot for item 164)	-	008595
299	13Mar38	BMN	458	Austrian Crisis - Nazi's Enter	Hitler at Berchtesgaden. GV Schuschnigg speaking in Assembly, Seyss-Inquart, Austrians giving Nazi salute. Etc.	Austria	Leslie Mitchell & Alan Howland	-	1/9	95/7 (Shot for item 143)	-	008608
300	14Mar38	SSG	38/21	Germany & Austria	-	Austria	-	Library of Universal	6/12	124/7	F	095808
301	14Mar38	UN	801	Germany Seizes Austria	Herr von Ribbentrop at Foreign Office	Austria	-	-	8/8	133	-	144025
302	17Mar38	BMN	458A	European Crisis: Hitler in Vienna	Herr Hitler rides through the streets in triumph to the main square, where he delivers an oration, which is followed by a march past of troops and a flypast of aeroplanes.	Austria	Leslie Mitchell & Alan Howland	Germany	1/11	57/7 (Shot for item 511)	-	008617
303	17Mar38	BMN	458A	European Crisis - Britain's Re-Action	Ministers arrive at and leave No. 10 Downing Street.	Austria	Leslie Mitchell & Alan Howland	GBN	2/11	27/7 (Shot for item 40)	-	008618
304	17Mar38	BPN	735	Austria Becomes German	First pictures Hitler's triumphal entry! BPN reviews the European crisis precipitated by Fuehrer's dramatic stroke	Austria	-	-	6/6	-	C S	035824
305	17Mar38	GBN	440	Major Fey, Austria's Strong	-	Austria	-	Vienna	7/9	40/ 840	C	057464

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Man Dies								
306	17Mar38	GBN	440	Austria Abolished - German Troops Cross the Frontier	-	Austria	-	-	8/9	110/840	C	057465
307	17Mar38	SSG	38/22	German Troops March into Austria	-	Austria	-	UFA	1/9	240/?	F	095815
308	17Mar38	UN	802	Germany Occupies Austria!	-	Austria	-	-	1/8	367/?	-	144026
309	21Mar38	BPN	737	Hitler Home in Triumph	Hitler returns in triumph to Berlin, as Germany takes over Austrian services	Austria	-	Berlin	5/6	-	S	035829
310	21Mar38	UN	803	Hitler in Vienna	-	Austria Vienna	-	-	3/6	285/?	-	144036
311	24Mar38	BMN	459A	Hitler Welcome on His Return to Berlin	Hitler returns to Berlin. Hitler arrives by plane from Vienna, and is greeted by General Goer., Herr Goebb. and the cabinet.	Austria Goebbels	Leslie Mitchell	Germany	4/12	22/? (Shot for item 268)	-	008644
312	24Mar38	BPN	738	No Title	Communist Party hold monster meeting in Trafalgar Square	Communism	-	-	3/7	-	2S	035833
313	31Mar38	SSG	38/26	Their Majesties in London's East End	-	East End	Camera Gem-mell & Benson	-	2/14	106/?	F	095854
314	04Apr38	BMN	461	President Roosevelt at Gainesville	President Roosevelt arrives by car at Gainesville where delivers speech warning the crowd against Fascism and Communism	Fascist	Leslie Mitchell	USA	6/10	51/? (Shot for item 168)	-	008676
315	04Apr38	GBN	445	President Roosevelt Speaks	-	Fascist	-	-	9/10	54/792	C	057530

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				on Feudalism and Fascism at Gainsville								
316	07Apr38	BPN	742	News Flashes	Terrorists wreck train	Palestine	-	Haifa	5/7	-	S	035860
317	07Apr38	SSG	38/28	Franco's Advance	-	Spain	-	-	1/14	86/?	F	095877
318	07Apr38	SSG	38/28	Spanish Refugees in France	-	Refugee	-	-	6/14	109/?	F	095882
319	14Apr38	BMN	462A	German Polling Day Onboard SS "Wilhelm Gustloff"	German Voting Ship. SHOTLIST: In order that Germans in London may vote in Hitler's "United Germany" plebiscite, the "Wilhelm Gustloff" leaves Tilbury and draws out to the Nore Lightship. On board the Germans vote and dance.	Hitler	Leslie Mitchell	-	5/10	80/? (Shot for item 120)	-	008705
320	14Apr38	BMN	462A	Hitler Votes for Himself	-	Hitler	Leslie Mitchell	-	6/10	-	-	008706
321	14Apr38	BPN	744	Fifty Million 'Ja!' Hitler	Comprehensive survey of German plebiscite Compilers' Comments: SS 'Wilhelm Gustloff' was in London so that Germans could vote on the Anschluss plebiscite	Anschluss	-	-	7/7	-	S	035875
322	14Apr38	SSG	38/30	Germans in England Vote at Sea	-	Vote	Camera Bassill	-	2/12	73/?	F	095902
323	14Apr38	SSG	38/30	Burning of Wollersdorf Concentration Camp	-	Concentration Camp	-	-	6/12	80/?	F	095906

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
324	14Apr38	UN	810	Polling Ship in Thames	-	Austria	-	-	4/7	-		144082
325	18Apr38	BMN	473	Feast of the Holy Fire with commentary by Aidan Crawley recalling scenes he witnessed in Jerusalem last year	SHOTLIST: Scenes of unparalleled enthusiasm marks the Easter Celebrations of the Holy Fire. The Priest walks through the streets, and the crowds endeavour to light their candles. The mass is so unruly that the police are called in to quell the outbreak.	Holy	Aidan Crawley	-	3/12	73/? (Shot for item 110)	-	008713
326	18Apr38	BPN	745	Hitler Digs in Austria	Hitler initiates huge road-building schedule which will give Austria motor-roads like Germany.	Hitler	-	Salzburg	7/9	-	S	035882
327	18Apr38	GBN	449	Festival of the Holy Fire in Palestine	Roving Camera Reports	Palestine	-	Palestine	4/13	44/810	C	057575
328	25Apr38	GBN	451	Police and Soldiers Patrol Palestine	Roving Camera Reports	Palestine	-	-	5/11	50/808	C	057603
329	5May38	BMN	465A	May Day Scenes	Sir Oswald Mosley leads a procession to Hyde Park. Labour Demonstration in Hyde Park - CARD 33206 On May Day 1938, Dr Edith Summerskill addresses a large meeting in Hyde Park	Fascist	Leslie Mitchell & Alan Howland	Movietone	1/10	30/? (Shot for item 45)	-	008763
330	20Jun38	BMN	472	Political Battle rocks New Jersey	-	Communism	Leslie Mitchell, Alan Howland	-	2/14	39/? (Shot for item 72)	-	008913

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
331	04Jul38	GBN	471	Jews free school model railway. Roving camera reports	-	Jew	& Phylis Shepherd	-	7/9	30/822	C	057906
332	07Jul38	BMN	474A	Upheaval in Palestine Continues	Trouble in Palestine. As the last of the citrus harvest leaves Palestine, trouble breaks out again. BUND Comments: The monks mentioned in the shot list are in fact rabbis.	Palestine	Aidan Crawley, Alan Howland & Ivan Scott	-	1/15	53/7 (Shot for item 80)	-	008971
333	11Jul38	UN	835	King's Prize at Bisley	Also troops leave for Palestine.	Palestine	-	-	7/7	-	-	144264
334	08Aug38	BPN	777	Palestine -- No Way Out?	Warships and troops are rushed to Holy Land to cope with renewed outbreak of Arab-Jew warfare.	Palestine	-	Palestine	2/7	-	S	036100
335	15Aug38	BMN	480	Mr Malcolm MacDonald Home from Palestine	Malcolm MacDonald for Palestine.	Palestine	Leslie Mitchell & Alan Howland	-	4/13	11/7 (Shot for item 17)	-	009097
336	15Aug38	BMN	480	Scenes in Palestine	HMS Repulse In Haifa Barbed Wire Fence On Syrian Border.	Palestine	Leslie Mitchell & Alan Howland	-	5/13	53/7 (Shot for item 80)	-	009098
337	15Aug38	BMN	480	Eddie Cantor Home Again	SHOTLIST: Eddie Cantor talks for Movietone about the \$550,000 he collected in England for a fund to transfer German Children to	Palestine, Ethnic Minorities	Leslie Mitchell & Alan Howland	USA	7/13	25/7 (Shot for item 101)	-	009100

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					Palestine.							
338	01Sep38	BMN	482A	Romany Ceremonial at Gypsy Wedding	Gypsy Wedding at Baildon Carnival.	Gypsy	Leslie Mitchell & Alan Howland	-	9/14	33/? (Shot for item 50)	-	009165
339	01Sep38	PG	38/70	Gypsy Wedding	Full gypsy wedding with ancient rites performed by Petulengro.	Gypsy	-	Baildon	3/10	82/?	F	096329
340	05Sep38	BMN	483	More Troops Leave for Palestine	Troops Leave for Palestine. SHOTLIST: British soldiers leave for Palestine. 2nd Battalion, Kings Own Regiment,	Palestine	Leslie Mitchell & Alan Howland	-	1/14	33/? (Shot for item 50)	-	009171
341	08Sep38	BPN	786	Nuremberg in Congress	Hitler arrives for fateful annual rally of Nazi party	Nuremberg	-	Nuremberg	1/7	-	-	036164
342	08Sep38	UN	852	-	Herr Hitler at Nuremberg.	Nuremberg	-	-	4/11	-	-	144421
343	12Sep38	BMN	484	Nuremberg Rally	Nuremberg Party Congress 1st Story. SHOTLIST: Herr Hitler arrives by car and accompanied by Sir Neville Henderson watches the march past of the labour corps armed with shovels.	Nuremberg	Leslie Mitchell & Alan Howland	-	1/12	69/? (Shot for item 412)	-	009198
344	12Sep38	BPN	787	Hitler opens Nurem. Rally	The eyes of all are focused on this mediaeval town as the man of the moment, upon whom rests peace or war, arrives to open the Nazi Rally	Nuremberg	-	Nur	8/8	-	-	036179
345	12Sep38	BPN	788	The Crisis! (Mix To)	We present as complete a general summary of the Sudeten problem as the rapidly changing	Crisis	-	-	6/7	-	-	036185

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
346	12Sep38	BPN	788	Stop Press Special! Premier Flies to Hitler!	Neville Chamberlain flies to see Hitler to discuss Sudeten problem and to try to find peaceful solution	Chamberlain Germany	-	-	7/7	-	-	036186
347	12Sep38	PG	38/73	Peace or ... ?	Ministers in Downing Street.	Chamberlain	-	-	4/8	75/7	F	096360
348	15Sep38	BMN	484A	Lord and Lady Runciman Entertained	SHOTLIST: Lord and Lady Runciman are the guests of the Archbishop of Bohemia.	Runciman	Leslie Mitchell & Alan Howland	-	7/13	25/7 (Shot for item 164)	-	009217
349	15Sep38	BMN	484A	Army day at Nuremberg	Nuremberg Party Convention Army Day.	Nuremberg	Leslie Mitchell & Alan Howland	-	8/13	53/7 (Shot for item 258)	-	009218
350	15Sep38	PG	38/74	Britain's Gesture for Peace	SHOTLIST: King returns to London. Chamberlain in Downing Street. Chamberlain leaves for Munich Sy... speech CU Chamberlain	Chamberlain	-	London, Heston	1/7	88/7	F	096365
351	15Sep38	PG	38/74	Youth Rally	Huge gymnastic display in Nuremberg arena.	Nuremberg	-	Nuremberg	4/7	107/7	F	096368
352	15Sep38	UN	854	European Crisis Peace or War	.	Crisis	-	-	8/9	-	-	144446
353	15Sep38	UN	854	Prime Minister Flies to Hitler	Remarks or Notes: Special released Thursday morning. ere is a note beside this item "D in A". There was a stamp saying "missing" but it has been crossed out.	Chamberlain	-	-	9/9	-	-	144447
354	18Sep38	UN	855	Mr Chamberlain Visits Herr Hitler	Departure from Heston at [sic] Berchtesgaden Return	Chamberlain Runciman	-	-	8/8	-	-	144455

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
355	19Sep38	BMN	485	THE CRISIS: Premier Flies to Germany	to London Arrival of Lord Runciman and Mr Ashton Gwatkin. The Prime Minister back at Downing Street Mr Chamberlain Leaves (1 st Visit). SHOTLIST: Neville Chamberlain leaves Heston by plane for Germany. Large crowds are present as he talks for Movietone. Lord Halifax waves to departing plane. Shot of Chamberlain leaving house. NB there are several stories following each other, all on Chamberlain, in this issue.	Chamberlain Germany	Leslie Mitchell	GBN	1/7	90/? (Shot for item 135)	-	009224
356	19Sep38	BMN	485	THE SEQUEL: The Premier reaches Munich and Berchtesgaden	Mr Chamberlain in Munich (1 st Visit). SHOTLIST: Mr Neville Chamberlain accompanied by Sir Horace Wilson and Mr William Strang is greeted by von Ribbentrop when he arrives by plane at Munich on his way to see Hitler. The party drive off by car. NB Also in this story is Dr Paul Schmidt (Hitler's interpreter). Mr Chamberlain in Germany - CARD 34373 Mr Chamberlain arrives by train	Chamberlain Germany	Leslie Mitchell	Germany	2/7	45/? (Shot for item 95)	-	009225

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
357	19Sep38	BMN	485	THE SEQUEL: Lord Runciman's Return	at Berchtesgaden station with von Ribbentrop. They enter a car - while a huge crowd cheer - to drive to Berghof. On arrival at Hitler's residence, he alights from the car and is greeted by the Fuehrer. Lord Runciman's Return (1st Visit). SHOTLIST: Arriving at Croydon in a Czechoslovakia plane is Lord Runciman returned from a visit to enquire into the Sudeten German question. He speaks a few words about his visit.	Czechoslovakia	Leslie Mitchell	-	3/7	177 (Shot for item 25)	-	009226
358	19Sep38	BMN	485	THE SEQUEL: The Premier's Homecoming	Chamberlain Returns from Germany (1 st Visit).	Chamberlain, Germany	Leslie Mitchell	GBN	4/7	997	-	009227
359	19Sep38	BPN	789	Peace?	First pictures Chamberlain-Hitler historic meeting which eased war-tension at crucial hour. Heston Prime Minister returns home optimistic after interview with Herr Hitler. Compilers' Comments: This story includes the following shots which are also included in the Review of the Year 1938. It is not known whether there were additional shots in the story when it was originally	Chamberlain	-	Berchtesgaden	6/6	-	-	036192

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
360	19Sep38	GBN	493	Chamberlain Leaves for Interview with Hitler	issued: General view Berchtesgaden Semi view Hitler greets Chamberlain Pan of Hitler and Chamberlain up steps Including Cabinet Meeting and the King returns to Londn	Chamberlain	-	-	3/5	209/865	C	058214
361	19Sep38	GBN	493	Chamberlain meets Hitler at Berchtesgaden	.	Chamberlain	-	-	4/5	186/865	C	058215
362	19Sep38	GBN	493	Interview with Chamberlain and Lord Runciman on their Return to England	.	Chamberlain	-	-	5/5	212/865	C	058216
363	19Sep38	PG	38/75	Prime Minister in Germany	Chamberlain's arrival in Munich and Berchtesgaden. Meeting with Hitler. Chamberlain's return to England	Chamberlain Germany	-	Munich, Heston	1/8	104/7	F	096372
364	22Sep38	BMN	485A	Scenes in Sudetenland. Refugees cross the border	Shot list: German Refugees from Czechoslovakia arrive at the frontier, pass under the barrier and are fed on cream cheese and potatoes. Afterwards they are present at meeting in the Courtyard at Augustusberg	Refugee, Exile	Leslie Mitchell	Germany	1/16	56/7	-	009231
365	22Sep38	BMN	485A	Scenes in Sudetenland: after the Conflict in Eger	Scenes in Eger. SHOTLIST: Wrecked shop windows and buildings and police and	Czechoslovakia	Leslie Mitchell	-	2/16	27/7 (Shot for item 207)	-	009232

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					soldiers in charge show the results of the Sudeten-Czechoslovakia clashes in Eger. (Eger Town Hall).							
366	22Sep38	BMN	485A	Scenes in Sudetenland: Czechoslovakia Forces on the Alert	Czechoslovakia Artillery Manoeuvres.	Czechoslovakia	Leslie Mitchell	.	3/16	37/? (Shot for item 75)	-	009233
367	22Sep38	BMN	485A	M Daladier & M Bonnet	M Daladier and M Bonnet arrive by Air France liner at Croydon. They are greeted by Neville Chamberlain and Lord Halifax.	Chamberlain	Leslie Mitchell	GBN	4/16	22/? (Shot for item 33)	-	009234
368	22Sep38	BMN	485A	Crowds at Trafalgar Square Support Czechoslovakia	SHOTLIST: Peace Meeting In Trafalgar Square Thousands of people gather in Trafalgar Square for a meeting organised by the International Peace Campaign.	Chamberlain	Leslie Mitchell	GBN	7/16	33/? (Shot for item 49)	-	009237
369	22Sep38	BPN	790	Europe's Fateful Hour	A comprehensive survey our story includes: Frontier scenes from Sudetenland, Refugees in Germany and Prague, Germany's new defences on the Rhine, Godesberg prepares for meeting of Hitler & Premier, Demos in London: Comments by:- Mr. Wickham Steed, former editor of <i>The Times</i> , Mr. A.J. Cummings of <i>News</i>	Displaced Person Refugee	.	.	1/1	.	-	036193

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					<i>Chronicle</i> , Mr. Herbert Hodge of BBC fame Compiler's Comments: Per Pronay, 'These men were somewhat critical of the Munich Settlement. Thereupon the FO approached the US Government who contacted the parent company in America. The result was, the 'offending reel' was withdrawn.' Herbert Lodge was a London taxi driver who was used by the BBC as their regular interviewee when they wanted the opinion of 'the man in the street'.							
370	22Sep38	BPN	790	Stop Press Special	Premier flies for peace.	Crisis	-	-	-/1	-	-	036194
371	22Sep38	GBN	494	Czechoslovakia Crisis Seen from Both Sides including	French Minister in London and protest meeting in Trafalgar Square	Czechoslovakia	-	-	10/12	82/780	C	058228
372	22Sep38	GBN	494	Czechoslovakia Crisis Seen from Both Sides including	French Minister in Paris.	Czechoslovakia	-	-	11/12	38/780	C	058229
373	22Sep38	GBN	494	Czechoslovakia Crisis Seen from Both Sides including	Tension in Czechoslovakia.	Czechoslovakia	-	-	12/12	147/780	C	058230
374	22Sep38	PG	38/76	French Premier in	Chamberlain meets Daladier	Chamberlain	-	-	1/12	52	F	096382

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				London	at Croydon Airport							
375	22Sep38	UN	856	Peace Plan for Czechoslovakia Crisis	-	Czechoslovakia	-	-	9/9	-	-	144464
376	26Sep38	BMN	486	German Ex-Servicemen in Britain	SHOTLIST: Aboard the German liner "Monte Pascoal" come 300 German ex-servicemen led by the Duke of Saxe-Coburg Gotha. The party is welcomed by Sir Frederick Maurice, President of the British Legion. The pass up the river past the Tower of Westminster where they land under the shadow of Parliament.	Germany	Leslie Mitchell	-	7/12	24/? (Shot for item 36)	-	009253
377	26Sep38	BMN	486	The Premier Goes to Godesberg	Mr Chamberlain in Germany Again (2 nd Visit). SHOTLIST: Hitler arrives by train and drives through town of Godesberg to the Hotel Dreesen. Mr Chamberlain arrives at Cologne Airport and is greeted by von Ribbentrop and von Weizacker.	Chamberlain Germany	Leslie Mitchell	Germany	8/12	107/? (Shot for item 1151)	-	009254
378	26Sep38	BMN	486	New Czechoslovakia Premier - General Sirovy	Sirovy - New Czechoslovakia Premier. SHOTLIST: Library shots of General Sirovy.	Crisis	Leslie Mitchell	-	9/12	31/? (Shot for item 47)	-	009255
379	26Sep38	BMN	486	The Premier's Return	Mr Chamberlain Returns. SHOTLIST: Mr Chamberlain lands by plane at Heston. He is greeted by	Chamberlain, Germany	Leslie Mitchell	GBN	11/12	63/? (Shot for item 94)	-	009257

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
380	26Sep38	BMN	486	Cabinet Meeting at No 10	Lord Halifax. He is handed a letter from the King. He drives away in a car for Downing Street where he is greeted by his wife. He mentions 'the peace of Europe of our time'.	Crisis	Leslie Mitchell	-	12/12	30/? (Shot for item 45)	-	009258
381	26Sep38	BPN	791	Britain, France Stand Firm (Mix To)	Hopes of peace strengthened as returned Premier confers with Monsieur Daladier. BPN reviews latest events at home and abroad, illustrating continues state of international tension. Compilers' Comments: This story includes the following shots which are also included in the Review of the Year 1938. It is not known whether there were additional shots in the story when it was originally issued: (a) General view of crowd in Prague street Semi Cus (two) of General Syrovy of Parliament (c) Two of types Semi view crowd	Chamberlain Ethnic Minorities, Germany	-	1/1	-	-	-	036195
382	26Sep38	GBN	495	Title Subsection: Chamberlain's	Leaving Heston	Chamberlain	-	-	6/12	52/ 841	C	058237

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Second Visit to Hitler, including								
383	26Sep38	GBN	495	Chamberlain's Second Visit to Hitler, including	Hitler arrives at Godesberg	Chamberlain	-	-	7/12	41/841	C	058238
384	26Sep38	GBN	495	Chamberlain's Second Visit to Hitler, Including	Chamberlain arrives at Cologne and drives to Godesberg. Remarks or Notes: Seven part item	Chamberlain	-	-	8/12	151/841	C	058239
385	26Sep38	GBN	495	Chamberlain's Second Visit to Hitler, Including	Scenes in Sudetenland	Chamberlain	-	-	9/12	52/841	C	058240
386	26Sep38	GBN	495	Chamberlain's Second Visit to Hitler, Including	Chamberlain leaves Godesberg and arrives in England	Chamberlain	-	-	10/12	196/841	C	058241
387	26Sep38	GBN	495	Chamberlain's Second Visit to Hitler, Including	German ex-servicemen in London	Chamberlain	-	-	11/12	34/841	-	058242
388	26Sep38	GBN	495	What Are You Doing for Peace?	-	Home Front	-	-	12/12	?/841	-	058243
389	26Sep38	PG	38/77	Crisis - Latest	Flashback to Versailles 1919. Chamberlain leaves for Godesburg. Library montage, troops marching, pressmen on phone. German manoeuvres. Chamberlain's return - speech	Chamberlain	-	-	1/7	280	F	096396
390	26Sep38	PG	38/77	National Defence	Appeal goes out to Czechoslovakia citizens. Czechoslovakia army mobilised.	Czechoslovakia	-	Czechoslovakia	2/7	88/7	F	096397

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
391	26Sep38	UN	857	Europe Waits	The Czechoslovakian problem.	Czechoslovakia	-	-	7/7	-	-	
392	26Sep38	UN	857	-	German ex-servicemen arrive on goodwill visit.	Germany	-	-	2/7	-	-	144466
393	29Sep38	BMN	486A	Demonstrations in Prague	Demonstrations in Prague. SHOTLIST: In Prague, citizens hold demonstrations in favour of a military dictatorship.	Czechoslovakia	Leslie Mitchell	-	2/11	23/? (Shot for item 74)	-	009260
394	29Sep38	BMN	486A	Frontier Towns in Sudeten Occupation	Events on the Czechoslovakia Frontier. SHOTLIST: General view of the refugees in Schwaderbach, signs pulled down etc.	Czechoslovakia	Leslie Mitchell	-	3/11	35/? (Shot for item 168)	-	009261
395	29Sep38	BMN	486A	Hope and Anxiety - By Poster	ARP Posters. SHOTLIST: Views of the new Air Raid Precautions Posters. This story is newspaper posters regarding "Munich Crisis"	Germany Media	Leslie Mitchell	GBN	4/11	16/? (Shot for item 24)	-	009262
396	29Sep38	BMN	486A	Premier Still Pursues Quest for Peace	CU Radio with voice of Chamberlain over. MS Neville Chamberlain. GV Chamberlain alights from plane. GV Chamberlain's car out of Buckingham Palace	Chamberlain	Leslie Mitchell	-	5/11	26/?	-	009263
397	29Sep38	BMN	486A	Gas Mask Distribution	Fitting Gas Masks.	Crisis	Leslie Mitchell	-	6/11	41/? (Shot for item 65)	-	009264
398	29Sep38	BMN	486A	Digging Trenches in the Parks	Air Raid Precautions in Horse Guards Parade. Trench Digging in St James's	Crisis	Leslie Mitchell	-	7/11	28/? (Shot for item)	-	009265

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					Park. SHOTLIST: A mechanical digger scoops up the earth to make air raid trenches in St James's Park.					42)		
399	29Sep38	BMN	486A	M Daladier in Paris and Downing Street	Cabinet Meeting. SHOTLIST: Ministers arrive for the cabinet meeting, to discuss the Sudeten question.	Crisis	Leslie Mitchell	-	8/11	30/? (Shot for item 45)	-	009266
400	29Sep38	BMN	486A	French Reservists Called Up	French Reserve Called Up. SHOTLIST: In view of the Sudeten question certain reserves of the French Army are called up.	Crisis	Leslie Mitchell	-	9/11	70/? (Shot for item 376)	-	009267
401	29Sep38	BMN	486A	Parliament Re-called	SHOTLIST: Queen Mary accompanied by the Duchess of Kent arrives by car to be present at the opening of Parliament.	Chamberlain	Leslie Mitchell	GBN	10/11	44/? (Shot for item 66)	-	009268
402	29Sep38	BMN	486A	Scenes at Waterloo Station	Scenes at Waterloo Station. SHOTLIST: Owing to the European crisis Waterloo Station is packed with people leaving town and sailors leaving to rejoin their ships. Luggage trucks. 'Queen Mary' departure notice etc.	Crisis	Leslie Mitchell	-	11/11	47/? (Shot for item 70)	-	009269
403	29Sep38	BPN	792	The Crisis: Third Time Lucky? (Mix To)	SHOTLIST: Premier, Daladier and Mussolini to meet Hitler at Munich in last minute effort to avert war. 'I shall not give up hope' Chamberlain leaves (Special).	Chamberlain, Germany	-	-	2/2	-	-	036197

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
404	29Sep38	GBN	496	Britain Must Be Stronger	Including re-assembly of Parliament. Sir Horace Wilson returns. Britain prepares against attack. French Reserves called up. British Fleet mobilised. A four power conference. ARP in progress	Crisis	-	-	2/2	253/798	C	058246
405	29Sep38	PG	38/78	The Crisis - Latest	Sudeten Refugees join army groups in Germany. France mobilises her troops, Chamberlain speech, as commentary. Navy mobilised. CUs Chamberlain, Daladier, Roosevelt, Mussolini. Chamberlain goes to Commons	Chamberlain, Refugee	-	-	2/2	310	F	096404
406	03Oct38	BMN	487	Premier Leaves for Germany	Chamberlain Leaves to See Hitler (3 rd Time).	Chamberlain, Germany	Leslie Mitchell	GBN	1/5	67/7 (Shot for item 102)	-	009272
407	03Oct38	BMN	487	History Made in Munich	Four Power Conference in Munich (3 rd Visit).	Göring, Chamberlain, Germany	Leslie Mitchell	Germany	2/5	147/7 (Shot for item 220)	-	009273
408	03Oct38	BMN	487	Scenes at Conference	Inside the Conference at Munich (3 rd Visit).	Chamberlain, Germany	Leslie Mitchell	Germany	3/5	62/7 (Shot for item 412)	-	009274
409	03Oct38	BMN	487	Mrs Chamberlain Goes for a Walk	Mrs Chamberlain Goes for a Walk.	Chamberlain	Leslie Mitchell	GBN	4/5	24/7 (Shot for item 36)	-	009275

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.	
410	03Oct38	BMN	487	Speech on Homecoming & Buckingham Palace Enthusiasm	Mr Chamberlain Returns from Munich (3 rd Visit).	Chamberlain, Germany	Leslie Mitchell	-	5/5	189'7 (Shot for item 284)	-	009276	
411	03Oct38	BPN	793	No More War (Mix To)	<p>Premier's dramatic eleventh hour victory for peace brings him an amazing welcome from a grateful nation. Out story includes dramatic pictures from the conference Chamber in Munich. Scenes of Mr Chamberlain's drive to Buckingham Palace</p> <p>Compilers' Comments: This story includes the following shots which are also included in the Review of the Year 1938. It is not known whether there were additional shots in the story when it was originally issued: Long view Fuhrer House at Munich Semi view Hitler signing Munich Agreement Semi view Daladier signing pact Semi CU Mussolini signing pact Semi view chamberlain Semi view pact Chamberlain speech at Heston Airdrome CU signatuires 'Two Power Pact' General view King and Chamberlain on balcony at Buckingham Palace Long</p>	Chamberlain, Germany	-	-	2/2	-	-	-	036199

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					view King and Queen and Chamberlain on balcony.							
412	03Oct38	GBN	497	Mr Chamberlain Leaves for Munich for Four Power Conference	-	Chamberlain	-	-	1/4	131/997	2C	058250
413	03Oct38	GBN	497	Arrival and Conference in Munich	Shots of Mrs Chamberlain	Chamberlain	-	-	2/4	305/977	-	058251
414	03Oct38	GBN	497	Peace Instead of War	-	Diplomacy	-	-	3/4	81/977	C	058252
415	03Oct38	GBN	497	Mr Chamberlain Returns, and on the Balcony of Buckingham Palace with the King and Queen	-	Chamberlain	-	-	4/4	370/977	C	058253
416	03Oct38	GBN	497	Arrival and Conference at Munich		Munich	-	-	-/4	400/7	C	058254
417	03Oct38	PG	38/79	Four Power Conference	Chamberlain leaves for Munich. Sync speech Compilers' Comments: This item is marked Rush Copy'	Chamberlain	-	-	1/6	100/7	F	096408
418	03Oct38	PG	38/79	Four Power Conference	Hitler, Mussolini and Daladier, arrive in Munich. Chamberlain arrives. Arrival at Munich headquarters. Chamberlain's return to London. Sync speech - piece of paper -	Chamberlain Germany	-	Munich, London	2/6	472/7	F	096409

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
419	03Oct38	PG	38/79	ARP Activities Continue	Chamberlain at Buckingham Palace Shots from library of bombing. Fire precautions in London. Gas masks. ARP volunteers. AFS demonstration. Air raid siren.	ARP	-	-	4/6	150/7	F	096411
420	03Oct38	UN	859	Mr Chamberlain Leaves for Munich to Join the Four Power Conference	-	Chamberlain	-	-	1/2	123/7	-	144474
421	03Oct38	UN	859	Peace	Hitler, Mussolini, Daladier, Chamberlain meet in Munich. Hitler's speech at the Sportpalast. Britain prepared for anything. Signing of the pact. Prime Minister" triumphant return home. Their Majesties receive Mr and Mrs Chamberlain	Chamberlain	-	-	2/2	-	-	144475
422	06Oct38	BMN	487A	Germans Occupy Sudetenland & Hitler with Troops	Remarks or Notes: Released on Saturday morning Hitler in Sudetenland. SHOTLIST: Border barriers are removed and the Fuhrer's car and entourage drives through Franzenbad to Eger.	Czechoslovakia	Leslie Mitchell	-	2/12	53/ (Shot for item 80)	-	009278
423	06Oct38	BPN	794	The Crisis Aftermath	British and French Premiers tell story of Crisis to their Parliaments, whilst Hitler enters Sudetenland agreed	Chamberlain, Germany	-	-	3/3	-	-	036202

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
424	06Oct38	BPN	795	British aid for Czechoslovakia Refugees: public follow Government lead ¹	zones First parade of British Legion force. New Czechoslovakia Government tackle Ref problem. Hitler tours Zone Two. Lord Mayor find gets big response (for the relief of Czechoslovakia Refugees)	Refugee			4/4	-		
425	06Oct38	GBN	498	Mr and Mrs Neville Walking in St. James's Park		Chamberlain	-	-	10/10	23/7 48	-	058264
426	06Oct38	PG	38/80	Berlin-Paris-Rome - Returns from Munich	Hitler returns triumphant to Berlin. Daladier returns to Paris. Mussolini returns to Rome. German enter Sudetenland. Hitler drives through crowd lined, flower covered, streets.	Munich	-	-	4/7	180/7	F	096417
427	06Oct38	PG	38/80	Evacuees Return	Evacuated children leaving home in East Grinstead by coach to return to London after crisis.	Displaced Person	-	East Grinstead	5/7	36/7	F	096418
428	06Oct38	PG	38/80	Man of Hour - Chamberlain	Life story of Neville Chamberlain - compiled from Pathé Library	Chamberlain	-	-	6/7	800/7	F	096419
429	06Oct38	PG	38/80	Prague - Hitler and German Troops Enter City	Nazi troops march into city, Hitler on balcony. Compilers' Comments: This item has been added to the end of the issue sheet by	Czechoslovakia	-	-	7/7	-	F	096420

¹ Compiler's Comments: Lord Mayor's Fund for the Relief of Czech Refugees

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
430	06Oct38	UN	860	What Happens Next?	hand, and is missing a footage length. Remarks or Notes: There are two versions of this issue sheet in the file. The first issue is marked 12.02.46 OK 09.11.48. The second is marked 12.02.46 OK 08.06.44 but the whole sheet is crossed out. The only difference in content between the two is that only the title of the first story is given on the first sheet. Otherwise the content is the same but "What happens next" and "News from China and Japan" are shown as being one story and ARP Goes on in France and Britain is shown as a separate story, not as a subsection of News from Czechoslovakia. On the second sheet there is a note "whole reel in bits and pieces 17.05.44".	Czechoslovakia	-	-	1/4	181/?	-	144476
431	06Oct38	UN	860	News from Czechoslovakia	Hitler leads his troops into Sudeten areas. Resignation of Mr Duff Cooper. ARP goes on in France and Britain. Remarks or Notes: The	Czechoslovakia	-	-	3/4	308/?	-	144478

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					second version of the issue sheet says that the Hitler element of this story is missing but that the Duff Cooper section is OK							
432	10Oct38	BMN	488	Sir Harold MacMichael Home	Sir Harold MacMichael Returns. SHOTLIST: The British Commissioner in Palestine arrives in England by plane. At Croydon, he lands and enters a bus.	Palestine	Leslie Mitchell	-	3/11	17/? (Shot for item 25)	-	009291
433	10Oct38	BMN	488	Iraq Foreign Minister in London	SHOTLIST: In England is Sayid Taufik Al Suwaidi, Foreign minister of Iraq.	Palestine	Leslie Mitchell	-	4/11	171? (Shot for item 17)	-	009292
434	10Oct38	GBN	499	Meeting at the Colonial Office	Including scenes of trouble in Palestine and Rangoon.	Palestine	-	-	7/9	81/ 784	C	058271
435	10Oct38	PG	38/81	When Will Peace Come to Spain?	War scenes in Spain [and] of fighting along the Yangtze in China.	Spain	Spain, China	-	2/8	147/?	F	096422
436	10Oct38	PG	38/81	German Colonies	Scenes in the former German colonies of Tanganyika. League of Nations meeting where German claims to Tanganyika were put forward.	Germany	Tanganyika	-	3/8	93	F	096423
437	13Oct38	BMN	488A	London's Lord Mayor Flies to Prague	SHOTLIST: The Lord Mayor of London, Sir Harry Twyford, leaves Croydon Airport by plane for Czechoslovakia. Response to The Lord Mayor's Appeal - CARD 34559 At The Mansion House,	Exiles Britain	Leslie Mitchell & Alan Howland	GBN	2/14	42/? (Shot for item 63)	-	009301

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
438	13Oct38	BMN	488A	The Refugees	thousands of envelopes containing cheques, postal orders and notes are opened and sorted Czechoslovakiaoslovakian Refugees. DESCRIPTION: Flight Of Czechoslovakia refugees. SHOTLIST: Outside Prague Sudeten refugees are seen on the roads making for safety. They travel by covered wagon and horse and by foot and at the side of the road and trenches are being dug.	Refugee	Leslie Mitchell & Alan Howland	-	3/14	23/? (Shot for item 35)	-	009302
439	13Oct38	BMN	488A	Czechoslovakia Forts	Hitler and Goer. in Sudetenland. Hitler inspects the Czechoslovakia Maginot Line.	Göring	Leslie Mitchell & Alan Howland	Germany	5/14	24/? (Shot for item 349)	-	009304
440	13Oct38	GBN	500	Lord Mayor of London Leaves for Prague	Roving Camera Reports	Mayor	-	-	8/14	34/ 776	C	058281
441	13Oct38	PG	38/82	Benes Resigns	Benes in his office signs resignation papers.	Czechoslovakia	-	Czechoslovakia	6/14	27/?	F	096434
442	13Oct38	UN	862	Arrivals at Croydon	Mistinguette and London's Lord Mayor back from Prague.	Mayor	-	-	9/10	-	-	144500
443	20Oct38	PG	38/84	Lord Mayor's Appeal	Harry Twyford appeals for money for Sudeten Refugees. Good shots of Refugees	Refugee	-	London	5/9	77/	F	096457
444	20Oct38	PG	38/84	International Brigade	Members of International Brigade return to Paris from	Spain	-	Paris	6/9	30/?	F	096458

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					Spain.							
445	24Oct38	BMN	490	Restoring Order in Palestine	Scenes in Palestine. SHOTLIST: A troopship brings English soldiers as reinforcements. They are transported by train and car to the surrounding districts. They search all travellers.	Palestine	Leslie Mitchell & Alan Howland	-	1/13	59/? (Shot for item 89)	-	009339
446	24Oct38	GBN	503	British Troops Patrol Palestine	-	Palestine	-	-	3/9	62/784	C	058319
447	31Oct38	BMN	491	Vigilance in Jerusalem	Scenes in Palestine. Army restores order.	Palestine	Leslie Mitchell		1/11	44/? (Shot for item 154)	-	009364
448	31Oct38	BPN	801	Britain's Thorny Problem (Mix To) Palestine Situation Eases	British Paramount News here shows first pictures from its Special Correspondent now accredited to Military Authorities in Holy Land. Troops quell rising and restore order in Jerusalem as military take over situation in Palestine to stop wholesale wrecking by rebel arabs.	Palestine	-	Jerusalem	4/4	-	-	036241
449	03Nov38	BMN	491A	Firm Measures in Palestine	Scenes Around Acre. SHOTLIST: Houses are blown up and armoured cars are ready for action and soldiers patrol the streets ready for any trouble.	Palestine	Leslie Mitchell & Alan Howland	-	2/12	31/? (Shot for item 134)	-	009376
450	03Nov38	BPN	802	Army Combs Holy Land	British troops start systematic sweep to round up bandits.	Palestine	-	Palestine	2/7	-	-	036243

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
451	03Nov38	GBN	506	British Troops Patrol Palestine	Roving Camera Reports	Palestine	-	-	7/14	32/803	C	058354
452	03Nov38	PG	38/88	German Reservists	Army reservists in barracks cleaning kit and then being demobbed.	Germany	-	-	8/10	88/?	F	096501
453	07Nov38	BMN	492	Jerusalem - Street Scene	Restoring Order in Palestine. DESCRIPTION: Palestine under Military control.	Palestine	Leslie Mitchell	-	1/10	42/? (Shot for item 63?)	-	009387
454	07Nov38	BPN	803	Arab Strike Follows Ban	Protesting against British restriction on travel instituted to stop banditry, Arabs stage general strike throughout Holy Land.	Palestine	-	Palestine	8/8	-	-	036256
455	07Nov38	GBN	507	British Troops Keep Order in Palestine	Roving Camera Reports	Palestine	-	-	6/12	32/823	C	058369
456	07Nov38	PG	38/89	Unique Religious Ceremony in Prague	Members of the Knights of the Cross renew their solemn vows that though the works of man may pass the power of the Church shall continue.	Czechoslovakia	-	-	7/9	77/?	F	096510
457	10Nov38	BMN	492A	Hungary Occupies Czechoslovakia Territory	Hungary Occupies New Territory.	Czechoslovakia	Leslie Mitchell	-	5/9	40/? (Shot for item 343)	-	009401
458	10Nov38	BPN	804	Jews Honour War Heroes	Dedication of field of Remembrance followed by a parade of Jewish ex-servicemen's Armistice parade	Jew	-	London	3/9	-	-	036259
459	10Nov38	BPN	804	Hungary Moves In	Admiral Horthy, Regent of Hungary, rides in state to	Czechoslovakia	-	Kom-arom	8/9	-	-	036264

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm-entator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					take over territory ceded by Czechoslovakias. Vienna: Signing of Pact by Hungary and Czechoslovakiaoslovakia.							
460	10Nov38	GBN	508	Hungarians Take over Part of Czechoslovakia	Roving Camera Reports	Czechoslovakia	-	-	4/9	45/797	C	058380
461	10Nov38	GBN	508	Jewish ex-servicemen parade past Cenotaph		Ethnic Minorities Jew	-	-	8/9	137/797	C	058384
462	10Nov38	UN	870	Title Subsection: News in Brief	Jewish ex-servicemen memorial service	Jew	-	-	6/9	-	-	144577
463	14Nov38	BMN	493	Peace and Remembrance 1938	Armistice Day, 1938. DESCRIPTION: Movietone's Armistice Day Tribute. Written by Gerald Sanger Delivered by Leslie Mitchell	Armistice	Leslie Mitchell	-	6/6	330/7 (Shot for item 493)	-	009411
464	14Nov38	BPN	805	Twenty Years of Armistice	The King leads the Empire's homage at the Cenotaph. Seek Ye Peace - a message from the Archbishop of Canterbury.	Armistice	-	London	5/5	-	-	036270
465	14Nov38	GBN	509	The Armistice 1938	-	Armistice	-	-	5/5	546/813	C	058391
466	14Nov38	PG	38/91	Armistice Day at the Cenotaph	20 years after the Great War, the King attends Armistice Day ceremony at the Cenotaph.	Armistice			1/13	250/7	F	096521
467	14Nov38	UN	871	Silence Falls for the Armistice	-	Armistice	-	-	8/8	-	-	144588

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
468	17Nov38	BMN	493A	Progress in Palestine	Palestine Shipment	Jew	Leslie Mitchell & Alan Howland	Alexandria	2/8	?? (Shot for item 200)	-	009413
469	17Nov38	BMN	493A	Armistice Day in Jerusalem	Armistice Day in Jerusalem.	Israel	Leslie Mitchell & Alan Howland	-	3/8	29/7 (Shot for item 390)	-	009414
470	17Nov38	BPN	806	News in Flashes	Service for dead diplomat vom Rath.	Vom Rath	-	Paris	4/7	-	-	036275
471	17Nov38	BPN	806	Leni Riefenstahl Arrives	-	Leni	-	New York	5/7	-	-	036276
472	21Nov38	BMN	494	In Palestine Today	Jack Cotter's Second Shipment. DESCRIPTION: With Movietone's Cameraman. SHOTLIST: In the Old City of Jerusalem a patrol of the Black Watch patrol David street. The Wailing Wall is also patrolled and the police are in evidence in front of the Mosque of Omar.	Palestine	Leslie Mitchell	-	1/10	- (Shot for item 800)	-	009420
473	21Nov38	BPN	807	World Condemns Pogrom	Rigid Nazi censorship forbidding all pictures of recent Berlin horrors, BPNreels reviews international reactions to latest anti-Semitic barbarity. A review of the whole Jewish problem, with world reaction to Nazi pogrom, includes an exclusive statement by Lord	Antisemitism, Germany, Nov38, Jew, Kristallnacht	-	-	6/6	-	-	036284

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					Rothschild, together with scenes of what is being done in Britain to help							
474	24Nov38	BMN	494A	Vigilance in the Holy Places	Jack Cotter's Third Shipment. DESCRIPTION: Bethlehem under military control.	Palestine	Leslie Mitchell & Alan Howland	-	1/11	60/? (Shot for item 100)	-	009431
475	24Nov38	PG	38/94	Chamberlain Leaves for Paris	Chamberlain leaving London on the "Golden Arrow" and cross-channel steamer in very rough weather, off Dover.	Chamberlain	-	-	1/9	75/?	F	096557
476	28Nov38	BMN	495	Their Majesties in the East End	King and Queen at Hackney Hospital.	East End	Leslie Mitchell	-	1/8	40/? (Shot for item 60)	-	009442
477	28Nov38	BMN	495	Palestine Patrol	Jack Cotter's Fourth Shipment. DESCRIPTION: Vivid pictures of Palestine patrol in action.	Palestine	Leslie Mitchell	-	3/8	49/? (Shot for item 72)	-	009444
478	28Nov38	BPN	809	After Paris - What Next?	Premier and Foreign Secretary return from visit to Monsieur Daladier. Mr Chamberlain announces possible return of the Duke of Windsor.	Chamberlain, Halifax	-	Paris, Folkestone	1/8	-	-	036293
479	28Nov38	GBN	513	Mr Chamberlain and Lord Halifax in Paris	.	Chamberlain, Halifax	-	-	2/3	51/865	C	058427
480	28Nov38	PG	?	The Gypsy Nina	NOT ON BUFVC	Gypsy	-	-	-	-	F	-
481	28Nov38	PG	38/95	Queen Elizabeth, Wife of King George VI	With King in London's East End. [Alternative description]: King and	East End	-	-	9/9	-	F	096573

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					Queen in London's East End. Educational and Social Centre. Toynbee Hall and Hackney Hospital for Children. Compilers' Comments: The sheet for this issue is missing. This data has been assembled from material found in the Pathe Film Catalogue. The correct running order of items is unknown and so they have been arranged here in the order in which they appeared in the Catalogue. Many issues are also incomplete, most likely those consisting of one or two stories.							
482	01Dec38	BMN	495A	Soldiers' Wives in Palestine	Jack Cotter's Fifth Shipment NCO's Wives Arrive.	Palestine	Leslie Mitchell	-	9/12	2977 (Shot for item 43)	-	009460
483	01Dec38	BPN	810	1,000 Flee Nazi Grip	Dutch succour Jew Refugees. London - Refugees arrive from Sudetenland	Jew	-	-	7/7	-	-	036307
484	01Dec38	PG	38/96	In Palestine Today	Pictures from Pathe cameraman in the East show the bloodshed caused between Zionists and Arab Nationalists in Palestine.	Palestine	-	-	1/11	14077	F	096574
485	05Dec38	BMN	496	With RAF in	Jack Cotter's Fifth Shipment	Palestine	Leslie	-	2/10	7977	-	009465

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Palestine	33RD Squadron. DESCRIPTION: 33rd Squadron.		Mitchell			(Shot for item 118)		
486	05Dec38	BMN	496	Jewish Refugee Children	Jewish Refugees at Harwich. The children arrive at Harwich. SHOTLIST: Arriving at Harwich are 200 Jewish children, Refugees from Nazi terrorism. They leave the ship and each child has a label tied round the neck which is carefully examined. The children then enter a bus and drive to Dovercourt Holiday Camp where they are to find a temporary home. On arrival the children have a meal.	Refugee, Jew	Leslie Mitchell	GBN	4/10	38/7 (Shot for item 57)	-	009467
487	05Dec38	BMN	496	Mr Eden to Visit America	Interview - Mr Anthony Eden SHOTLIST: Before leaving for his visit to the United States Mr anthony Eden gives an exclusive interview for Movietone in his house	Eden	Leslie Mitchell	Movietone	5/10	40/60	-	009468
488	05Dec38	GBN	515	German Refugee Children Come to Britain	-	Jew	-	-	2/8	60/838	C	058452
489	05Dec38	PG	38/97	German-Jewish Refugees in England	Jewish children between ages of 5-17 arrive in Britain to be provided with a temporary home while arrangements are made for them to emigrate.	Refugee Jew	-	-	9/11	50/7	F	096593

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
490	05Dec38	PW	38/97	Will This Solve Unemployment?	Ford camps for unemployed.	Unemployment	-	-	4/5	-	F	124145
491	05Dec38	UN	877	First Child Jewish Refugees Land at Harwich	-	Refugee, Jew	-	-	8/8	-	-	144643
492	08Dec38	BMN	496A	Jewish Refugees in Britain	Jewish Refugees in England. Learn farming. SHOTLIST: On a farm in England, at Hambledon, Jewish Refugees from Germany learn business of farming. They learn to plough and to tend the animals and their leader tells the intentions of the scheme	Refugee, Jew	Leslie Mitchell & Alan Howland	GBN	2/13	33/7 (Shot for item 50ft)	-	009476
493	08Dec38	BMN	496A	Arab Round Up	Jack Cotter's Fifth Shipment Arab Round Up. SHOTLIST: Arabs in Ein Karem are searched and then wait for interrogation. Meanwhile, overhead, Gloster "Gauntlets" keep a close watch for escaping rebels.	Arab	Leslie Mitchell & Alan Howland	-	4/13	65/7 (Shot for item 98)	-	009478
494	08Dec38	BPN	812	News Flashes	Sudetenland election scenes.	Czechoslovakia	-	Reichenberg	3/9	-	-	036318
495	08Dec38	BPN	812	News Flashes	Nazis start Sudetenland autoroad.	Czechoslovakia	-	Eger	4/9	-	-	036319
496	08Dec38	PG	38/98	Signing Friendship Pact in Paris	German Foreign Minister arrives in Paris and with the French Foreign Minister signs Friendship Pact between their two countries.	Diplomacy	-	-	4/14	72/7	F	096599

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
497	08Dec38	PG	38/98	German Refugees at Andover	Jewish children in Ref camp near Harwich training to be agriculture workers in preparation for their migration abroad	Refugee, Jew	-	-	7/14	47/?	F	096602
498	08Dec38	UN	878	News in Brief	Sudetenland	Czechoslovakia	-	Sudetenland	7/9	-	-	144650
499	12Dec38	BMN	497	RAF in Amman	Jack Cotter's Sixth Shipment Fourteenth Squadron in Palestine (Amman). DESCRIPTION: 14th Squadron operate in Transjordan.	Palestine	Leslie Mitchell & Alan Howland	-	10/12	49/? (Shot for item 70)	-	009497
500	12Dec38	BPN	813	News in Flashes	US Czechoslovakias return war medals.	Czechoslovakia	-	New York	4/9	-	-	036328
501	12Dec38	GBN	517	Appeal for Jewish Refugees	-	Refugee, Jew	-	-	3/7	80/767	C	058479
502	15Dec38	BMN	497A	Railway Trouble in Palestine	Jack Cotter's Sixth Shipment Repairing Railroad. DESCRIPTION: Railway line repaired by Arabs.	Palestine	Leslie Mitchell & Alan Howland	-	5/9	70/? (Shot for item 105)	-	009504
503	15Dec38	BMN	497A	Premier Addresses Foreign Press	Chamberlain at FPA Dinner.	Press	Leslie Mitchell & Alan Howland	-	9/9	72/? (Shot for item 108)	-	009508
504	15Dec38	BPN	814	Premier Opens His Heart to the World	World hears Mr Chamberlain's important address at fiftieth Foreign Press Association Dinner.	Press	-	Grosvenor House	6/6	-	-	036339
505	15Dec38	GBN	518	Mr Chamberlain Speaks on Government Policy at the	-	Press	-	-	1/7	415/834	C	058492

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Foreign Press Association Dinner								
506	15Dec38	GBN	518	Refugees arrive at Harwich from Germany	-	Refugee	-	-	2/7	33/834	C	058493
507	15Dec38	PG	38/100	Prime Minister Addresses the Press	Chamberlain addresses foreign press and mentions attacks made by the German press on British politicians.	Press	-	-	1/13	143/7	F	096623
508	15Dec38	UN	880	Prime Minister's Speech at Press Association Dinner	-	Press	-	-	5/5	-	-	144668
509	19Dec38	BMN	498	Christmas-Tide in the Holy Land	-	Jew	Leslie Mitchell	Palestine	1/14	39/7 (Shot for item 58)	-	009509
510	19Dec38	BMN	498	Irish Guards Home from Palestine	Irish Guards Return.	Palestine	Leslie Mitchell	-	2/14	43/7 (Shot for item 65)	-	009510
511	19Dec38	BPN	815	Free Press - Or Censor?	Famous journalists discuss freedom of the press at literary lunch. BUND Comments: The speakers on film included Hannen Swaffer and Wickham Steed.	Press	-	Grosvenor House	2/7	-	-	036341
512	19Dec38	BPN	815	US Fetes Mr Eden	Leaders of American Industry entertain Mr Eden	Eden	-	-	7/7	-	-	036346

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
513	19Dec38	GBN	519	Eden Speaks on Democracy at Dinner in America	on arrival in New York	Eden	-	-	9/9	314/802	C	058509
514	19Dec38	PG	38/101	Anthony Eden in New York	Mr Eden has a wild reception on his arrival in New York	Eden	-	-	4/14	112/?	F	096639
515	19Dec38	UN	881	Mr Eden's Speech in America		Eden	-	-	8/9	-	-	144676
516	22Dec38	BMN	498A	Jewish Refugees Reach Sydney	Jewish Refugees arrive in Australia. 63 Jewish men, women and children arrive on the 'Aorangi' from Germany and Austria	Refugee, Jew	Leslie Mitchell & Alan Howland	Australia	6/12	23/? (Shot for item 79)	-	009528
517	22Dec38	BPN	816	Title Subsection: News in flashes	Mrs Roosevelt buys ticket to help Jewish Refugees	Refugee, Jew	-	-	4/6	-	-	036350
518	22Dec38	GBN	520	Jewish Refugees in Australia	Roving Camera Reports	Refugee, Jew	-	-	9/13	28/802	C	058518
519	26Dec38	BPN	817	Loyal Arabs Laud British	Three-thousand Arabs stage demonstration of loyalty and gratitude for British Army's efforts to bring peace to Palestine.	Palestine	-	Hebron	2/7	-	-	036354
520	26Dec38	PG	38/103	Czechoslovakia President Receives Foreign Ambassadors	Representatives of foreign powers come to pay their respects to the new President of Czechoslovakia President Macha.	Czechoslovakia	-	-	2/7	30/?	F	096664
521	26Dec38	PG	38/103	Consecrating Church Bells in Prague	ew bells of St George's in Prague ring out with the hope of better times ahead.	Czechoslovakia	-	-	5/7	28/?	F	096667
522	29Dec38	BMN	499A	Movietone's	Movietone Reviews 1938.	Palestine	Leslie	-	1/1	539/	-	009536

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Review of the Year	The annexation of Austria and crushing of Czechoslovakia. The Prime Minister made his historic visits to Germany.		Mitchell			808		
523	29Dec38	GBN	522	Review of 1938	Foreign Affairs.	Foreign Affairs	-	-	1/5	273/960	C	058524
524	29Dec38	PG	38/104	Germans Enter Austria - Review of the Year	German troops cross frontier.	Austria	-	-	8/32		F	096677
525	29Dec38	PG	38/104	Hitler - Review of the Year	Visits Mussolini in Rome.	Hitler	-	-	14/32	-	F	096683
526	29Dec38	PG	38/104	Review of the Year	Chamberlain in Germany, Britain prepares for war. Chamberlain in Munich signs Treaty.	Chamberlain	-	-	25/32	-	F	096694
527	29Dec38	PG	38/104	Czechoslovakia - Review of the Year	German troops enter Sudetenland.	Czechoslovakia	-	-	26/32	-	F	096695
528	29Dec38	PG	38/104	Europe's Defences - Review of the Year	Siegfried and Maginot Lines.	Defence	-	-	31/32	-	F	096700
529	29Dec38	UN	884	International Affairs	-	Foreign Affairs	-	-	6/6	-	-	144699
530	02Jan39	BPN	819	Military Clear Line after Arab Blockade	Army clear Jerusalem-Lyddda Railway after four months' traffic hold up.	Palestine	-	Pales	4/7	-	-	036371
531	02Jan39	PG	39/1	In Palestine Today: Tel Aviv	As Germany increases its persecution of Jews, more and more are returning to their homeland.	Palestine, Jew	-	-	1/10	123/7	F	096707

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
532	05Jan39	GBN	524	Unemployed Demonstration in Whitehall	-	Social	-	-	6/8	30/828	C	058546
533	05Jan39	GBN	524	Premiere in Aid of Refugee Children in Glasgow	-	Refugee	-	Glasgow	8/10	74/7	C	058554
534	05Jan39	PG	39/2	Palestine Today - Colonisation	This issue shows how a group of Jews in Palestine have banded together to build their own village.	Palestine Jew	-	-	2/16	86/7	F	096718
535	09Jan39	BMN	501	President Roosevelt's New Year Speech	Xmas Message From the President. SHOTLIST: President Roosevelt delivers his Christmas message to the people of the United States.	Roosevelt	Leslie Mitchell & Alan Howland	-	1/12	33/7 (Shot for item 125)	-	009559
536	09Jan39	BMN	501	Unemployed Chain Themselves Up	They chain themselves to the railing of "Newhaven", residence of the Minister of Labour. General views of the unemployed demonstrators who chained themselves to the railings of "Newhaven" the residence of Mr Ernest Brown. Hacksaws have to be fetched to free the men.	Demonstration	Leslie Mitchell & Alan Howland	-	9/12	20/7 (Shot for item 34)	-	009567
537	09Jan39	BPN	821	News in Flashes from Everywhere	Unemployed chain themselves to railings.	Demonstration	-	London	-	-	-	036388
538	09Jan39	BPN	821	The Primate Appeals for Ref Fund	Archbishop of Canterbury appeals on behalf of Lord Baldwin's Fund. Compilers' Comments: Earl Baldwin's fund for German Refugees whose	Baldwin	-	London	7/7	-	-	036390

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					trustees represented the church of England, the Roman Catholic church, the Jewish community and the Free Churches.							
539	09Jan39	GBN	525	President Roosevelt speaks on charity and goodwill	.	Refugee	.	.	11/12	122/882	C	058566
540	09Jan39	GBN	525	The Archbishop of Canterbury Appeals for Funds for Refugees	.	Refugee	.	.	12/12	133/882	-	058567
541	09Jan39	PG	39/3	Palestine Today - Back to the Land	Continuing the story of Palestine we show the Jew in his homeland and the fruits of his labour - his orange groves.	Palestine, Jew	.	.	1/12	58/7	F	096733
542	09Jan39	PG	39/3	Archbishop of Canterbury Makes Appeal on Behalf of Baldwin Fund	.	Baldwin, Jew	.	.	6/12	130/7	F	096738
543	09Jan39	UN	887	Archbishop of Canterbury's Appeal for Jewish Refugees	.	Refugee, Jew	.	.	9/9	-	-	144725
544	12Jan39	BMN	501A	Appeal on behalf of Lord Baldwin's Fund by His Grace the Archbishop of Canterbury	The fund is for people driven from their homes in Ger. and Austria by persecution. SHOTLIST: the Archbishop of Canterbury, Dr. Cosmo Lang, appeals for the German Jewish Refugees in England.	Refugee, Jew	.	GBN	1/13	-	-	009571

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
545	12Jan39	BMN	501A	Mr Chamberlain off to Rome	Ministers Leave for Rome. SHOTLIST: The Prime Minister and Lord Halifax leave Victoria Station by train for Dover. On arrival at Dover they go aboard the channel steamer which is to take them to Calais. Channel steamer leaves, also at sea.	Chamberlain	Leslie Mitchell	-	4/13	25/7 (Shot for item 38)	-	009574
546	12Jan39	BMN	501A	President Roosevelt's Congress Speech	President Addresses Congress. SHOTLIST: President Roosevelt makes an historic speech when he addresses the opening session of the 76th Congress.	Roosevelt	Leslie Mitchell	-	13/13	65/7 (Shot for item 488)	-	009583
547	12Jan39	BPN	822	Premier in Rome to "Appease" Duce	Unemployed demonstrate as Mr Chamberlain and Lord Halifax leave for Rome. In Paris they meet French Ministers.	Chamberlain	-	London	6/8	-	-	036396
548	12Jan39	BPN	822	Roosevelt Urges US to Arm for Defence	President's stirring speech warns Congress of risk of foreign aggression.	Roosevelt	-	Washington	8/8	-	-	036398
549	12Jan39	GBN	526	Chamberlain Leaves for Rome Talks	-	Chamberlain	-	-	7/10	22/ 856	C	058584
550	12Jan39	GBN	526	Chamberlain Leaves for Rome Talks	Including arrival in Paris	Chamberlain	-	-	8/10	19/ 856	C	058585
551	12Jan39	GBN	526	President Roosevelt's Address to Congress Concerning	-	Roosevelt	-	-	10/10	249/ 856	-	058587

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Dictators								
552	12Jan39	GBN	526	Chamberlain leaves for Rome	.	Chamberlain	.	.	-/10	79/7	C	058590
553	12Jan39	PG	39//4	Premier Leaves for Rome	Paris is the first stop on the Prime Minister's journey to Rome.	Chamberlain	.	.	2/13	80/7		096746
554	12Jan39	UN	888	News in Brief	Foreign Refugees leave for Shanghai.	Refugee	.	China	8/11	.	.	144733
555	12Jan39	UN	888	The Prime Minister Leaves for Rome	Chat with Monsieur Daladier on route at Paris.	Chamberlain	.	.	11/11	.	.	144736
556	16Jan39	BMN	502	Fascist Youth on Parade	The Prime Minister also sees a display by Italian Youth. In the afternoon, the Prime Minister and the foreign secretary visit a massed display of physical training in the Mussolini Forum.	Fascist	Leslie Mitchell	.	2/12	33/7 (Shot for item 100)	.	009585
557	16Jan39	BMN	502	The Threat to Barcelona	The Nationalist troops move on Barcelona. Various shots of troops moving artillery etc. up to the battle front near Montblanch. Shots of Guns firing. CU gun firing. Plane flying. Guns firing. Troops carrying casualties on stretchers. Troops marching along road.	Spanish Civil War	Leslie Mitchell	.	3/12	33/7 (Shot for item 50)	.	009586
558	16Jan39	BPN	823	Diplomats Visit Hitler at New Chancellery	Fuhrer holds annual New Year reception in magnificent new Fuhrerhouse.	Diplomacy	.	Berlin	2/8	.	.	036400
559	16Jan39	BPN	823	Hong Kong on	Reinforced garrison prepares	Refugee	.	Hong Kong	3/8	.	.	036401

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Guard as Refugees Pour In	for emergencies as nearby fighting threatens danger.							
560	16Jan39	BPN	823	Franco's Big Thrust Menaces Barcelona	Spectacular success attends insurgent offensive towards Spanish Government headquarters.	Spanish Civil War	-	Catalonia	7/8	-	-	036405
561	16Jan39	PG	39/5	Palestine Today - Military Activity	British troops keep law and order in Palestine.	Palestine	-	-	4/11	82/7	F	096761
562	16Jan39	PG	39/5	Chinese Refugees Seek Safety in Hong Kong	Thousands of Chinese refugees flock to Hong Kong and on arrival receive gifts and food.	Refugee	-	-	11/11	41/7	F	096768
563	16Jan39	PG	529	Chinese Refugees Seek Safety in Hong Kong	Thousands of Chinese refugees flock to Hong Kong and on arrival receive gifts and food.	Refugee	-	-	11/11	41	F	096768
564	19Jan39	BMN	502A	Lie-Down "Strike" Unemployed	Unemployed demonstrators lie down in Oxford Street. Members of the Unemployed lay down across the road in Oxford Street. Each carries a poster and the traffic is completely disorganised. The police clear the scene.	Demo	Leslie Mitchell & Alan Howland	-	12/12	52/7 (Shot for item 78)	-	009607
565	19Jan39	PG	39/6	Palestine Today - Troop Movements	As the "Nevasa" brings men of the Second Battalion the Queen's Royal Regiment to Haifa, men of the Royal Scots prepare to leave their camp at Tul-Karem to board the "Nevasa" which will bring them back to England after over a year's service in Palestine.	Palestine	-	-	4/13	53/7	F	096773

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
566	23Jan39	GBN	529	Entertainers with Dovercourt Refugees	-	Refugee	-	-	3/10	66/796	C	058628
567	26Jan39	BMN	503A	Nashashibi Won't Come to London	The leader of the Arab moderates refuses to come to London for the Palestine Conference. SHOTLIST: Nashashaibi walks down steps. MS: Poses for camera with cigarette in hand.	Palestine	Leslie Mitchell & Alan Howland	Pales	4/10	23/7 (Shot for item 35)	-	009625
568	26Jan39	UN	892	Nevasa Brings Back Royal Scots from Palestine	-	Palestine	-	Folkestone	2/11	72/7	-	144766
569	30Jan39	BMN	504	Fall of Barcelona - Scenes in the City after the Fall	Capture of Barcelona.	Refugee	Leslie Mitchell	-	1/10	88/7 (Shot for item 210)	-	009633
570	02Feb39	BMN	504A	Refugees Pour into France	The French border post at Le Perthus is besieged by Spanish refugees. Women, children and old and injured men, carrying their few belongings with them, crowd to the French frontier at Le Perthus where they are allowed to cross to safety.	Refugee	Leslie Mitchell & Alan Howland	-	5/12	53/7 (Shot for item 138)	-	009647
571	02Feb39	BPN	828	Hitler's Speech Reassures World	Scenes of Reichstag meeting whilst Hitler spoke, also torch-light demonstration afterwards.	Germany	-	Berlin	2/8	-	-	036434
572	02Feb39	BPN	828	News in Flashes	Arab delegates arrive.	Palestine	-	Folkestone	4/8	-	-	036436
573	02Feb39	BPN	828	Starving Refugees Pour into France	Dramatic pictures show terrible plight of Catalanian	Refugee	-	French Frontier	8/8	-	-	036440

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length Item/reel	Script	Bund No.
					refugees as they escape through snow to safety.							
574	02Feb39	GBN	532	Franco's Troops Enter Barcelona	Including Spanish refugees at French frontier.	Refugee	-	-	3/14	58/773	C	058670
575	02Feb39	GBN	532	Arab Delegates in London	Roving Camera Reports.	Palestine	-	-	7/14	32/773	C	058674
576	02Feb39	PG	39/10	Spanish Refugees in France	Spanish refugees cross border into France.	Refugee	-	-	1/11	102/7	F	096817
577	02Feb39	PG	39/10	News in a Nutshell	New Minister of Agriculture, Sir Reginald Dorman-Smith (15ft). Bishop of Durham performs his last ceremony before retiring(23ft), Arab delegates arrive for Palestine Conference (19ft)	Palestine	-	-	4/11	57/7	F	096820
578	02Feb39	UN	894	News in Brief	Delegates to Palestine Conference arrive.	Palestine	-	Folkestone	2/10	-	-	144787
579	02Feb39	UN	894	Spanish Refugees on French Soil	-	Refugee	-	-	8/10	-	-	144793
580	02Feb39	UN	894	Hitler's Speech to the Reichstag	-	Hitler Speech	-	-	10/10	-	-	144795
581	06Feb39	BMN	505	French Precautions on Spanish Border	Albert Sarraut at the Frontier. DESCRIPTION: Refugees from Catalonia continue to pour into France.	Refugee	Leslie Mitchell & Alan Howland	-	9/12	29/7 (Shot for item 135)	-	009663
582	06Feb39	PG	39/11	Spanish Refugees Struggle to Safety	In freezing temperatures and icy winds the tragic march of Spanish refugees continues.	Refugee	-	-	1/10	86/7	F	096828
583	09Feb39	BMN	505A	Palestine Conference	Palestine Conference Opens. DESCRIPTION: The Conference opens at St	Palestine, Jew	Leslie Mitchell & Alan	GBN	3/11	23/7 (Shot for item)	-	009669

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length Item/reel	Script	Bund No.
					James' Palace.		Howland			43)		
584	09Feb39	BPN	830	News in Flashes	Palestine Conference opens.	Palestine	.	London	5/7	.	-	036452
585	09Feb39	GBN	534	Palestine Conference in London	.	Palestine	.	.	3/11	78/ 775	C	058701
586	09Feb39	GBN	534	Refugees Retreat from Barcelona	.	Refugee	.	.	8/11	99/ 775	C	058706
587	09Feb39	PG	39/12	Palestine Conference at St James's Palace	Lord Halifax arrives for double opening of the Palestine Conference. Double, because the Jews and Arabs still refuse to sit down together. Compilers' Comments: This issue is dated '13/02/1939' probably in error. The above release date has been calculated from the Monday/Thursday patters Gazette was using at the time	Halifax, Jew	.	.	7/16	36/7	F	096844
588	09Feb39	PG	39/12	Spanish Refugees on the French Frontier	As the tragic march of fleeing men, women and children continues, France opens wide her gates admitting the last battered remnants of the Catalonian Army. Compilers' Comments: This issue is dated "13/02/1939" probably in	Refugee	.	.	11/16	40/7	F	096848

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					error. The above release date has been calculated from the Monday / Thursday release pattern Gazette was using at the time.							
589	09Feb39	UN	896	News in Brief	Home for Czechoslovakia refugee children.	Refugee	-	London	5/11	-	-	144808
590	09Feb39	UN	896	News in Brief	Palestine Conference.	Palestine	-	London	7/11	-	-	144810
591	09Feb39	UN	896	Catalan Army Enters France	-	Refugee	-	-	8/11	-	-	144811
592	13Feb39	BPN	831	News in Flashes from Everywhere	Medals presented to Irish Guards who fought in Palestine.	Palestine	-	London	4/11	-	-	036458
593	13Feb39	UN	897	Medals Presented to Irish Guards in Palestine	-	Palesine	-	-	9/13	-	-	144823
594	16Feb39	GBN	536	Spanish Troops Repatriated to Franco, including	HMS "Devonshire" rescues refugees.	Refugee	-	-	4/15	20/792	C	058733
595	16Feb39	PG	39/14	The Tragedy of Spain	As the insurgent army occupies still more and more ravaged villages refugees still flee across the French border.	Refugee	-	-	1/10	1137	F	096864
596	20Feb39	BPN	833	Artists Aid Refugees by Painting Hoardings	Well-known artists turn London streets into studios for vivid publicity scheme for Spanish refugee fund.	Refugee	-	London	2/8	-	-	036478
597	23Feb39	BPN	834	George Lansbury, 80 - Still Going Strong	Popular Labour leader laughs at talk of retirement, planning to keep on working for world peace.	Lansbury	-	London	3/8	-	-	036487

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm- entator	Origin or location	Item No.	Length item/ reel	Script	Bund No.
598	23Feb39	BPN	834	Refugees Set France Difficult Problem	Thousands of destitute Spanish War refugees live in squalor shanty town on beach.	Refugee	-	Argeles	4/8	-	-	036488
599	06Mar39	BMN	509	Arab Delegates Meet RAF	Arab Delegation see latest RAF planes at Northolt. Members of the Arab delegation visit Northolt RAF base and see the latest fighting plane. Among them is the Emir Faisal and the visitors show great interest in the "Hurricane" fighter which fly past as do the Sunderland Flying Boats.	Arab	Leslie Mitchell & Alan Howland	.	4/12	35/7 (Shot for item 52)	-	009759
600	06Mar39	BPN	837	RAF Entertain Arab Delegates	Prince Feisal and other Arab notables see crack RAF planes.	Arab	-	Northolt	1/7	-	-	036510
601	06Mar39	GBN	541	Arabs Visit Northolt Aerodrome	.	Palestine	-	.	1/15	64/ 854	C	058799
602	06Mar39	GBN	541	Arabs Visit Northolt Aerodrome	Launch of new flying boat at Rochester.	Palestine	-	Northolt	2/15	54/ 854	C	058800
603	06Mar39	PG	39/19	Spanish Refugees Hospital Ship	Liner "Providence" is transformed into a hospital ship for the care of Spanish refugees, injured during the war.	Refugee	-	Marseilles	6/12	50/7	F	096919
604	06Mar39	UN	903	Arab Delegates at Air Display	.	Palestine	-	.	1/9	-	-	144886
605	16Mar39	BMN	510A	Gas Helmets for Babies	At Holborn Town Hall, babies are fitted for their new	Defence	Leslie Mitchell	.	9/12	33/7 (Shot)	-	009803

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					gas helmets which are being supplied to every child under two years of age by the government.		& Alan Howland			for item 50)		
606	16Mar39	BMN	510A	Fateful Hours for Czechoslovakia	Library shots of: First meeting of Czechoslovakia parliament. Dr Tiso. Dr Hacha visits Berlin. German troops occupying Sudetenland.	Czechoslovakia	Leslie Mitchell & Alan Howland	.	11/12	517 (Shot for item 76)	.	009805
607	16Mar39	BPN	840	Hitler "Takes Over" Czechoslovakia	Czechoslovakia breaks up under German pressure, and Hitler's troops march in to take over.	Czechoslovakia	.	.	2/8	.	.	036536
608	16Mar39	GBN	544	Gas Masks for Babies in London	.	Defence	.	.	7/11	25/781	C	058851
609	16Mar39	PG	39/22	Gas Masks for Babies	What is thought to be the perfect baby's gas mask is demonstrated at the Home Office.	Defence	.	.	3/11	.	F	096950
610	16Mar39	UN	906	Gas Masks for Babies	.	Defence	.	.	2/10	.	.	144918
611	20Mar39	BMN	511	Germany Marches into Bohemia	Troops and artillery roll into Prague during severe storms. Outside The Hradshchin. General Sirovy awaits Hitler. Later the Fuehrer appears at one of the windows of the ancient palace. Nazi flags flying.	Czechoslovakia	Leslie Mitchell & Alan Howland	.	2/11	537 (Shot for item 456)	.	009808
612	20Mar39	BPN	841	World Condemns Hitler	With Hitler in Prague, and credited with further far-	Czechoslovakia	.	.	8/8	.	.	036550

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					reaching territorial aims, Democracy speaks with one voice of condemnation.							
613	20Mar39	GBN	545	Czecho Slovakia Crucified	Compilers' omments: Length of item figure excludes title footage, which is given separately.	Czechoslovakia	-	-	2/3	208/ 856	C	058860
614	20Mar39	GBN	545	Mr Chamberlain	Close up.	-	-	West End	7/3	6/7	-	058866
615	20Mar39	UN	907	German's Take over Czechoslovakia	.	Refugee	-	-	2/11	-	-	144928
616	25Mar39	BPN	860	.	150,000 troops march past Franco in victory parade.	Spanish Civil War	-	Madrid	3/6	-	-	036676
617	25Mar39	GBN	564	Franco's Madrid Victory Parade	.	Spanish Civil War	-	-	-/3	87/7	C	059094
618	25Mar39	PG	39/42	Victory Parade in Madrid	Franco drives into Madrid, and watches a parade of the men who helped him build a new Spain.	Spanish Civil War	-	-	3/9	40/7	F	097151
619	30Mar39	BMN	512A	German Jews Add to Refugee Problem Material: Lav 4630 Junked - story not worth keeping, origin American	Jewish Refugees in China. DESCRIPTION: Jewish refugees swell the numbers in Shanghai's International settlement	Refugee Jew	Leslie Mitchell & Alan Howland	-	7/16	21/7 (Shot for item 195)	-	009836
620	30Mar39	BPN	844	First Pictures of Hitler in Memel	Hitler arrives by sea to enter new territory surrendered under threats by Lithuanians.	Hitler	-	Memel	8/9	-	-	036565

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm- entator	Origin or location	Item No.	Length item/ reel	Script	Bund No.
621	30Mar39	PG	39/26	Hungarians on Polish Frontier	Compilers' Comments: Now Klaipeda. Hungarians troops are welcomed with open arms on their arrival at the Polish frontier.	Poland	-	-	4/16	53/7	F	096987
622	30Mar39	PG	39/26	Czechoslovakia's United States Minister	Vladimir Hurban, Czechoslovakia's United States Minister, refuses to vacate the Ministry of Germany. Compilers' Comments: This item is marked "Hurban's Speech".	Czechoslovakia	-	-	9/16	36/7	F	096992
623	30Mar39	UN	910	Hitler in Memel	-	Hitler	-	-	2/12	-	-	144947
624	03Apr39	BPN	845	Hitler's Victims Search world for Asylum	Twelve refugees, declined entry into this country, struggle against being sent back to Germany.	Refugee	-	London	7/8	-	-	036574
625	03Apr39	GBN	549	The Refugees Leave Dovercourt for Farms and Others Arrive at Croydon	Roving Camera Reports.	Refugee	-	-	6/10	43/ 814	C	058897
626	13Apr39	BPN	848	First Nazi Governor Takes over Czechoslovakia	Baron von Neurath arrives to become first Nazi Governor of Bohemia and Moravia.	Czechoslovakia	-	Prague	1/10	-	-	036587
627	13Apr39	GBN	552	German Protector Von Neurath	-	Czechoslovakia	-	-	2/9	48/ 760	C	058943

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628	13Apr39	PG	39/30	Arrives in Prague Prime Minister Recalled from Scotland	As the Prime Minister's projected fishing holiday begins, he is recalled to Downing Street. Meanwhile ministers assemble for the first Bank Holiday cabinet meeting since the war.	Chamberlain	-	-	5/10	50/?	F	097037
629	17Apr39	PG	39/31	Parliament Reassembles	MPs return to Westminster to discuss the political situation.	Chamberlain	-	-	3/9	26/?	F	097045
630	20Apr39	BMN	515A	President Roosevelt and the Dictators	President Roosevelt Speaks. SHOTLIST: President Roosevelt addresses the Committee of the Pan-American Union. Good CUs of Hitler and Mussolini.	Roosevelt	Leslie Mitchell & Alan Howland	-	1/11	51/? (Shot for item 336)	-	009901
631	20Apr39	GBN	554	Roosevelt's Sane Call to Europe	Including shots of Mussolini. Hitler. Chamberlain. Daladier. Abyssinia. Austria. Czechoslovakia. Memel. Albania. The King and Queen at Hook Balloon Barrage. Artillery in action at Shoeburyness. National Service poster on Nelson's Column.	Roosevelt	-	-	3/4	356/ 807	C	058964
632	24Apr39	PG	39/33	President Roosevelt on European Peace	Roosevelt makes a plea for world peace.	Roosevelt	-	-	1/9	82/?	F	097065
633	24Apr39	UN	917	-	Roosevelt's speech to the world.	Roosevelt	-	USA	4/8	-	-	145005
634	01May39	BPN	853	Hitler Speech	Hitler's Reichstag Speech.	Refugee,	-	Berlin	2/2	-	-	036631

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
				Fails to Ease Tension	Holland Dutch fortify frontier. Paris Refugees flock to join French army. London Exclusive interview with Mr Anthony Eden. Remarks or Notes: this item is shown on the issue sheet as a single story but the sections have individual library numbers: Berlin 8467, Holland 8468, Paris 8469, French story 8858, Training 8859, Entertainment 8860, and Poland 8861.	Eden						
635	08May39	GBN	559	Refugee Jewish Children Arrive from Danzig	.	Refugee	.	.	-/2	.	.	059024
636	11May39	GBN	560	Refugee Children Arrive from Danzig	Roving Camera Reports.	Refugee	.	.	7/12	30/ 720	C	059042
637	15May39	BMN	519	Movietone Records Premier's Great Speech	Prime Minister at the Albert Hall. DESCRIPTION: Mr Chamberlain addresses the Womens' Conservative Association at the Royal Albert Hall. During the speech he pledges support for Poland should it suffer from aggression.	Chamberlain	Leslie Mitchell & Thomas Woodrooffe	.	1/5	204/7 (Shot for item 330)	.	009966
638	15May39	BPN	857	PM Stands Firm on Danzig Issue	Premier addresses eight thousand women workers of	Chamberlain, Germany	.	Albert Hall	7/8	.	.	036657

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm-entator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					the Conservative Party, and explains Britain's attitude to Polish question.							
639	18May39	BPN	858	Franco's Farewell to Foreign Pilots	Spanish dictator reviews German and Italian pilots on eve of Madrid Victory March.	Spanish Civil War	-	Madrid	1/10	-	-	036659
640	29May39	BPN	861	Fuehrer Demands Siegfried Speed-Up	Hitler goes to see for himself if sensational reports on Siegfried Line are justified. Hitler goes to see for himself if sensational reports on Siegfried Line are justified.	Hitler	-	Siegfried Line	2/7	-	-	036681
641	01Jun39	PG	39/44	Jewish Protest Parade in Palestine	Palestine Jews stage a monster demonstration to protest against the British White Paper.	Jew	-	-	4/11	38/7	F	097169
642	12Jun39	GBN	569	Madame Tabouis Sums Up Hitler	Compilers' Comments: Length of item figure excludes title footage, which is given separately. Remarks or Notes: Complete issue for Dublin. Length details missing.	Hitler	-	Dublin	7/4	46/7	C	059157
643	19Jun39	GBN	571	M Molotov Speaking in Russia	Compilers' Comments: Length of item figure excludes title footage, which is given separately.	Molotov	-	-	4/9	24/710	C	059169
644	19Jun39	PG	39/49	Refugees Without a Country	Nine hundred Jews are allowed to land in Holland from where some will go to Belgium, France and England. They crossed from	Jew, Refugee, Europe	-	-	5/9	43/7	F	097209

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
645	29Jun39	BPN	870	Refugees Find Haven After Weeks at Sea	Hamburg to Cuba but were refused entry in Havana and had to return to Europe or possibly Hamburg, the city they dreaded. Shiploads of refugees sent by to Europe by Cuba. Compilers' Comments: Possibly the St. Louis. They did not land in Cuba but returned to Europe.	Eden, Jew, Refugee	-	-	2/8	-	-	036722
646	06Jul39	BPN	872	Danzig Focus of World Attention	First pictures since tension became acute.	-	-	Danzig	2/8	-	-	036738
647	06Jul39	GBN	576	Neville Henderson Arrives from Berlin	Remarks or Notes: Item not used.	-	-	-	7/8	-	-	059230
648	06Jul39	PG	39/54	Poland's Day of Freedom	Gdynia celebrates Navy Week with a massive display of its might.	Navy	-	-	2/10	10377	F	097256
649	17Jul39	GBN	579	Czechoslovakia Day in New York	-	Czechoslovakia	-	-	5/12	33/851	C	059273
650	17Jul39	PT	387	Cinetops No. 68	Fur auction, Scandinavian PT, orange harvest in Palestine	Palestine	-	-	3/5	-	F	124305
651	24Jul39	GBN	581	Interview with Dr Benes at Putney	- Remarks or Notes: Item not used	-	-	-	7/10	-	-	059313
652	27Jul39	BPN	878	British News-letters Rouse Nazi Anger	Commander King-Hall answers Dr. Goebbles, Nazi propaganda chief	Goebbles	-	-	2/8	-	-	036782
653	31Jul39	PG	39/61	Australia V	Palestine touring soccer team	Palestine	-	-	8/12	1177	F	097327

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
654	14Aug39	BPN	883	Palestine Football Match Germany's Western Wall - Mix to - The Siegfried Line - Mix To	meets Australia on Sydney cricket ground. As Danzig clouds gather Nazi propagandists issue first official pictures of Siegfried Line, to persuade Germans that Reich is impregnable in West	Germany	-	Germany	6/6	-	-	036825
655	14Aug39	GBN	587	Germany's Siegfried Line	- Compilers' Comments: Length of item figure excludes title footage, which is given separately Remarks or Notes: Complete issue for Dublin. Length details missing	-	-	Dublin	?/3	169/7	C	059398
656	14Aug39	PG	39/65	Germany's Western Defences - The Siegfried Line	Germany's fantastic fortification known as the Siegfried Line - and her answer to France's Maginot Line.	Military	-	-	3/7	209/7	F	097366
657	14Aug39	UN	949	Germany's Siegfried Line	- Remarks or Notes: This issue is marked OK 17.01.45 OK 27.11.45 OK 14.10.48. There is a note beside this item "170 feet". This issue is marked 'Keep'	Germany	-	-	1/4	292/7	-	145240
658	17Aug39	PG	39/66	New Bata Factory in USA	New factory under construction in Maryland having left Czechoslovakia because of German	Refugee	-	-	9/9	96/7	F	097379

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					occupation. Compilers' Comments: The Pathe Film Catalogue has the following description for this item which helps to explain it: "GV Bata factory under construction. Senator Tidding welcoming Mr Bata (Nat Sound). MS Senator and Bata laying foundation stone. VS factory under construction replacing Bata factory in Czechoslovakia which Bata left because of German occupation.							
659	21Aug39	GBN	589	Lord Baldwin Interviewed in New York	-	Baldwin	-	-	7/10	48/ 862	C	059427
660	24Aug39	BMN	533A	Ribbentrop for Moscow	Von Ribbentrop leaves Berlin for Moscow in connection with the amazing Russo/German pact. Scenes show him taking off by private plane.	Ribbentrop	Leslie Mitchell	-	9/11	297 (Shot for item 79)	-	010193
661	24Aug39	BMN	533A	Cabinet Considers New Situation	The Cabinet meets to discuss the German-Soviet Non Agression Pact.	Chamberlain	Leslie Mitchell	-	10/11	367 (Shot for item 54)	-	010194
662	24Aug39	BMN	533A	Earl Baldwin on Democracy	Lord Baldwin's Speech. Earl Baldwin speaks in New York. SHOTLIST: Lord Baldwin addresses the	Baldwin, Fascism	Leslie Mitchell	USA	11/11	1147 (Shot for item 445)	-	010195

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
663	24Aug39	BPN	886	The Harvest of the Years 1914-1939	United States Congress on the subject of Democracy, with reference to Communism, Fascism and Nazism. In a combined story appropriate to the present situation, we include:- Harvest Home - Farms reap good crops in fine spel. Park Fun - LCC provides attractions for youngsters. Food in War - Exclusive pictures of part of huge government stores. The crisis - Moscow sensation increases world tension. Lord Baldwin - former premier addresses America.	Baldwin	-	-	1/1	-	-	036841
664	24Aug39	GBN	590	British Cabinet Meet Re the Nazi - Soviet Pact	Compilers' Comments: Length of item figure excludes title footage, which is given separately	-	-	-	10/11	61/ 773	C	059445
665	24Aug39	GBN	590	Earl Baldwin Speaks in America about Europe	Remarks or Notes: Title length missing	-	-	-	11/11	172/ 773	C	059446
666	24Aug39	PG	39/68	Days of Tension	The Cabinet recalls Parliament. The Prime Minister returns from his holiday. Crowds gather in Downing Street. And the pledge is renewed that new pacts or alliances in Europe will in no way affect our	-	-	-	9/12	190/?	F	097396

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
667	24Aug39	UN	952	European Tension	obligations to Poland	-	-	Downing Street	10/10	1487	-	145272
668	28Aug39	BMN	534	The Danger Spot	Fugitives Leave Poland. DESCRIPTION: Nazis control the frontier posts at Danzig. SHOTLIST: German residents in Poland flee across the German-Polish frontier to auxiliary camps, where they will be housed and fed. (Not in reel).	Refugee	Leslie Mitchell	-	4/13	167 (Shot for item 250)	-	010199
669	28Aug39	BMN	534	The King Returns	The crisis brings His Majesty back to London. The King returns to London and drives swiftly to the Palace, where he holds a Privy Council Meeting. Mr RS Hudson and Lord Runciman are seen leaving.	-	Leslie Mitchell	-	6/13	107 (Shot for item 15)	-	010201
670	28Aug39	BMN	534	Mr Chamberlain Leaves No 10	The usual Downing Street scenes, and the man who wanted to deliver a Bible to the Premier. Police and the old black cat on guard. Mr and Mrs Chamberlain leave by car for the House.	-	Leslie Mitchell	-	7/13	177 (Shot for item 25)	-	010202
671	28Aug39	BMN	534	Parliament's Fateful Meeting	Parliament reassembles to consider the situation arising out of the German-Soviet Pact.	-	Leslie Mitchell	-	8/13	387 (Shot for item 291)	-	010203
672	28Aug39	BMN	534	Lord Halifax	In this historic camera interview, Lord Halifax with the words of the Premier,	-	Leslie Mitchell	-	9/13	1197 (Shot for item)	-	010204

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
673	28Aug39	BMN	534	Sir N Henderson Returns	states the fundamental truth which binds the country. Sir Neville Henderson arrives with Hitler's vital terms of peace. Also a German plane lands a large party of returning Britishers, and takes aboard some of the last German passengers to leave England.	-	Leslie Mitchell	-	10/13	22/? (Shot for item 33)	-	010205
674	28Aug39	BPN	887	Britain Prepares	Our story includes: Assembly of Parliament Sir Neville Henderson's visit French reservists called up Final preparations in London Foreigners leave Scenes in Danzig Lord Halifax's speech. Compilers' Comments: Sir Neville Henderson was the British ambassador to Germany from 1937-1939. Remarks or Notes: This item is shown on the issue sheet as a single story but the sections have individual library numbers: Lord Halifax 8812; remainder 8811.	-	-	Danzig, London	1/2	-	-	036842
675	28Aug39	GBN	591	Lord Halifax Speaks to the Nation	- Compilers' Comments: Length of item figure	-	-	-	1/3	256/ 892	-	059451

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
676	28Aug39	GBN	591	Britain is Prepared	Including Danzig. Bus queues. Preparations for air raids. Troops called up. The King. Parliament. Downing Street. Britons return. Museums closed. Removing stained glass. Duke of Kent and Sir N Henderson return	-	-	-	2/3	497/ 892	C	059452
677	28Aug39	PG	39/69	The Crisis	King returns to London to hold a privy council. Mr Chamberlain has audience with the King. Parliament assembles and within hours the emergency Powers Bill is passed. Mr Chamberlain makes statement to the House. In the evening, Lord Halifax, Foreign Secretary, broadcasts to the nation. (SYNC SOUND). Meanwhile in France Premier Daladier broadcasts a similar message to the nation and the army mobilises. Reservists are called up, and everywhere French men and women queue at the banks to subscribe to the Defence Loan. Back in England medical students build sandbags around St Bartholomew's Hospital.	N Henderson	-	-	3/5	598/?	F	097402

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
					ARP services stand by. Sir Neville Henderson returns from Ger. and reports immediately to the Prime Minister and HMS the King. Compilers' Comments: Pathé database shows this as including film of Lloyd George and Lord Home at the House of Commons							
678	28Aug39	PG	39/69	Special Trailer	Appeal to the nation for volunteers for stretcher bearers or First Aid Party, and women drivers to drive ambulances.	-	-	-	4/5	70/?	F	097403
679	28Aug39	UN	953	To Be or Not to Be	Britain stands prepared ... her guns manned ... her troops ready ... waiting for the decision Peace or War ... ready to show her determination to protect minorities.	Crisis	-	-	1/2	863/?	-	145273
680	31Aug39	BMN	534A	Roosevelt Breaks His Holiday	President Returns to Washington. DESCRIPTION: President Roosevelt cuts short his holiday because of the crisis in Europe.	Roosevelt	Leslie Mitchell	-	3/14	48/? (Shot for item 141)	-	010211
681	31Aug39	BMN	534A	Sanctuary in Britain for Polish Refugees	Arrival of Polish Refugee Children. DESCRIPTION: The children are Polish Jews from the German border region..	Jew, Refugee	Leslie Mitchell	Britain	9/14	29/? (Shot for item 44)	-	010217

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
682	31Aug39	BMN	534A	Non-Stop Cabinet Meetings	The Cabinet has been sitting almost continuously since the beginning of the crisis.	Crisis	Leslie Mitchell	-	10/14	30/7	-	010218
683	31Aug39	BMN	534A	Parliament Hears Premier's Report	Parliament Meets.	Crisis	Leslie Mitchell	-	11/14	33/7 (Shot for item 49)	-	010219
684	31Aug39	BMN	534A	Sir N Henderson Comes and Goes	Henderson Leaves for Germany. SHOTLIST: Various shots of the airport. Enters the plane etc.	N Henderson	Leslie Mitchell	-	12/14	37/7 (Shot for item 56)	-	010220
685	31Aug39	BPN	888	The Crisis Hour by Hour	London: The King with his brothers at Westminster Abbey Peace Service. Whilst Cabinet considers reply to Hitler's offer, demonstrator causes panic in Downing Street crowd. France: As further reservists answer the call, 10,000 Americans offer their services. Spain: US prisoners released. Washington: President Roosevelt hurried back from holiday to send Peace Appeal. London: School children rehearse evacuation scheme. Everywhere: All services are at war stations and ready.	Crisis	-	-	3/3	-	-	036846
686	31Aug39	GBN	592	America Prepared is	Including Meeting of the American Resources Board. American pilots training at Glendale. American Army	USA	-	-	1/3	200/820	C	059455

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bund No.
687	31Aug39	GBN	592	Black August in Europe - Part I	manoeuvres. American Navy on manoeuvres. Including the changing map of Europe. Shots of Danzig. Germany masses her troops. The invasion of Austria. Invasion of Czechoslovakia. Germany's Siegfried Line of Defence. French Maginot Line of Defence.	Crisis	-	-	2/3	239/ 820	C	059456
688	31Aug39	GBN	592	Black August in Europe - Part II	Downing Street. Sir Neville Henderson returns to Germany. Children rehearse evacuation. The Queen returns. Air raid shelters at the Palace. Trenches being dug. Glasgow ARP. Blackpool swimming pool. Mystery plane arrives at Heston. Polish refugee children arrive. Lockheed planes arrive at Liverpool. Parliament re-assembles. Newspapers at midnight. Pigeons in Trafalgar Square. Military Guards. AA guns. The King at the War Office and Air Ministry.	Crisis, Refugee	-	-	3/3	356/ 820	C	059457
689	31Aug39	PG	39/70	Peace or War? - Vital Days in Britain's History	Sir Neville Henderson leaves for Germany.. The Queen arrives back from Scotland. Government records are evacuated from ministry buildings. Food supplies are unloaded at the docks.	N Henderson	-	-	4/6	469/7	F	097408

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm- entator	Origin or location	Item No.	Length item/ reel	Script	Bund No.
690	31Aug39	UN	954	In the Balance	French fleet patrols the Mediterranean. German liners "Bremen" and "Europa" head for Ger. due to the crisis. Henderson's plane returns to England without him. In Paris life goes on almost as usual. French reservists leave Paris. Children are evacuated from cities in England.	Crisis	-	-	1/1	825	-	145275
					Europe awaits momentous decision. Scenes in Downing Street, evacuation of children, trench digging, movement of Bank							

APPENDIX I I

Newsreel Listing,

September 1939 – December 1945

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No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
1	04Sep39	BMN	535	Peace or War?	War Preparations (Cabinet, Etc.).	War	Leslie Mitchell	-	1/12	52/7 (Shot for item 78)	-	010223
2	04Sep39	BPN	889	War!!!	Scenes in London as Premier announces war. London has first air raid warning. Mr Winston Churchill becomes First Lord of the Admiralty. Mr Anthony Eden becomes Dominions Secretary. Britain mobilises all her forces. France mans her defences. Compilers' Comments: From the beginning of the war the location of stories is rarely specified and those that are, are generally overseas or concern a national landmark. There is also much less variety in the sub-section headings: they are generally News in Flashes - Stop Press rather than the variety of sub-section headings which were used before and after the war. This story was edited by Norman Roper.	War	-	London	1/1	742/7	-	036847
3	04Sep39	GBN	593	These Days of Destiny	Including Sandbags. Trenches. King at Admiralty. Luggage. German Embassy. Herr Kordt. Newspapers and posters. Polish Ambassador at No 10. Polish troops. Churchill. The King at Downing Street. Changing the Guard. Children evacuated and	Poland	-	-	5/5	380/ 895	-	059462

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					arriving.							
4	04Sep39	UN	955	In the Balance	-	War	-	-	0/7	800/7	-	145276
5	07Sep39	BMN	535A	Reactions	War - Incidentals. Cheerful readiness was the atmosphere and even Movietone House gained a warlike appearance.	War	Leslie Mitchell	-	3/5	102/7 (Shot for item 153)	-	010237
6	07Sep39	BMN	535A	War!	The fateful hour has struck, Britain and Germany are at war. Members gather at the House to hear the Premier's speech.	War	Leslie Mitchell	-	1/5	67/7 (Shot for item 100)	-	010235
7	07Sep39	GBN	594	The First Days of War	Including Parliament meets on Sunday. Proclamation in City. War Ministers and Commanders. Americans arrange to return. Newsreel cameramen in war kit. Air raid warning.	War	-	-	3/3	368/ 783	-	059465
8	08Sep39	BMN	535A	Aliens and business usual	Aliens at Bow Street. Aliens register and work carries on	Alien	Leslie Mitchell	Movietone	4/5	52/7 (Shot for item 78)	-	010238
9	11Sep39	BPN	890	It's Everybody's War This Time	Rush to the Colours The King visits RAF Fighter Command, whilst thousands rush to enlist. London French called. 1,600 French reservists return to France to serve. Evacuation holidays Kiddies moved to safe zones to enjoy new life. Aliens combed out Foreigners ordered to register so that enemies can be interned or sent home. Remarks or Notes: There was no issue on the Thursday which	Alien	-	-	1/2	-	-	036848

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					intervened between the issue and the previous issue.							
10	11Sep39	GBN	593A	These Days of Destiny	Including Sandbags. Trenches. King at Admiralty. Luggage. German Embassy. Herr Kordt. Newspapers and posters. Polish Ambassador at No 10. Polish troops. Churchill. The King at Downing Street. Changing the Guard. Children evacuated and arriving.	War	-	-	1/3	379/ 476	C	059470
11	11Sep39	PG	39/71	War!	THIS COUNTRY IS AT WAR Gasmasks. Sandbags. King at RAF Headquarters. Winston Churchill French reservists leave London. Aliens registered. "Athenia" survivors landed at Galway.	War	-	-	1/1	903/ 903	F	097411
12	14Sep39	BMN	536A	Cinemas Again	Cinemas Re-Open. The cinemas re-open except in some evacuated areas.	Cinema	-	-	3/10	14/7 (Shot for item 21)	-	010246
13	14Sep39	BPN	891	First Pictures of War in Poland	Polish capital withstands mighty German onslaught.	Poland	-	Warsaw	8/8	243/ 243	-	036857
14	14Sep39	BPN	891	News Flashes from the Home Front	Polish military mission.	Poland	-	-	5/8	19/19	-	036854
15	14Sep39	GBN	594A	President Roosevelt Speaks to the American People on Neutrality	-	Roosevelt	-	-	2/6	72/ 782	C	059474
16	18Sep39	BPN	892	British Troops in France - Official!	First pictures of British Expeditionary Force leaving for France (just released).	War	-	-	4/5	90/90	-	036861
17	21Sep39	BPN	893	Russia Ravages Stricken Poland	Stalin shocks world as he sends Red Army to seize half Poland for Soviet	Poland	-	-	4/5	44/44	-	036866
18	21Sep39	BPN	893	Invaders Over-Run	-	Poland	-	Warsaw	3/5	202/	-	036865

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
				Poland						202		
19	21Sep39	GBN	596	Don't Spread Rumours and Don't Lose Your Head	-	Propaganda	-	-	3/9	13/809	C	059492
20	25Sep39	BMN	538	French Children in Their New Homes	Various scenes of the evacuated children from Paris eating, getting up and so on.	-	-	-	4/10	-	-	010277
21	25Sep39	GBN	597	Britain's Power Still Grows	Including Army lorries. Soldiers boxing. Troops on the move. Dispatch riders. Bayonet practice. Anti aircraft gun on farm. Recruiting for WRENS. "Athenia" survivors leave for US. Troops on the road.	War	-	-	5/8	209/819	C	059504
22	28Sep39	BPN	895	Warsaw Still Holds Out against Nazis	Official German pictures include: Hitler watching his armies near Warsaw Plight of civilian Poles in war area. Funeral of French pilot Statement by captured RAF pilot Work in Nazi munitions factories.	Poland	-	Warsaw	2/3	-	-	036872
23	28Sep39	GBN	598	Polish Village Bombed by German Planes	-	Poland	-	-	6/10	74/793	C	059522
24	28Sep39	PG	39/76	Czech Troops in Paris	In Paris, Czech Minister Stephen Osusky announces that all Czechs outside Germany will fight alongside Britain and France.	Czechoslovakia	-	-	2/7	119/7	F	097442
25	02Oct39	BMN	539	Leslie Mitchell Surveys the War Time Situation at Home and Abroad	BEF leaves England. Troops and equipment are embarking for France.	British Expeditionary Force	Leslie Mitchell	-	4/8	-	-	010297
26	02Oct39	GBN	599	British Expeditionary Force Leaves for France	-	British Expeditionary Force	-	-	1/7	127/781	C	059528
27	02Oct39	PG	39/77	British Expeditionary Force Leave England	First official pictures of embarkation of the BEF.	British Expeditionary	-	-	3/5	246/?	F	097450

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
28	02Oct39	UN	961	British Expeditionary Force Leaves	First official pictures to be released.	Force British Expeditionary Force	-	-	6/6	480/?	-	145318
29	05Oct39	BMN	539A	Tienstin Floods	The misery of floods is added to those of war in Northern China.	Refugee	Leslie Mitchell	-	5/12	49/? (Shot for item 74)	-	010302
30	09Oct39	BMN	540	New Polish President	New Polish President at Paris Church. Mr Wladyslaw Racziewicz arrives in Paris with General Sikorski.	Poland	-	-	6/?	27/? (Shot for item 116)	-	010319
31	09Oct39	BPN	898	Contraband Patrol Stops Nazi Trade (Exclusive)	First pictures of Navy's operations to stop war material from reaching Germany.	Censored	-	-	7/?	296/?	-	036890
32	09Oct39	GBN	601	Paris in Wartime	Including Emperor's Tomb sandbagged. Meals at the Tabarin. Duke of Windsor takes up his appointment. Polish President attends Mass. Brussels celebrates anniversary of independence and prepares her defences	War	-	-	4/5	141/ 764	-	059550
33	09Oct39	PG	39/79	Poland's New President	M Wladyslaw Maczkiewicz attends church service in Paris and asks divine blessing on his government in exile.	Poland	-	-	4/7	59/?	F	097465
34	09Oct39	UN	963	New Polish Government Formed in France	-	Poland	-	-	7/8	97/?	-	145330
35	12Oct39	BMN	540A	Movietone's War Correspondent	Special Correspondent Jack Cotter leaves for the Western/Front.	Correspondent	Leslie Mitchell	-	5/8	25/? (Shot for item 50)	-	010325
36	12Oct39	BPN	899	Mr Eden Speaks for the	World's leading 'younger statesman'	Eden	-	-	7/7	149/?	-	036897

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
				Empire	gives smashing answer to peace offer made by Hitler.							
37	12Oct39	PG	39/80	British War Correspondents Leave for the Front	Pathé Gazette cameraman Charles Martin is among British war correspondents who are leaving for the front to report the war in news and pictures.	Correspondent	-	-	5/6	118/?	F	097480
38	16Oct39	BMN	541	Western Front in Close Up	In France newsreel cameramen and other war correspondents are being allowed up to the front.	Correspondent	Leslie Mitchell	-	10/10	99/? (Shot for item 418)	-	010338
39	16Oct39	GBN	603	War Correspondents with the RAF in France	-	Correspondent	-	-	2/6	206/ 730	C	059574
40	19Oct39	UN	966	Somewhere in France	RAF - Second despatch from our correspondent.	Correspondent	-	-	4/4	365/-	-	145344
41	23Oct39	BMN	542	The Duke of Windsor at French HQ	Major General the Duke of Windsor carries out his liaison duties.	Royalty, France	Leslie Mitchell	-	2/8	23/? (Shot for item 56)	-	010349
42	23Oct39	PG	39/83	Major General Duke of Windsor at French HQ	The Duke arrives at French HQ where he is greeted by French officers including General Blanchard.	Royalty, France	-	-	6/6	93/-	F	097506
43	06Nov39	BMN	544	Polish Battalion in France	Polish Army in France. Men of the new Polish Army in training in France are inspected by General Sikorski and General Denain.	Poland	-	-	5/9	40/? (Shot for item 144)	-	010382
44	09Nov39	BMN	544A	Britain's Contented War Prisoners	German Prisoners Or War. A large number of German prisoners of war are already being held in England.	Prisoner of War	-	-	2/5	67/? (Shot for item 100)	-	010389
45	09Nov39	BPN	907	Treatment of German	Captured U-boat crews and airmen	Prisoner of War	-	England	3/5	113/?	-	036942

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
46	09Nov39	BPN	907	Nationals in England Censored! (Exclusive)	fare well in British prison camp. Exclusive pictures show how the postal censorship foils attempts by enemy agents to send information out of Britain.	Censored	-	GB	5/5	240/?	-	036944
47	09Nov39	PG	39/88	German Prisoners of War in Camp	Ex-German sailors and airmen settle down to life in prisoner-of-war camps.	Prisoner of War	-	-	7/7	100/?	F	097535
48	09Nov39	UN	972	German Prisoners at Work and Play	-	Prisoner of War	-	-	8/8	-	-	145386
49	13Nov39	BMN	545	Trailer: Keep It Dark!	-		Leslie Mitchell	-	12/12	27/?	-	010405
50	13Nov39	BPN	908	Lord Halifax on Grousing	An extract from his broadcast to the Empire.	Halifax	-	London	2/7	79/?	-	036946
51	13Nov39	GBN	611	Don't Tell the Enemy Poster	-	Propaganda	-	-	10/10	11/ 772	-	059691
52	16Nov39	GBN	612	Polish Premier Sikorski Arrives at Heston	-	Poland	-	-	-/4	-	-	059712
53	20Nov39	GBN	613	Refugees Doll Factory	Aubrey. Remarks or Notes: Item not used. Aubrey is possibly a cameraman.	Refugee	-	-	?/10	Not used	-	059741
54	20Nov39	GBN	613	General Sikorski Arrives in England and at the Cenotaph	-	Poland	-	-	4/10	40/ 784	C	059729
55	20Nov39	PG	39/91	Polish Premier Here	Poland's Prime Minister General Sikorski arrives in England on an official visit to the British Government.	Poland	-	-	2/4	49/?	F	097555
56	23Nov39	GBN	614	Roosevelt Signs Neutrality Bill	Including planes for Allies.	Roosevelt	-	-	4/9	43/ 770	C	059746
57	27Nov39	BPN	912	Don't Spend - Lend! Says the Chancellor	Sir John Simon launches Government's new loan schemes to	Propaganda	-	GB	2/8	167/ ?	-	036972

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					finance war.							
58	30Nov39	BMN	547A	Lambeth Walks the Siegfried Line	Siegfried Line Dance. New dance in the Lambeth Walk style.	Propaganda	Leslie Mitchell	-	7/11	46/7 (Shot for item 69)	-	010441
59	14Dec39	BMN	549A	How France Treats Her War Prisoners	Scenes on the Western Front. The Germans are treated well and receive mail from home.	Prisoner of War	Leslie Mitchell	-	2/10	55/7 (Shot for item 82)	-	010469
60	14Dec39	BMN	549A	War! - With No Enemy	American Army Manoeuvres. America practises the arts of war.	War	Leslie Mitchell	-	10/10	66/7 (Shot for item 174)	-	010477
61	14Dec39	PG	39/98	German Prisoners of War in France	Prisoners taking their exercise in compound, receiving letters and parcels, and eating their meals.	Prisoner of War	-	-	4/6	91/7	F	097611
62	25Dec39	GBN	623	Land for the First Christmas	-	Palestine	-	-	-/4	-	-	059912
63	25Dec39	PG	39/101	Nasty Newsreel - With Lord Haw-Haw	Propaganda newsreel story, with an actor impersonating Lord Haw-Haw, reading a comic version of the type of broadcast that Haw-Haw gave over the radio, followed by gag shots with Haw-Haw's voice over.	Propaganda	-	-	3/3	395	F	097633
64	28Dec39	BMN	551A	Foreword to 1940. Postscript to 1939. Movietone's Year-End Review of Past Events. Prospects Voiced by Leslie Mitchell	The events of 1939 concluded with an extract from the King's Christmas Day broadcast.	Refugee	Leslie Mitchell	-	1/1	637/955	-	010504
65	28Dec39	GBN	624	The Nazi Soviet Pact	Including Ribbentrop in Moscow. Germany invades Poland. Britain prepares. Evacuation. The War	Nazi, Soviet	-	-	4/6	175/994	-	059919

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					starts. Siegfried and Maginot Lines. "Athenia" torpedoed.							
66	08Jan40	BMN	553	Lady from Munich	The Girl From Munich - Unity Mitford. Lord Redesdale anxiously awaited the return of this daughter, Unity Mitford.	Mitford	Leslie Mitchell	Dover	4/10	67/? (Shot for item 100)	-	010527
67	08Jan40	BPN	924	Army Loses Man who Modernised it.	Mr. Hore-Belisha's removal from the War Ministry astounds the world.	Hore-Belisha	-	-	2/7	163	-	037053
68	08Jan40	BPN	924	Hitler Yields! Gives Us Unity	Amazing ballyhoo surrounds return of Unity Mitford from Germany.	Hitler	-	Dover	7/7	151/?	-	037058
69	08Jan40	PG	40/3	Somewhere in England	Unity Mitford, daughter of Lord Redesdale and friend of Hitler, arrives in England.	Mitford	-	Dover	5/7	80/?	C S F	097660
70	08Jan40	PW	510	Listening Post	Somewhere in England skilled listeners and linguists of the BBC eavesdrop on all parts of the world. They take down as many as 150 bulletins from 22 different countries, and each item has to be timed to the minute.	Communism	-	-	2/5	-	F	124422
71	08Jan40	UN	989	Unity Mitford Returns	Strong guard at Folkestone.	Mitford	-	Dover	2/7	-	-	145485
72	11Jan40	BMN	553A	Premier's Mansion House Speech	Chamberlain at Mansion House. Mr Chamberlain at Mansion House lunch.	Chamberlain	Leslie Mitchell	-	1/6	167/? (Shot for item 250)	-	010534
73	11Jan40	BPN	925	Premier Promises Finns Real Help	Mr Chamberlain opens Government's series of talks on war's progress.	Chamberlain	-	London	2/7	229/?	-	037060
74	11Jan40	GBN	628	Mr Chamberlain Speaks Out on War Progress at Mansion House Luncheon	Including BEF in France and library material.	Chamberlain	-	-	2/4	315/ 855	-	059967

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75	11Jan40	PG	40/4	The Prime Minister's Speech	Mr Chamberlain makes a statement on the progress and prospects of the war.	Chamberlain	-	-	4/7	119/7	C S F	097666
76	22Jan40	BMN	555	Microphone Stars Heil Haw-Haw	Haw-Haw Luncheon. The Western Brothers attend the Foyles Luncheon as Lord Haw-Haw and Hitler.	Haw-Haw	Leslie Mitchell	-	3/9	120 (Shot for item 180)	-	010561
77	22Jan40	GBN	631	Lord Haw-Haw Entertains at Foyles Literary Luncheon	-	Haw-Haw	-	-	4/9	95/748	C	060014
78	25Jan40	BMN	555A	The March of the 'Aussies' (Described by an Australian Commentator)	March of the Second AEF. The Australian Expeditionary Force marches through Sydney.		Leslie Mitchell		6/6	95/7 (Shot for item 140)	-	010573
79	01Feb40	BPN	931	General Weather	Censors release first pictures of severest January weather for forty-six years. America experiences similar conditions.	Censorship	-	-	6/6	270/7	-	037103
80	05Feb40	GBN	635	Red Terror Strikes at Finland	-	Soviet	-	-	6/6	312/ 772	C	060072
81	05Feb40	PG	40/11	Finland Fights On	Another air raid attack is launched on Helsinki. Meanwhile after the Finnish victory at Suomasalmi, film of Russian prisoners and war material.	Finland	-	Helsinki	3/6	186/7	C S F	097722
82	05Feb40	UN	997	Finland's Great Defence	Russians routed at Battle of Suomasalmi. Hundreds of pounds worth of artillery left behind.	Finland	-	-	5/7	-	-	145547
83	06Feb40	BPN	932	Huge Captures Fill Finn Prison Camps	These pictures confirm often doubted reports of huge Finnish victories.	Finland, Soviet	-	Finland	2/4	90/7	-	037105
84	11Mar40	BMN	562	Arabs and Jews as Comrades in France	The Palestine contingent has reached France.	Jew	Leslie Mitchell	France, British	11/14	27/7 (Shot)		010685

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85	11Mar40	PG	40/21	Picture Paragraphs from the World News	Palestinians in France.	Palestine, France	-	France	6/9	38/7	C S F	097799
86	11Mar40	UN	1007	Arab Troops Arrive in France	Arabs and Jews sink their difficulties for the Common Cause	Jew	-	-	4/9	118/7		145626
87	18Mar40	BMN	563	Sir John Reith is Guest of Cinema Exhibitors	CEA Dinner. The Minister of Information, together with Films Publicity Director, Sir Kenneth Clark, are guests of CEA.	Newsreels	Leslie Mitchell	-	4/11	67/7 (Shot for item 101)	-	010702
88	18Mar40	BPN	944	News Reels Aid Allies, Says Sir John Reith	Minister of Information, guest at CEA annual dinner, praises war-efforts of newsreels.	Newsreels	-	London	2/7	184/7	-	037182
89	18Mar40	GBN	647	Sir John Reith - Minister of Information - Tells How Valuable is British Newsreel Effort Abroad	-	Newsreels	-	-	3/11	114/ 858	C	060207
90	18Mar40	PG	14/23	Sir John Reith Obliges	Guest of Honour at the Cinematograph Exhibitors Banquet is Sir John Reith, Minister of Information. BUND Comments: Sir John Reith talks of newsreels.	Newsreels	-	London	2/8	157/7	C S F	097816
91	21Mar40	GBN	643	Premier Stops for GB News on His 71st Birthday	-	Chamberlain	-	-	4/11	28/ 790	C	060223
92	01Apr40	GBN	651	Polish Ambassador Receives Ambulance	-	Poland	-	-	6/12	38/ 839	C	060269
93	01Apr40	UN	1013	Terror of the Nazis	Air aces lucky bag.	Nazis	-	-	9/9	92/7	-	145676
94	11Apr40	BMN	566A	The War Goes North	Scenes in Downing Street (Norway)	Denmark,	Leslie	-	1/11	148	-	010762

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					and Denmark Invaded). Germany invaded the neutral Denmark and goes to war with Norway. Bergen in the south of Norway is occupied.	Norway	Mitchell			(Shot for item 222)		
95	11Apr40	BPN	951	Hitler Invades Scandinavia	Wanton Nazi outrage prompts Allied action.	Denmark, Norway	-	-	9/9	179/7	-	037237
96	11Apr40	UN	1016	Germans Invade Scandinavia	What is Hitler's next move? Britain and France to support Norway.	Norway	-	-	7/7	204/7	-	145699
97	15Apr40	GBN	655	The Battle over Norway	-	Norway	-	-	10/10	363/797	C	060327
98	18Apr40	BMN	567A	Scandinavia Invaded (First Pictures)	Denmark Invaded. The Germans occupy Copenhagen not long after Denmark had signed a Non-aggression Pact with Germany. The swastika is soon on display in the Danish capital and leaflets are dropped ordering the people to remain calm.	Denmark	Leslie Mitchell	-	6/7	117/7 (Shot for item 230)	-	010787
99	18Apr40	BNM	567A	Allies "On Their Toes"	British forces have now landed in Norway. Diplomats fleeing from Denmark arrive at The Hague. Sweden is also looking to her defences. The Allies wait to see if Hitler will turn to the Balkans and what Italy's position will be.	War	Leslie Mitchell	-	7/7	173/7 (Shot for item 262)	-	010788
100	18Apr40	BPN	953	Allied Forces Rush to Aid Norwegians	First pictures of British troops and equipment embarking for Norwegian Expeditionary Force.	Norway	-	GB	6/6	323/7	-	037251
101	18Apr40	GBN	656	Denmark Invaded	-	Denmark	-	-	8/9	286/754	C	060338
102	01May40	GBN	660	North Western Expeditionary Force Leave	Including GB News cameraman Sidney Bonnett, French troops leave for Norway	Norway	-	-	5/5	192/826	C	060370

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
103	06May40	BPN	958	- Title Subsection: News Flashes - Stop Press	Canada interns hundreds of Germans who are members of Nazi party.	Canada Nazis	-	Alberta	5/7	60/7	-	037281
104	13May40	BMN	571	Holland and Belgium Invaded	Downing Street (Low Countries Invasion). Library footage of the Low Countries as the news comes through of the Nazi invasion.	Belgium Holland	Leslie Mitchell	-	2/4	75/7 (Shot for item 90)	-	010842
105	13May40	GBN	663	Belgium and Holland Invaded	-	Belgium Holland	-	-	1/3	156/ 738	C	060417
106	13May40	PG	40/39	Czechs Leave for France	Madame Benes wife of the Czech President presents colours to the first contingent of Czechoslovakian volunteers as they leave London for France.	Czechoslovakia France	-	London	1/5	-	C S F	097950
107	13May40	UN	1025	Stop Press - Hitler Invades Holland and Belgium	Up to the minute news of the latest international situation.	Belgium, Holland	-	-	4/5	107/7	-	145769
108	15May40	PG	40/40	Refs from Nazi Terror	First Refs from the Low Countries arrive in Britain. Then Princess Juliana arrives with her two babies.	Nazi, Refugee Britain	-	London	3/4	-	F	097957
109	15May40	PG	40/40	With the BEF in Belgium	Troops along the Belgian and French frontiers prepare to defend those countries. A constant stream of refugees pictures the tragedy of Europe.	Belgium, France	-	Belgium, France	4/4	357/7	C S F	097958
110	16May40	BMN	571A	Camera's second reports from Belgium: Pitiabile stream of Refs goes on	The troops moving up, civilians fleeing from the Nazi invaders	Refugee			6/6	54/7 (Shot for item 154)	-	010850
111	16May40	BMN	571A	Dutch Royal Family Come to England	Princess Juliana in London. Princess Juliana, Prince Bernhard and their two daughters arrive in England. The	Holland	Leslie Mitchell	-	2/6	65/7 (Shot for item)	-	010846

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112	16May40	BMN	571A	Camera's Second Reports from Belgium: French Troops Move Up	following day Queen Wilhelmina also arrives. Scenes in Belgium. French soldiers move up to the border areas, the mechanised troops travelling swiftly.	Belgium	Leslie Mitchell	-	4/6	109/7 (Shot for item 295)	-	010848
113	16May40	BPN	961	Europe Ablaze - Mix to Holland Over-Run - Mix To Remarks and Notes: this item is shown on the issue sheet as a single story but the sections have individual library numbers: BEF 9613, Queen 9614, Air Raid 9615, New Government and Duff Cooper 9616	Allied armies thunder through Belgium. Paramount pictures portray unprecedented drama and horror of most critical struggle in world's history. Our story includes:- BEF and French army rush to aid of Belgium as Refs stream out. Queen Wilhelmina with Princess Juliana and her family arrive in London. Air raid damage in small French towns. New government. Mr Duff Cooper, new Minister of Information, makes statement.	Displaced Person	-	1/1	782	-	037293	
114	16May40	GBN	664	Total War in Europe	Including Belgium blazing. Allied forces marching up through Belgium. Shiploads of Refs. Princess Juliana [and] Prince Bernhard and their children. Car stopped in England. Soldiers holding incendiary bombs dropped in Canterbury. British Legion at Cenotaph. Queen Wilhelmina. Pitiful Ref and wreckage scenes. Netherlands government arrive. New Cabinet: Mr Eden, Sir A Sinclair, Mr Churchill, Atlee, Greenwood, Morrison. Mr and Mrs Chamberlain. German Guards in Denmark. Mr Duff Cooper's Speech	Chamberlain, Refugee	-	1/1	792/ 850	-	-	060424

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
115	16May40	UN	1026	Queen of Holland, Princess Juliana and Children Seek Refuge Here from Germans	-	Holland	-	-	6/7	140/7	-	145776
116	16May40	UN	1026	First Pictures of British Troops in Belgium	-	-	-	-	7/7	270/7	-	145777
117	20May40	BMN	572	The First Parachute Prisoners in England	Parachute Troop Prisoners. Nazi parachute troops who had been captured in Holland are landed in Britain.	Prisoner of War	Leslie Mitchell	-	3/5	48/7 (Shot for item 72)	-	010854
118	20May40	BPN	962	Parachute Prisoners Arrive in England	259 "Jumping Jerries" captured by Dutch reach England for internment.	Prisoner of War	-	England	2/3	155/7	-	037295
119	20May40	GBN	655	War Zone Special	Including Belgium town before and after attack. Refugees. Bombed hospital and dead. Aged and babies flee. BEF tanks and blowing up bridges. Refugees hide from machine gunning. Blazing buildings and wreckage. Belgian army on road. Parachute troop prisoners under guard and being searched aboard Dutch cruiser coming to England. German wounded and prisoners arrive in England	Refugee	-	-	3/3	394/ 733	C	060432
120	20May40	PG	40/41	German Prisoners Arrive	Prisoners landed from boat in England, they are young and were captured after an abortive parachute raid.	Prisoner of War	-	England	4/7	63/7	C S F	097962
121	20May40	PG	40/41	The War - Latest	Good story depicting the Nazi blitzkrieg following the invasion of Belgium - the flight of Refs - British troops en route to	Nazi, Refugee	-	France, Belgium	7/7	283	C S F	097965
122	20May40	UN	1027	All the Latest News from	Navy bomb Narvik (290 feet)	Prisoner of	-	-	1/1	359/7	-	145778

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
				War Fronts	German parachute prisoners landed in this country (69 feet) British Troops in Belgium (463 feet) Refugees flee from Nazi terror. Compilers' Comments: No length is given for "refugees" and it is not clear whether it is a part of "British troops in Belgium" or a separate section.	War, Refugee						
123	23May40	BMN	572A	British Receives More of Hitler's Victims	Refugees from the Low countries arrive at Folkestone.	Exile	Leslie Mitchell	Paramount	5/11	36/7 (Shot for item 298)	-	010861
124	23May40	BMN	572A	Aliens interned as regulations tighten	Aliens are being rounded up and taken to camps.	Alien	Leslie Mitchell	Movietone	7/11	34/7 (Shot for item 50)	-	010863
125	23May40	BPN	963	War's pitiful victims flee before Nazis	Refs from Belgium and Luxembourg stream into France and Britain	Displaced Person Exile, Britain, Refugee	-	-	2/3	322/7	-	037298
126	23May40	GBN	666	Refugees Arrive in Britain	-	Refugee	-	-	4/5	104/728	C	060443
127	23May40	PG	40/42	On the Home Front	Barbed wire placed around Government buildings. Aliens arriving at and settling in at an internment camp for foreign nationals. Children at railway station on the first stage of their evacuation. Refs from the Lowlands arriving in England and of them at reception centre - also Alexandria	Alien, Displaced Person Refugee, Britain	-	-	4/6	293/7	C S F	097969

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128	23May40	PG	40/42	Nazi Kultur	Palace which is being used as a reception centre. The queen inspects women of the Women's Ambulance Driving Brigade in grounds of Buckingham Palace. After march past they are followed by ambulances which were presented to them by Hollywood film stars.	Nazi	-	France	5/6	40/?	C S F	097970
129	23May40	UN	1028	All Ready for the Parachutists	US ambulance in the streets of Paris, full of holes caused by German aircraft machine gunning it while it was en route to Paris. Man holding up dum-dum bullet which the Germans are reputed to be using.	GB	-	-	1/7	66/?	-	145780
130	23May40	UN	1028	Dutch and Belgium Refs Seek Shelter in England	-	Displaced Person, Refugee, Britain	-	-	2/7	165/?	-	145781
131	27May40	BMN	573	Agonising Plight of Homeless (Belgium)	Agonising Plight of Homeless Refugees. The University of Louvain burns again as it did in the last war. Fleeing refugees take cover in ditches as they are machine-gunned from the air.	Refugee	Leslie Mitchell	-	4/9	47/? (Shot for item 80)	-	010871
132	27May40	BMN	573	HQ of British Union of Fascists Raided	Police swooped in the headquarters and arrested one woman and eight men.	Fascist	Leslie Mitchell	-	6/9	33/? (Shot for item 50)	-	010873
133	27May40	UN	1029	Belgian Refugees Seek Shelter from German Atrocities	-	Belgium, Refugees	-	-	1/6	210/?	-	145787

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134	30May40	BMN	573A	Vale of Martyrdom	Tournai in Belgium with fleeing Refs. Arras, once the headquarters of the BEF, is also burning. The Brit fallen back from Louvain to the Belgian frontier	Refugee	Leslie Mitchell	-	4/5	350/7 (Shot for item 528)	-	010880
135	30May40	UN	1030	Aliens Interned in Camp	-	Alien	-	-	1/8	92/7	-	145793
136	03Jun40	BPN	966	War's most pitiful army	France takes care of huge army of Refs, old and young, that daily streams into the Capital	Refugee	-	-	-	-	-	037308
137	03Jun40	GBN	669	Women Aliens Interned	Item not used - no description	Alien	-	-	-	-	-	060486
138	06Jun40	BMN	574A	Nazi Prisoners Get Identification Mark	German Prisoners.	Nazi, Prisoner of War	Leslie Mitchell	-	7/10	27/7 (Shot for item 130)	-	010896
139	06Jun40	BMN	574A	Epic of Dunkirk	Lord Gort arrives back in London signalling that evacuation of the BEF from Flanders is nearly completed.	Military	Leslie Mitchell	-	10/10	141/- (Shot for item 234)	-	010899
140	06Jun40	BPN	967	Let's Get at Him say BEF	Newsreel pictures, unexamined in motion-picture history, portray whole story of evacuation. Cameras record troops leaving blazing Dunkirk as Nazi planes almost fill sky.	Military	-	Dunkirk, France	3/3	399	-	037313
141	06Jun40	GBN	670	The Epic of Dunkirk	-	Military	-	France	2/8	371/800	C	060496
142	06Jun40	PG	40/46	Evacuation of BEF	Greatest epic of the war, including BEF evacuation from Dunkirk.	Military	-	Dunkirk GB	6/6	348	C S F	098000
143	06Jun40	UN	1032	Special - The Evacuation of Dunkirk	Historic pictures	Military	-	-	4/4	392	-	145809
144	10Jun40	BMN	575	French Drive against	Fifth Column Searched for in Paris.	Paris	Leslie	-	2/8	35/7	-	010901

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
				Fifth Columnists	French police round up fifth columnists.		Mitchell			(Shot for item 52)		
145	10Jun40	BPN	968	Fifth Column Round Up Follows Paris Raid	French Home Office institute vigorous drive against traitors, following first big scale air raid on Paris.	France, Civil Defence	-	Paris, France	4/5	158//	-	037317
146	10Jun40	PG	40/47	Anti-Fifth Column Drive in Paris	Police in uniform and civilian clothes check the papers of civilians, they also stop cars and check the papers of the occupants.	Paris	-	Paris	1/8	106f7	C S F	098006
147	13Jun40	BMN	575A	The Italian Assassin	The Italian Assassin. Italy enters the war and Italians becomes our enemies. In Soho Italian restaurants proclaim their British ownership, but some windows are smashed.	War, Italy	Leslie Mitchell	-	1/6	87f7 (Shot for item 131)	-	010908
148	13Jun40	BPN	967	World Condemns Italy	Quarter million throng Venice as Mussolini announces declarations of war.	War, Italy	-	Venice	5/6	378f7	-	037323
149	13Jun40	GBN	672	Italy Declares War!	-	War, Italy	-	-	6/7	220/ 937	C	060522
150	13Jun40	UN	1034	Italy Declares War!	-	War, Italy	-	-	7/7	157f7	-	145822
151	17Jun40	BMN	576	Canadians Combat the Fifth Column	Canada and the Fifth Column. Canada takes steps to clamp down on fifth columnists.	Canada	Leslie Mitchell	-	2/8	49f7 (Shot for item 213)	-	010917
152	17Jun40	BPN	970	Egypt Takes Guard against Fifth Column	While tank corps manoeuvres in desert army guards all important points throughout country against possibility of surprise attack.	Egypt	-	Egypt	2/4	131f7	-	037326
153	17Jun40	GBN	673	President Roosevelt Discusses the Fifth	-	Roosevelt	-	-	2/9	57f761	C	060530

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154	17Jun40	GBN	673	Column President Roosevelt Discusses the Fifth Column	Including Canada attacks the Fifth Column.	Roosevelt	-	-	3/9	34/761	C	060531
155	24Jun40	BMN	577	His Majesty Meets Polish President	King Meets Polish President. The King welcomes the Polish President on his arrival in Britain.	GB, Poland	Leslie Mitchell	-	3/7	20/7 (Shot for item 30)	-	010931
156	24Jun40	GBN	675	King Welcomes Polish President	-	GB, Poland	-	-	7/9	34/760	C	060548
157	01Jul40	BPN	974	America May Seize Foreign Shipping	Big ships in New York harbour. Italian ship scuttles in Canadian waters.	Ships, New York	-	New York, Canada	4/7	74/7	-	037344
158	01Jul40	PG	40/53	Diamond Necklace Towards Cost of War	Diamond necklace is auctioned at Christie's towards the war effort, and brings a total of £24,400 pounds.	Fund Raising	-	London	5/7	115/7	C S F	098056
159	04Jul40	PG	40/54	Royal Exiles	King Zog of Albania with Queen Geraldine and son arrive in London after being driven from their country	Displaced Person	-	-	6/9	35/7	C S F	098064
160	06Jul40	GBN	679	French Refs arrive in England	Roving Camera Reports	Refugee	-	-	3/8	32/727	C	060612
161	06Jul40	GBN	679	German Prisoners Landed in England	-	GB Prisoner of War	-	-	4/8	32/727	C	060613
162	08Jul40	GBN	579	German Prisoners Are Shipped to Canada	German Airmen Prisoners. Nazi prisoners are embarked for prison camps in Canada.	Prisoner of War, Canada	Leslie Mitchell	-	5/9	45/7 (Shot for item 91)	-	010966
163	08Jul40	PG	40/55	Nazi Airmen	German airmen prisoners after being shot down into the sea by our fighter planes, in the custody of an armed escort. German airmen prisoners after being shot down into the sea by	Prisoner of War	-	East Coast England	2/6	54/7	C S F	098070

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					our fighter planes, in the custody of an armed escort.							
164	08Jul40	UN	1041	French Fleet Taken Over	Our navy gets bigger and bigger and bigger.	Navy, France	-	-	5/5	215/7	-	145865
165	15Jul40	GBN	681	Fifth Columnists Item	-	Traitors	-	-	10/10	90/839	C	060646
166	25Jul40	GBN	684	New Czech Government in Britain Under Benes	-	Czech	-	-	6/11	31/775	C	060692
167	8Aug40	BPN	985	Sea Battle off Italy	Italian propaganda film to 'prove' how their fleet 'won naval battle in Mediterranean, really shows how fast they steamed to evade accurate British gunnery	Film from enemy	-	Mediterranean Sea	6/6	249/-	-	037420
168	12Aug40	BMN	584	Refs from Gib. Are Cared for in London	Relief for Gibraltar Refugees. The Navy had brought many women and children from Gibraltar.	Displaced Person	Leslie Mitchell	Local	4/11	41/7 (Shot for item 46)	-	011052
169	09Sep40	GBN	697	King Carol of Roumania Abdicates	-	Roumania	-	-	4/12	35/970	C	060866
170	10Oct40	BPN	1003	American Hardens against the Axis	Wendell Wilkie campaigning. More ambulances for Britain. Two hundred and thirty US tanks for Canada. Roosevelt supervises re-ammament speed-up. US observer reports on visit to Britain.	Roosevelt	-	New York	5/5	378/7	C S E	037495
171	10Oct40	PG	40/82	US Aliens Register	Registration of aliens begins in the US (some four million) and to complete the records finger-prints are taken.	USA	-	New York, Dublin	7/8	93/7	C S F	098312
172	10Oct40	PG	40/82	Wendell Wilkie "Spills a Bibful"	Wendell Wilkie supports Roosevelt's "More help for Britain" pledge.	USA	-	-	2/8	83/7	C S F	098305

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
173	14Oct40	BMN	597A	Mr Chamberlain Passes	Mr Chamberlain Passes. Former Prime Minister, Neville Chamberlain, dies.	Chamberlain	Leslie Mitchell	-	1/10	61/7 (Shot for item 91)	-	011267
174	17Oct40	UN	1070	Queen with Refugees from Gibraltar	-	Refugee	-	-	6/7	66/7	-	146093
175	24Oct40	BMN	594A	Lord Lothian from USA	Lord Lothian Arrive Home. Britain's Ambassador to America returns aboard the flying boat "Clare" for consultations.	Lothian	Leslie Mitchell	-	6/7	66/7 (Shot for item 99)	-	011228
176	24Oct40	BPN	1007	US "All Out for US" Says Lord Lothian	British Ambassador arrives by air for short visit to report to Government on American help for Britain.	Lothian	-	England	2/7	106/7	C S	037516
177	24Oct40	GBN	710	Lord Lothian Arrives in Britain from America	-	Lothian	-	-	6/7	91/ 716	C	061010
178	28Oct40	BMN	595	Lord Lothian Tells British Press	Lord Lothian Interviewed By Press. Back from America to consult with the Government meets the Press at the Ministry of Information.	Lothian	Leslie Mitchell	-	6/7	137/7 (Shot for item 1056)	-	011235
179	28Oct40	BPN	1008	Lord Lothian "Goes to Press"	British Ambassador at Washington, home for three weeks, meets Empire pressmen and talks about America	Lothian	-	London	2/3	200/7	C D S	037523
180	28Oct40	GBN	711	Lord Lothian "Reports" from America	-	Lothian	-	-	4/5	154/ 712	C	061019
181	31Oct40	BMN	595A	Aussies in Palestine Fit and Ready	Anzac New Letter. Australian troops stage a Bondi Beach Surf Carnival on a beach in Palestine.	Palestine	Leslie Mitchell	-	3/8	63/7 (Shot for item 94)	-	011239
182	31Oct40	GBN	712	Australian Imperial Force in Palestine	-	Palestine	-	-	6/8	105/ 734	C	061031
183	14Nov40	UN	1078	Obituary	The passing of Mr Chamberlain.	Chamberlain	-	-	8/8	78/7	-	146150
184	17Nov40	BMN	596A	Front Line Help for	The Mobile Welfare van brings	Refugee	Leslie	-	3/6	35/7	-	011255

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
				Refugees	immediate relief to bombed areas.		Mitchell			(Shot for item 53)		
185	17Nov40	BPN	1014	Mr Chamberlain Laid to Rest	Nations leaders pay final tribute to former Premier at Westminster.	Chamberlain	-	London	3/4	176/7	C D S	037553
186	18Nov40	BMN	598	Solemn Tributes to Neville Chamberlain	Mr Chamberlain's Funeral.	Chamberlain	Leslie Mitchell	-	1/10	41/7 (Shot for item 62)	-	011277
187	18Nov40	GPN	717	Mr Chamberlain Buried at Westminster Abbey	-	Chamberlain	-	-	2/8	105/ 731	C	061094
188	18Nov40	PG	40/93	Mr Chamberlain - "He Strove for Peace"	Mr Churchill together with Cabinet colleagues are among representatives who attend Westminster Abbey to pay homage to Neville Chamberlain.	Chamberlain, Churchill	-	London	6/8	43	C S F	098392
189	18Nov40	UN	1079	Mr Chamberlain's Funeral	-	Chamberlain	-	-	5/6	144/7	-	146155
190	12Dec40	BMN	600	The Late Lord Rothermere	Lord Rothermere's Death. The co-founder of the 'Daily Mail' dies, in recent years he had campaigned vigorously to re-arm Britain in the air.	Rothermere	Leslie Mitchell	-	1/11	36/7 (Shot for item 54)	-	011315
191	16Dec40	BMN	602	The Late Lord Lothian	Lord Lothian Passes. Britain's Ambassador in America dies suddenly.	Lothian	Leslie Mitchell	-	3/7	20/7 (Shot for item 30)	-	011350
192	16Dec40	PG	40/101	Nazi Spies Radio Set	The portable transmitting set which was found on two German spies who posed as refugees from enemy occupied territory.	Spies	-	-	8/9	77/7	C S F	098463
193	16Dec40	PG	40/101	Lord Lothian's Last Speech	British Ambassador to Washington returns to USA and makes his last	Lothian	-	USA	7/9	122/7	C S	098462

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					speech through the newsreels to America.						F	
194	16Dec40	PG	40/101	Nazi Spies Radio	The portable transmitting set which was found on two German spies who posed as refugees from enemy occupied territory	Espionage	-	-	8/9	77	C S F	098463
195	23Dec40	PW	560	Power of the Press	Boy editor.	Media	-	-	2/5	-	F	124660
196	30Dec40	PG	40/105	A Review of Momentous Days in 1940	Compiled library reel.	Annual Review	-	-	1/1	824/7	C S F	098483
197	03Feb41	BMN	609	Premier's Wife Opens 'Friendship House'	Mrs Churchill Opens New Hostel.	Church, Refugee	Leslie Mitchell	GBN	4/6	35/7 (Shot for item 160)	-	011445
198	10Mar41	UN	1111	Diamond Cutting in this Country	Dutch Refs bring their secrets with them	Displaced Person Ethnic Minority, Britain, Refugee	-	-	5/6	96/7	-	146355
199	23Mar41	BPN	1050	Refugees find hope in tropics scheme (exclusive)	Island republic carries out ambitious experiment which promises real hope for Europe's Refs	Refugee	-	-	7/7	7/272	-	037732
200	26May41	BMN	625	Pity Poor Refugees in Concentration Camps	French Vichy controlled concentration camps. Scenes shot in Concentration Camp in Vichy, France May be repeated in other parts of Europe.	Concentration Camp, Ethnic Minority, Germany, Jew, Exile	Leslie Mitchell	Movietone	1/10	60/7 (Shot for item 130)	-	011692
201	26May41	GBN	771	Refugees in unoccupied France	-	Refugee	-	-	2/7	94/766	-	061720
202	25Sep41	BMN	642A	Mr Churchill Greets	Mr Churchill Welcomes French	Church,	Leslie	GBN	4/7	39/7	-	011934

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
				French Boy Refs	Boys. The five boys who escaped from France in canoes are welcomed at No. 10 by Mr and Mrs Churchill.	Refugee	Mitchell	Rota		(Shot for item 58)		
203	25Sep41	PG	41/77	Mr Churchill Receives Five French Boys	In the garden of No 10 Mr and Mrs Churchill entertain five French boys who escaped from France in a canoe and 1 landed at Eastbourne after 30 hours in the Channel	Church, Refugee	-	-	3/6	56/7	C S F	099032
204	29Sep41	BMN	643	Conference on Freedom	Inter Allied Conference. The second Inter-Allied Meeting was held at St James's Palace. Mr Eden was in the chair and Mr Maisky addressed the meeting.	Eden	Leslie Mitchell	GBN	1/8	113/7 (Shot for item 119)	-	011938
205	19Jan42	BPN	1136	Soviet Faith Inspires Allies	Atrocities Congress in London at St. James' Palace. The 'No Separate peace' pact between Soviet and Poland, and the magnificent fighting of Red Armies are indications of increasing solidarity between Allies	Atrocities	-	-	2/3	352	-	038110
206	19Jan42	PG	42/6	Inter-Allied Conference in London	Conference convened at St James' Palace in London on 13 January 1932 to sign a declaration against atrocities committed against civilians in Europe.	Atrocities	-	London	3/5	105	C S F	099241
207	02Mar42	PG	42/18	Singapore Refs Arrive	Women and children evacuated from Singapore arrive in Britain	Refugee, Britain	-	GB	5/6	77	C S F	099300
208	23Mar42	BMN	668	Frau Litten	Frau Litten is an anti-Nazi German mother, determined to fight Hitler by revealing to the people of Britain the actual menace of Nazi rule, as experienced by her family and herself. SHOILIST: Leslie Mitchell interviews Frau Litten, who speaks	Atrocities	Leslie Mitchell	Movietone	1/5	177/7 (Shot for item 265)	-	012189

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
209	29Jun42	BMN	682	Dr Benes 'Vengeance for Martyred Village'	of Nazi atrocities and of her son who was tortured and died in a Nazi Concentration Camp Dr. Benes interview. The President of Cz speaks on the death of Heydrich and the people of Lidice. He says that the whole of Cz determined to extract retribution for Lidice	Displaced Person	Leslie Mitchell	GBN	3/6	155/7 (Shot for item 288)	-	012324
210	21Jan43	PG	43/6	Poles in Persia	Polish Refs arriving in Persia. We concentrate on a family of six, the Kowalski family. They arrive at a reception centre where they receive fresh clothing. After washing and changing in the new tented home they join others for a meal and then some entertainment of folk dancing. The Camp Commandant addresses the Refs and tells of the need for able people in the fight. Mr Kowalski, his eldest son and daughter volunteer and they are then seen marching in the ranks. Mrs Kowalski and the youngest children are left at the camp to await their return	Displaced Person, Polish Refugee	-	-	2/2	515/7	C S F	099818
211	25Feb43	BPN	1251	Stop Press	Liberty ship under Negro captain docks after ocean crossing	Ethnic Minority, Britain	-	-	3/6	39/-	-	038586
212	25Feb43	GBN	954	Negro Captain Liberty Boat	Roving Camera Reports	Ethnic Minority	-	-	4/6	41/880	C	063471
213	01Mar43	UN	1317	Our Gallant Russian Allies	Scenes from the Battle of Stalingrad (595 feet) including Exclusive speech by the Polish Ambassador on Jewish persecution in Poland (232	Jew, Persecution	-	-	1/1	232/ 827	-	147300

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					feet). Compilers' Comments: This seems to be the only coverage of the Holocaust during the fact which appears in the newsreels, although it may appear on other reels under a less informative title. Total length calculated by compiler							
214	15Apr43	BPN	1265	Her Majesty's Broadcast	Royal visit to Tyneside and march past of 1,500 WRENS at Buckingham Palace precede intimate picture of Her Majesty giving historic radio message to women of Britain and Empire	Royalty	-	-	3/4	395	-	038650
215	21Jun43	BPN	1284	-	Political prisoners freed by Allied victory, receiving clothing from US	Ethnic Minority	-	-	2/6	-	-	038730
216	11Oct43	BMN	749	Battle of Naples	The British Forces liberated a large concentration camp at Consenza. The inhabitants, Czechs, Poles, Yugoslavs and more, were very hungry when the British troops arrived. ...	Prisoner of War	Leslie Mitchell	-	2/2	435/- (Shot for item 5974)	-	012860
217	11Oct43	BPN	1363	Allies Enter Naples	... British release 1,500 prisoners from concentration camp. ...	Prisoner of War	-	-	1/1	653	-	038862
218	11Oct43	UN	1381	Italy	Allies acclaimed in Naples. Jews and anti-Fascists released. Mitchells over Vesuvius. Bombing of enemy supply route	Ethnic Minority, Jew	-	-	2/2	582/7	-	147529
219	11Oct43	WWN	S15/33	Allies Enter Naples	Generals Montgomery, commanding the Eighth Army, and Clark, commanding the Fifth Army, join forces to capture Naples.	Jew	-	-	2/2	-	-	156670

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
220	29Nov43	BPN	1330	Sir Oswald Free Again	Big crowds outside parliament protest against release of Fascist leader	Fascist	-	-	5/5	301/7	-	038937
221	02Dec43	GBN	1034	Mosley Demonstration at Trafalgar Square	Not issued	Fascist	-	-	-/7	-	-	063940
222	03Jan44	BMN	761	Old Pals Meet Again	Captured newsreel film shows the arrival of Mussolini at Hitler's headquarters in Germany.	Mussolini	Leslie Mitchell	-	2/3	69/7 (Shot for item 104)	-	012958
223	03Jan44	BPN	1340	Duce Rescued from Captivity	First pictures of Mussolini greeted by Hitler after rescue flight from Italy.	Mussolini	-	-	3/4	104/7	-	038981
224	03Jan44	GBN	1043	Mussolini Goes Cod to Germany	-	Mussolini	-	-	1/7	105/ 690	C	063977
225	03Jan44	PG	44/1	When Mussolini Met Hitler	Mussolini in civilian clothes leaves in light aircraft for Germany. On arrival he is greeted by Hitler and his own son. He is then seen arriving at a building and shaking hands with Ribbentrop and Hitler. (This meeting followed Mussolini's rescue by Nazi paratroops from Italy.) Compilers' comments: This item is marked "Captured German Film".	Mussolini	-	Italy	2/3	106/7	C S F	100231
226	03Jan44	UN	1405	Hitler Rescues Mussolini	First pictures of the meeting of the Axis partners after Mussolini's "rescue".	Mussolini	-	-	2/4	102/7	-	147644
227	03Jan44	WWN	S15/ 38	Duce Rescued from Captivity	Captured German film of the rescue of Mussolini from the mountain stronghold near Rome where he was being held by Italian partisans.	Mussolini	-	-	1/3	-	-	156684

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					Bewildered, Il Duce is put aboard a plane and flown to Germany(?) [sic] he is greeted by his son and Hitler. Von Ribbentrop is present also. Compilers' Comments: He was rescued on 12 September 1943.							
228	03Feb44	BPN	1349	Towards Annihilation in Russia	Latest pictures to reach Britain show more scenes of liberation by Red Army.	Russia	-	-	3/7	119/7	-	039033
229	03Feb44	GBN	1052	The Red Army Continues Its Advance	Capture of Bryansk.	Russia	-	-	4/7	148/816	C	064022
230	03Feb44	PG	44/10	Russia Pushes On	Russian infantry advance under fire through forest. German prisoners are brought in. In the town of Bryansk the Russian soldiers take precautions against land mines and make safe on time bomb. They are warmly welcomed by the locals who have had two years of German occupation.	Russia	-	Bryansk	6/6	148/7	C S F	100273
231	21Feb44	UN	1419	Interview with Dr Benes	Exclusive to Universal News.	Benes	-	-	1/7	226/7	-	147709
232	24Feb44	BPN	1355	BBC Makes Big Programme Change Over	Tommy Handley and Sam Scram explain all about alteration in BBC programmes.	BBC	-	-	4/5	245/7	C D S E	039064
233	13Apr44	BPN	1363	Nazi Prisoners Ask to Work	Germans in US prison compound are first to volunteer to work.	Prisoner of War	-	-	1/6	85/7	C S E	039117
234	17Apr44	BPN	1370	Allies Succour Refugee Italians	British and American administration in Italy collects refugees from battle areas, sending them south to be re-housed.	Refugee	-	-	5/7	110	C S	039127

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
235	17Apr44	UN	1435	Italian Refugees Moved to Safety	-	Refugee	-	-	1/6	187/7	-	147764
236	18May44	BPN	1379	News Flashes	Allied Control Commission deal with latest batch of refugees from battle area.	Refugee	-	Naples	4/6	50/7	C S E	039174
237	18May44	UN	1444	Allies Feed and Clothe 55,000 Refugees in Italy	-	Refugee	-	-	5/5	119/7	-	147814
238	05Jun44	BMN	783	Home from Captivity	Over six hundred servicemen and a score of civilians who have been released from German prison camps arrive at Liverpool. The people of Liverpool turned out in force to give them a great welcome.	Prisoner of War	Leslie Mitchell	Liverpool	1/2	244/7 (Shot for item 366)	-	013132
239	05Jun44	BPN	1384	Nazis Jittery, Say Returned Prisoners	Nearly seven hundred repatriated prisoners land at Liverpool, home from Germany.	Prisoner of War	-	-	1/5	171/7	C D S E	039200
240	05Jun44	GBN	1087	Welcome Home from Germany	-	Prisoner of War	-	-	1/2	302/ 703	C	064188
241	05Jun44	PG	44/ 45	Welcome Home	Repatriated British prisoners arrive at Liverpool. Some come ashore on stretchers but those who are able to walk are led into reception centre by a pipe band. They receive pay and a double ration book, this enables them to get the things they have missed during their years of captivity. The prisoners talk about their experiences and end up singing "Bless 'em All".	Prisoner of War	-	Liverpool	2/3	495/7	C S F	100399
242	05Jun44	UN	1449	Repatriated Prisoners Arrive Home	-	Prisoner of War	-	-	1/2	527/7	-	147830
243	05Jun44	WWN	S15/	Nazis Jittery Say	Vincent Massey, Australian High	Prisoner of War	-	-	1/3	-	-	156713

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
			49	Returned Prisoners	Commissioner, is present as troops disembark at Liverpool from German prisoner-of-war camps. Some of the men are interviewed and state that the Germans are losing confidence. Comments: Released by Paramount on 5 Jun 44 - no date for release by Warwork News.							
244	12Jun44	WPN	162	Fifty Years of Cinematography	Early development of cinematography: Lumiere, William Fox-Talbot, William Freise-Greene, Edison.	Goebbels	-	-	1/1	-	-	156294
245	22Jun44	UN	1454	Russians Present Americans with Airfield	- Compilers' comments: This is probably about US planes flown from Italy to bomb the Romanian oilfields landing in Ukraine.	Air Field	-	-	4/5	216/7	-	147844
246	26Jun44	BMN	786	Cherbourg Drive	The battle for the Cherbourg Peninsula is very important. American troops, have fought a dogged and successful battle for control of the port itself. The drive forward from the beaches continues. The villages of Quineville, St Mer Eglise, St Sauveur and Bameville were all captured in the first great drive.	Cherbourg	Leslie Mitchell	-	3/3	263/7 (Shot for item 394)	-	013149
247	26Jun44	BPN	1390	Shuttle Bomb Service Opens	Italian based US planes fly to airfields in Ukraine, inaugurating first shuttle bomb service of the war.	Aviation	-	-	3/3	264/7	C S E	039213
248	26Jun44	BPN	1390	Triumph at Cherbourg	Latest Normandy pictures show	Cherbourg	-	-	1/3	-	C	039211

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					rapid US drive which carried Army to much needed port.						D	
249	26Jun44	GBN	1093	Advance in Normandy. Forward Sweep Cuts Cherbourg Peninsula	-	Cherbourg	-	-	2/2	499/ 695	C	064200
250	26Jun44	PG	44/51	Advance in Normandy	The allied drive towards the deep sea port of Cherbourg. Jeeps, tanks and artillery pass through the village of St Sauveur. Units of the Royal Navy provide bombardment in support of British and Canadian forces. RAF medium bombers bomb marshalling yards. Rocket Projector aircraft of the RAF are loaded up and RAF Typhoons are also seen in action shooting rockets, strafing ground targets. The coastal village of Quinville which has been under heavy German artillery fire. And Carentan showing long lines of German POWs being passed back through the Allied positions.	Cherbourg	-	Quinville, Carentan, Normandy, France	4/4	383/7	C S F	100413

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
251	26Jun44	PG	44/51	New Shuttle Service to Russia	Planes of the US 15th Air Force have opened a new allied air front by creating a shuttle service from Italy to new bases in the re-conquered Ukraine. On the outward journey the B17s hit vital railway yards in Hungary. At Russian bases Soviet Air Force officials await incoming aircraft and one of the first Americans to set foot on the re-won Russian soil is C-in-C Mediterranean Allied Air Forces, General Baker. Russian women serve hot food, while the B17s are serviced and re-loaded with ammunition. The American air crews are entertained in an open-air theatre by Russian troops, before setting off again.	Russia	-	-	2/4	258/7	C S F	100411
252	26Jun44	UN	1455	Allies press on Cherbourg.	Allies press on Cherbourg.	Cherbourg	-	-	4/4	453/7	-	147849
253	26Jun44	WWN	S15/51	Cherbourg Captured (First Pictures)	Nazi prisoners (and some French women who have collaborated with the enemy) are rounded up and marched through the streets. British supplies flown in. Ruins of city. Demolition of dangerous buildings by engineers. Bulldozers clear rubble. Aerial shots of bombing in coastal areas. A giant launching platform is discovered - possibly meant to be used by Nazis for flying bombs. Shots of the naval attack on Cherbourg - part played by men-o-war, etc.	Cherbourg	-	-	1/3	-	-	156717

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					Released by Paramount 26/6/1944							
254	10Aug44	PG	44/64	Voice of the Allies	A newspaper compiled daily from the latest broadcasts brings citizens of the liberated areas their first undoctored news since the German invasion. Printing machine seen in action and distribution is in the hands of a Canadian unit.	Media	-	Caen, France	3/4	1247	C S F	100452
255	10Aug44	UN	1468	Voice of the Allies	Forces publish newspaper in French.	Media	-	-	1/8	1107	-	147892
256	28Aug44	BMN	795	Roumania Yields	Early last spring Red Army troops crossed from Bessarabia into Roumania. The Roumanians were assured that the Soviets had no designs on their territory and soon found they could resume normal life.	Roumania	Lionel Gamlin	-	1/2	1177 (Shot for item 175)	-	013201
257	28Aug44	GBN	1111	Red Army Enter Roumania	.	Roumania	-	-	1/3	182/ 862	C	064269
258	28Aug44	PG	44/69	Roumania "Axes" Axis	Wrecked bridge across the River Pruth blown up in the Germans retreat. The River Pruth divides Russia and Roumania and it is from Russia that these pictures have been received showing the events which led to the announcement that King Michael had made an eleventh hour peace with the allies. Russian engineers erect bridges and infantry and equipment start to move across the river. German prisoners of war. Russian troops moving through the towns of Siret and Botosani.	Roumania	-	Siret; Botosani; Roumania	1/2	2127	C S F	100467
259	28Aug44	UN	1473	Roumania Surrenders	Russian armies sweep on.	Roumania	-	-	1/3	1507	-	147914

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
260	07Sep44	BMN	794A	Huns in Moscow at Last!	Germans have found themselves on the streets of Moscow, but not as victors. 57,600 prisoners of war were in transit through the City.	Prisoner of War	Leslie Mitchell	-	3/4	280/7 (Shot for item 948)	-	013209
261	07Sep44	GBN	1114	German Prisoners in Moscow	-	Prisoner of War	-	-	5/6	341/ 848	C	064278
262	07Sep44	UN	1476	Hitler's Lost Legions March Through Moscow	Moscow's citizens see thousands of German prisoners march through Moscow.	Prisoner of War	-	-	2/3	283/7	-	147922
263	11Sep44	BMN	797	Gestapo "Culture" Chamber Cuts: Various interiors of chamber in Paris. People queue for bread	During the German occupation of Paris, the Gestapo turned the rifle-range at the Ministry of Aviation into a torture chamber and place of execution.	Chamber Gestapo	Lionel Gamlin	Paramount	1/3	70/7 (Shot for item 264)	-	013211
264	11Sep44	PG	44/73	Gestapo Torture Chamber	Frenchmen inspect torture chamber used by Gestapo to extract information from prisoners. Film shows execution posts where prisoners were tied before shooting, wall where prisoners were burned and communal grave.	Gestapo	-	-	2/3	90/7	C S F	100478
265	11Sep44	UN	1477	Gestapo Torture Chamber in Paris	-	Gestapo	-	-	1/6	102/7	-	147924
266	13Sep44	BPN	1413	How Cameraman Fooled Gestapo in Paris	Former Paramount cameraman Gaston Madru sends unique pictures taken of Paris during German occupation - an historic document.	Gestapo	-	-	2/8	149/7	-	039284
267	18Sep44	BMN	798	From Lyons to Antwerp	At Drancy, near Paris, a Concentration Camp previously used for Jews now houses French collaborators. The Maquis has been very active in the area around	Jew	Lionel Gamlin	AFU, APS, Paramount, Universal	2/3	285/7 (Shot for item 2680)	-	013219

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm- entator	Origin or location	Item No.	Length item/ reel	Script	Bun No.
268	18Sep44	PG	44/75	History in the Making	<p>Grenoble and Lyons. General Patton's men have been involved in heavy fighting in the Metz area as these pictures show. British armoured divisions have swept north and Antwerp has been liberated.</p> <p>Concentration camp for Jews near Paris is now converted into a prison for collaborators. General Eisenhower attends ceremony at the Arc de Triomphe where he laid a wreath on the Unknown Warrior's tomb and presents a shield of the SAEF [SHAEF] to the French. The last remaining bridge across the Rhone at Lyons is the scene of skirmishes as allied troops and men of the FFI press on to liberate 3rd city of France. Nazi snipers open fire from the hospital, fire on soldiers and civilians alike. But the snipers are soon disposed of. In Belgium, British tanks drive onto the Albert Canal by way of Bailey Bridges which had hastily been erected by Engineers. Stirling bombers drop parachute containers holding arms for the Belgian White Army and patriots wait on the ground for their arrival. Montgomery arrives in Brussels and stands on balcony of the town hall. British army vehicles pass through burning streets of Antwerp to be greeted by jubilant crowds.</p>	Jew, Concentration Camp	-	-	2/4	.	C S F	100482

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
269	18Sep44	UN	1479	When Lyons Fell	-	Refugee	-	-	2/5	109/7	-	147936
270	19Oct44	BMN	802A	Tasting Their Own Medicine	Germans Evacuated From Own Homes. When the small German village of Kaltherberg was occupied by the Americans it was decided to evacuate the entire population to Belgium.	Evacuation	Leslie Mitchell	Kaltherberg, Germany	1/4	61/7 (Shot for item 1181)	-	013252
271	19Oct44	GBN	1126	The Western Front. Land and Air Actions by the German Border, including	Third Army in action.	Prisoner of War	-	-	3/7	55/ 824	C	064330
272	19Oct44	PG	44/84	Germany - Now They Know	Large number of German Refugees evacuating towns, walking along roads, making remarks to camera, etc.	Refugee, Germany	-	Aachen, Germany	5/5	151	C S F	100516
273	19Oct44	UN	1488	Allies in Germany	German people evacuate their homes as the allies press forward in Germany. Action in German forest. AACHEN	Displaced Person	-	-	7/8	187/7	-	147981
274	23Oct44	BPN	1424	Aachen Means Doom	Sensational house to house fighting by Americans capture Western part of city - first large German town to become a battlefield.	Displaced Person	-	-	2/2	260/7	C D S	039336
275	30Oct44	BMN	804	Decorations	James Wright & Son at Palace. At a recent Palace Investiture Jim Wright became the first newsreel man to be honoured. His son, Flying Officer James Wright received the DFC. Major Sarbjit Singh Kalha of the First Punjab Regiment received the DSO.	Correspondent	Leslie Mitchell	-	1/3	70/7 (Shot for item 105)	-	013263
276	30Oct44	BPN	1426	News Flash	Paramount War Correspondent James Wright and his RAF Film	Correspondent	-	London	5/6	45/7	C D	039346

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					Unit son are decorated at Buckingham Palace.						S	
277	30Oct44	PG	44/87	Honoured at the Palace	Group of sailors leave Buckingham Palace having been honoured by the King. They are officers and men of a gun-boat flotilla which sank two U-boats. Others seen are Major Kalha of the 1st Punjab Regiment (awarded DSO) and a father and son, EJ Wright a newsreel cameraman war-correspondent, and his son Flying Officer J Wright of the RAF Film Unit (MBE and DFC respectively).	Correspondent	-	Buckingham Palace	3/4	53/7	C S F	100527
278	08Nov44	BPN	1429	Ploesti Aflame (Captured German Pictures)	Results of last American raid on Roumanian oilfields are shown in these pictures, captured when Russians occupied country.	Roumania	-	-	2/5	124/7	C S	039357
279	08Nov44	BPN	1429	Danes Hit Back! First Pictures General Strike	Vivid pictures from Copenhagen report general strike against Germans last June - first effective passive resistance in any occupied country.	Resistance	-	-	3/5	142/7	C D E	039358
280	09Nov44	BMN	805A	Ploesti - Nazi Film Gives Evidence	Captured German film shows the aftermath of the first American raid on the oil-fields at Ploesti in Roumania.	Roumania	Lionel Gamlin	-	3/5	99/7 (Shot for item 148)	-	013275
281	09Nov44	BMN	805A	Danish Defiance	Film taken in Denmark showing the continuous battle against the German occupation has just reached Britain. The climax was the general strike in Copenhagen, the whole population stopped work and the Germans tried to starve them into submission.	Resistance	Lionel Gamlin	Copenhagen	1/5	136/7 (Shot for item 1505)	-	013273
282	09Nov44	GBN	1132	Inside Enslaved Denmark		Resistance	-	-	2/4	252/ 913	C	064357

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
283	09Nov44	GBN	1132	German Oil Source Devastation	-	Roumania	-	-	3/4	73/913	C	064358
284	09Nov44	PG	44/90	Ploesti Oil Fields Devastated	Flying Fortresses over Ploesti oil fields through thick pall of smoke during one of their raids. Captured German film shows German firemen fighting the oilfield blaze and the aftermath of the devastated oil fields.	Roumania	-	Ploesti, Roumania	1/4	170/?	C S F	100534
285	09Nov44	PG	44/90	Danish Underground Revolt	For 4 1/2 years the Danes have been fighting their way of resistance against German occupiers, using their most effective weapon - sabotage. Factories working for the enemy are burnt to the ground, Danish ships are scuttled in the harbour. As a reprisal many Danes were killed or arrested and sent to concentration camps. German troops swarmed the streets and tanks and motorcycles ran on pavements to ...Houses and Department stores belonging to Danish Quislings are burnt down and General Strike is declared.	Concentration Camp	-	Copenhagen	3/4	-	C S F	100536
286	09Nov44	UN	1494	Ploesti Oil Fields Devastated	-	Roumania	-	-	1/4	130/?	-	148003
287	09Nov44	UN	1494	Denmark's Underground Movement	-	Resistance	-	-	2/4	240/?	-	148004
288	16Nov44	BMN	806A	Bucharest Welcomes Red Army	Roumania has been freed from German hold and the Red Army has received an enthusiastic welcome from the people of Bucharest.	Roumania	Leslie Mitchell	-	2/3	105/? (Shot for item 200)	-	013282
289	16Nov44	PG	44/92	Russians Enter Bucharest	Jubilant crowds in street as Russian troops in lorries and tanks enter	Roumania	-	Bucharest, Arrest	1/3	107/?	C S	100542

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					Bucharest.						F	
290	16Nov44	UN	1496	Russians Enter Bucharest	-	Roumania	-	-	1/4	139/?	-	148014
291	22Nov44	BP	1433	Hitler Mystery (Inside Germany)	Highly revealing pictures captured from Germany show Hitler after recent attempt on his life. Fuehrer visits hospital to see soldiers injured in bomb attempt. Mussolini congratulates him on escape. Goering leads funeral rites of general killed by the bomb. Berlin garrison is urged to protect Nazis by every means. German Home Guard makes first parade.	Hitler	-	-	4/5	353/?	C S	039374
292	23Nov44	BMN	807A	German Newsreels on Hitler's Escape	Pictures show the room in which the alleged attempt on Hitler's life was made. The bomb killed and wounded everybody except the Fuehrer. At Tannenberg Marshal Goering presided over the funeral of General Korten, Chief of Hitler's general staff, who was allegedly killed in the explosion.	Hitler	Leslie Mitchell	-	5/6	127/? (Shot for item 190)	-	013292
293	23Nov44	GBN	1136	Inside Germany To-Day. Captured Newsreel Shows Nazi Leaders and the Volkstrum	-	Hitler	-	-	2/7	304/ 853	C	064371
294	23Nov44	PG	44/94	The Hitler Bomb Plot - Unsuccessful Attempt on Hitler's Life	The bomb damaged Operations Room at Hitler's HQ following the attempt on his life. According to Goebbels, everyone at the conference, with the exception of General Korten and the Fuehrer, was blown out of the windows by the bomb. At a railway station Hitler	Hitler	-	Berlin	3/3	470/?	C S F	100550

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					<p>waits to greet Mussolini and shakes hands with him on his arrival with his left hand from under a cloak. Hitler, Mussolini, Himmler, Graziani and a group of senior German officers on platform. Hitler is seen bidding farewell to Mussolini. Funeral of Colonel General Korten, Chief of Staff of the Luftwaffe, attended by Goering, Keitel and Reader. Hitler visits hospital where he talks to severely injured Nazis who were in his HQ. He implies what a wonderful recovery he's made. Goebbels is seen in group. At a Berlin Garrison, Major Remer inspects and makes speech to officers and men - various CUs. March past of the Volksturm (German Home Guard) and shots of retreating German soldiers, in trucks, horsedrawn carts, etc. and one German soldier is seen riding a donkey.</p>								
295	23Nov44	UN	1498	Through German Eyes	<p>Captured German newsreels depict recent happenings in the Reich as shown to the German people. Comments: Film obtained from Germany.</p>	Hitler	-	-	4/5	305/7	-	148024	
296	03Dec44	WPN		Poland	<p>Marshal Rokossovsky watches his men cross the River Bug on the road to Lublin - under heavy enemy fire. Red Army Cavalry. Polish people welcome Russians*, together with the Polish divisions with them. Six</p>	Poland	Rex Keating	-	2/3	-	-	156350	

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
297	14Dec44	BMN	810A	Brussels Demonstrators	Poles, condemned to death by the Germans, are released from their prison by Russians. The Polish flag is raised. *In the town of Helm. Political demonstrations against the new government and lack of supplies have been taking place in Brussels.	Demonstration	Leslie Mitchell	-	4/6	50/? (Shot for item 190)	-	013316
298	14Dec44	GBN	1142	News Pictures from the Europe Front, including	Anti-government parade.	Demonstration	-	-	3/6	70/ 646	C	064408
299	18Dec44	BMN	811	The Story of Lublin	The story begins with pictures of the Polish Committee of National Liberation which is recognised by the Soviet, whilst Britain acknowledges the Polish Government in London. Lublin had been enduring a reign of terror throughout the Nazi occupation. The culmination of the horror's was the shooting of seven hundred Polish men, women and children in the last moments before the town was freed.	Lublin	Leslie Mitchell	MOL, Russian News, Poland	3/3	272/? (Shot for item 408)	-	013321
300	18Dec44	BPN	1440	Soviet Army Frees Lublin (First Pictures)	Highly affecting pictures from Eastern front report capture of historic Polish city.	Lublin	-	-	5/6	137	C S E	039411
301	18Dec44	GBN	1143	Lublin Liberated	.	Lublin	-	Movietone	2/2	495/ 680	-	064412
302	18Dec44	PG	44/ 101	The Tragic City of Lublin	Russian troops and tanks in and around the Polish city of Lublin. The liberating army drive through the streets firing at the retreating Germans. Shots taken in and around Lublin Castle which was converted	Lublin	-	-	4/4	336/?	C S F	100578

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					into a prison and where prisoners underwent the most ghastly tortures. Relatives and loved ones weep in the courtyard of the castle at the bodies of machine-gunned prisoners. Crowds gather at burial service for murdered victims. The Soviet tanks roll into the city and the crowds cheer and wave. Polish partisans also march through the streets.							
303	18Dec44	UN	1505	The Drive into Poland	-	Lublin	-	-	4/4	290/7	-	148058
304	18Dec44	WWN	S15/63	Soviet Army Frees Lublin	Red Army frees Polish city. Germans taken prisoner. Shots of seven hundred Poles who had been put to death by Germans. Polish people bewail their dead.	Lublin	-	-	1/3	-	-	156748
305	25Dec44	WPN	190	Nazi Atrocities in Poland	The Red Army is greeted joyfully by the townspeople of Lublin. Shots of damaged buildings, etc. In Lublin Castle, turned by the Nazis into a prison, seven hundred prisoners are found shot. Two survivors in the prison yard, remain to tell what happened. Polish people gather for the funeral of the seven hundred victims.	Atrocities, Lublin	Rex Keating	-	3/3	-	-	156360
306	28Dec44	BMN	812A	Review of 1944-45	The campaigns of 1944 were planned at the Tehran Conference, with the meeting of Roosevelt, Stalin and Churchill.	-	Leslie Mitchell	-	1/1	515/7 (Shot for item 717)	-	013331
307	28Dec44	GBN	1146	Review of the Year 1944	The Russian Front.	Russia	-	-	3/6	139/ 977	C	064424
308	28Dec44	UN	1508	1944 Review of the Momentous Year	Key events.	-	-	-	1/1	852	-	148065

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309	11Jan45	BMN	814A	Approaching Warsaw	The latest Russian newsreel pictures to reach Britain show the Red Army driving on to Warsaw. They captured the suburb of Praga which lies on the right bank of the River Vistula. Some of the Poles who had been fighting in Warsaw managed to escape Praga.	Poland	Leslie Mitchell	Praga, Poland	4/4	205/? (Shot for item 1078)	-	013341
310	11Jan45	BPN	1447	Red Army Take Praga, Suburb of Warsaw (First Pictures)	Polish troops lead assault on town on east bank of Vistula, opposite Warsaw. Capture of stronghold followed one of most spectacular bombardments of present war.	Poland	-	-	3/5	161/?	C D S	039439
311	11Jan45	PG	45/4	Soviet Drive in Warsaw	Soviet tanks move up on Praga, the suburb of Warsaw on the east bank of the Vistula. Marshal Rokosovsky is in charge of the offensive. Fighting is heavy all the way but at last the outskirts of Praga are reached. A Polish Regiment marches through the town to a great reception by the crowds. The C-in-C of the Soviet Forces and the head of the Polish Liberation Forces are seen. And across the river lies the city of Warsaw.	-	-	Warsaw, Poland	1/4	245/?	C S F	100601
312	11Jan45	UN	1512	The Road to Warsaw	-	-	-	Poland	3/3	368/?	-	148078
313	15Jan45	BPN	1448	Archbishop Pleads for More Faith	Dr Fisher, translated from Diocese of London to Archbishopric of Canterbury, gives Paramount exclusive interview.	Religion	-	-	5/6	119/?	C D S E	039446
314	22Jan45	BMN	816	The Great Russian Offensive	Great Russian Offensive - Warsaw Falls. No capital city has suffered like Warsaw, scenes from 1939 show	Russia, Poland	Lionel Gamlin	-	3/3	227/? (Shot for item)	-	013350

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					how it was subjected to almost continuous bombardment by the Luftwaffe. The Soviet Army has now liberated the beleaguered city, although film of their rapid advance has not yet been received.					340)		
315	22Jan45	BPN	1450	Red Army on German Soil	Graphic pictures illustrate tremendous events on Eastern front, where war approaches climax.	Russia	-	-	4/4	236/7	C S	039458
316	29Jan45	BMN	517	International Red Cross	From it's base in Geneva the International Red Cross continues to distribute parcels for prisoners of war and internees. It is a large operation with a vast filing system to ensure that every single captive gets a regular supply of essentials.	Red Cross	Lionel Gamlin	Toulon; Geneva	2/4	147/7 (Shot for item 2031)	-	013356
317	29Jan45	UN	157	Red Cross Comforts for Prisoners of War	.	Red Cross	-	-	2/3	302/7	-	148097
318	01Feb45	BPN	1453	Berlin Menaced! - Mix - Will Germany Crack?	As Russian armies near German capital Britain and America increase pressure in West and on Italian front. 13,000 French civilians leave St Nazaire under temporary truce arrange with Germans.	Berlin	-	-	3/4	466/7	C D S E	039472
319	19Feb45	PG	45/15	Dutch Children Arrive	Dutch children arrive for three months stay in England. They are among the first batch of Ref children to arrive	Displaced Person	-	The Netherlands	2/3	249	C S F	100635
320	15Mar45	BPN	1465	Benes Pays Tribute to Britain (Exclusive Interview)	Exiled since Munich, Czechoslovak President thanks and congratulates Britain on eve of his departure to Russia.	Czech	-	-	3/6	92/7	C D S	039521
321	26Mar45	PG	45/25	They Get It in Black and	Leaflets being printed by the Allied	Propaganda	-	-	1/3	194/7	C	100667

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
				White	Psychological Warfare Branch. They are put into balloons which are designed to explode when dropping their load. The balloons are inflated with hydrogen and a slow fuse is lit. Wind strength and direction are plotted by the Met men who can calculate that the balloons will drop their leaflets over a target area with amazing accuracy.						S F	
322	09Apr45	PG	45/29	POW Edward Ward Interview and Commentary	Pathé News cameraman Terry Ashwood and BBC War Correspondent Edward Ward seated in studio. Voice of Ward over story about his three years as a prisoner of war in Oflag 121B. Comparisons are made between his prison camp and the camp BIL 1B 1D in Manila.	Prisoner of War	-	-	1/2	295/7	C S F	100678
323	12Apr45	UN	1538	In a German POW Camp	-	Prisoner of War	-	-	2/4	114	-	148164
324	16Apr45	BMN	828	Germany	OSNABRUCK ENTERED - When troops entered Osnabrück they found large numbers of slave workers, Italians, Russians, French, Dutch and others. V2'S - Near the town of Bromskirchen the Allies captured a whole train loaded with V2 rockets. FREE AGAIN - Near Kaunitz the Americans freed thousands more slave workers and saw the cemetery which contained massed graves of the thousands who did not survive. Jewish girls had crude yellow crosses daubed on their clothes and identification marks tattooed on their arms.	Jew	Leslie Mitchell	Rota	2/2	279/7 (Shot for item 419)	-	013422

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
325	16Apr45	PG	45/32	Vale Roosevelt!	A retrospective film of highlights in the President's life from 1939 to 1944 on the occasion of his death. (April 12th 1945). Signing Lend Lease Bill, with Churchill and Stalin at Tehran, speaking on when the war will end.	Roosevelt	-	Teheran	2/2	229/7	C S F	100684
326	16Apr45	PG	45/31	A Digest of War News	Coldstream Guardsmen of the Guards Armoured Division get great reception by people of Enshede on the Dutch-German frontier. Over the German Inmates of the prison camp at Kaunitz after their liberation by the 9th American Army. They are Russian and the Jewish prisoners were forced to wear a yellow cross on their clothing. Their prison numbers were tattooed on their arms. Their tortured limbs are heavily bandaged. 30,000 of their comrades died from privations. At Hadamar Asylum, German officials and officers look at the result of their mass murder of inmates. These are the only pictures fit to be shown. ... Hungarian soldiers, kept prisoner by the Germans are released, and march to freedom through Osnabrück. Posing as a Dutchman, a Gestapo man in spotted among the crowd of civilians and has to be led away to safety by British soldiers	Jew	-	-	1/2	415/7	C S F	100683
327	16Apr45	UN	1539	Allied Spearhead Thrusts Reveal...	German atrocities. Compilers' Comments, This is	Atrocities	-	-	2/3	432/7	-	146168

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328	22Apr45	BMN	829	In the Wake of the Hum	probably slave workers in Osnabrück and a camp near Kaunitz Gen. Eisenhower has been to certain concentration camps in Ger.. At Ohrdruf, he collected first-hand information of the atrocities committed.	Atrocities	Leslie Mitchell	AFU, APS	3/5	105/7 (Shot for item 157)	-	013431
329	22Apr45	BMN	249	2,000,000 Since D-Day	Over two million German prisoners of war have been taken since D-Day. The cages are filling up to capacity with beaten German soldiers of every type and age, from over sixty to down to under fifteen.	Prisoner of War	Leslie Mitchell	-	4/5	61/7 (Shot for item 1000)	-	013432
330	23Apr45	BPN	1276	To Frisco on Even of Victory	As German stands on brink of collapse, Free World centres hope of lasting peace on San Francisco conference. Dominion statesmen gather at Downing Street to formulate policy on eve of San Francisco conference. Urgent need of world peace organization is underlined by prison camp revelations of German brutality. Latest pictures from Germany show how British military soldiers were on verge of starvation after maltreatment by enemy.	Prisoner of War	-	-	1/2	650	C D S E	039557
331	23Apr45	PG	45/33	Captives Courageous	Canadian prisoners captured at Dieppe march out of Germany after being released by the allies, and are on their way home. At Duderstad, British, American and Russian prisoners are released by the American and Russian prisoners are	Prisoner of War	-	Germany	2/3	142	C S F	100690

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332	23Apr45	PG	45/33	West Front War Report	<p>released by the American Third Armoured Division. Coldstream Guardsmen released 350 more allied prisoners from a prison north of Klingen. CUs show British prisoners who have been starved showing how thin their arms and legs are. British POWs back home in England in a canteen and leaving the camp with their back-pay on their way home on leave.</p> <p>Various studies of German POWs in a camp at Worms. Gen. Eisenhower inspects a concentration camp where atrocities were committed and after this visit appealed to British MPs to see the evidence and make a first-hand report to the world. Near Osnabrück, Montgomery and Gen. Bradley check over the map at a field conference. Dempsey and Simpson are also there. At Arnhem British troops are back to stay. Men of Gen. Crerar's 1st Canadian Army were among the first to cross the River Eesel. This time British units go in under a cloak of artificial fog encountering heavy enemy resistance here and there. Gen. Crear with his assistant colonel Weir consults a map, as the assault troops go forward. An unknown British soldier's grave erected by the Germans during the first Arnhem battle. Troops advance through</p>	Atrocities	-	-	3/3	430/?	C S F	100691

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					battered Arnhem and mopping-up of the last remnants of the Germans left in the town takes place. Good shots of burning houses and shops in Arnhem							
333	23Apr45	UN	1541	German Prisoners by the Thousand	-	Prisoner of War	-	-	2/7	68/7	-	148176
334	23Apr45	UN	1541	Eisenhower Sees for Himself	-	Concentration Camp	-	-	3/7	107/7	-	148177
335	26Apr45	BMN	829A	Free!	<p>Compilers' Comments: Prisoner of War camp at Ohrdruf.</p> <p>Free - Prisoners of War. More and more Allied prisoners are being released by advancing Armies. Stalag XIB and Stalag 357, both near Fallingsbostel, were liberated by the 7th Armoured Division - the "Desert Rats".</p> <p>Compilers' Comments: Paul Wyand recalled filming the release of these POWs in 'Useless If Delayed' (London, 1959), pp.152-4. He noted 'we stayed at the camp for three hours, and the magnificence of the scenes we recorded was due entirely to the fact that our car was the first vehicle to arrive there.' The sound engineer was Martin Gray.</p>	Prisoner of War	Leslie Mitchell	-	3/3	179/7 (Shot for item 268)	-	013436
336	26Apr45	BPN	1477	Allies Sever Germany	Surging east to make dramatic link up with Russian Allies liberate more prisoners and uncover further evidence of atrocities	Atrocities	-	-	3/4	312/7	C D S P	039561
337	26Apr45	PG	45/34	Men Out of Cages	British prisoners are released from Stalag XIB, Stalag 357 and Oflag	Prisoner of War	-	Germany, France	2/2	457/7	C S	100693

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					79. German General Karl Veith, commander of Oflag 79, the Brunswick garrison, is among German prisoners taken. In Schweinfurt German civilians undergo cross-examination. Also in Schweinfurt, a ball-bearing factory is captured. Vital components for aircraft, submarines and tanks, this was another prize. At Moerker's another haul, this time buried treasure of German gold reserve, also priceless art treasures stolen from galleries such as the Louvre in Paris. And in Paris, French collaborators are rounded up, among them Lafont and Bony, and pictures of allied POWs being ill-treated are produced in evidence at their trial. They end up in front of an FFI firing squad. All the way from Paris to Berlin German civilians hand in firearms according to allied orders. In Bristol Mr Churchill speaks on ending the war and he says we stand with our American allies.							F	
338	30Apr45	BMN	830	Atrocities -- the Evidence	A British delegation of 10 MPs, including Mrs Mavis Tate, saw the indescribable horrors of Buchenwald concentration camp. Clare Booth Luce, American Congresswoman, describes what she has seen in the camps. Typhus and starvation killed over 60,000 in Belsen and bodies are piled high awaiting burial. Shot List:	Atrocities, Concentration Camp	Leslie Mitchell	Paul Wyand, APF	4/4	313/7 (Shot for item 470)	-	013440	

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm- entator	Origin or location	Item No.	Length item/ reel	Script	Bun No.		
					<p>Buchenwald Concentration Camp - car enters. SCU Mrs Mavis Tate and another MP seated in car. Various shots of 10 MPs walking around the camp. Inside hospital talking to the liberated POWs - Pan of prisoners. Outside trailer loaded with dead bodies. MPs look at same. Mrs Tate sniffs smelling salts. CU heavy club with which prisoners were beaten to death - Mrs Tate walking with US officers. Inside shots of furnace where bodies were burned. SCO & CU of parts of bodies inside furnaces. Clare Booth Luce (American Congresswoman) CU talking about Buchenwald and the atrocities - very impressive interview (At Claridges). Stalag Tekla near Leipzig - Burned bodies and electrocuted bodies lie about the camp, many lie under barbed wire. Many charred bodies. Gardelegan - German labour camp - German March through street to camp where Americans put them to work to disinter bodies and give them a decent burial. Various shots of them digging up dead bodies. Belsen camp - POWs walking amongst dead. Many of them mere skeletons. Shots of SS men and women who were in charge of the camp. CU of Kramer - Commandant of the camp. Piles of dead bodies lie about the camp. People who are just alive</p>									

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					sitting amongst the dead, unconscious of what is going on, one appears to sit down to die. Prisoner - just a skeleton sits down handling garment to end. Compiler's Comments: Paul Wyand recalled filming at Belsen in 'Useless if Delayed' (London, 1959), pp. 157-67. Sound engineer was Martin Gray.							
339	30Apr45	BMN	830	Lord Vansittart on the German Atrocities (Interview with Leslie Mitchell)	Mitchell asks questions about atrocities, Vansittart replies.	Atrocities	Leslie Mitchell	Dick Harris	3/4	147/? (Shot for item 700)	-	013439
340	30Apr45	BPN	1478	Hour of Defeat - Mix To	RAF make all-out attack on U-boats, German shipping and communication. Americans take Nurem. and Leipzig, liberating thousands of prisoners on the way	Nuremberg, Leipzig	-	-	1/2	499/?	C D S E	039563
341	30Apr45	BPN	1478	Proof Positive - Mix To	Eight MPs and two Peers tour German concentration camps. Pictures of what they saw are the most ghastly ever shown and form invaluable historic documents	Concentration Camp, Ethnic Minorities, Germany	-	-	2/2	-	C D S	039564
342	30Apr45	GBN	1181	Horror in Our Time	Remarks or Notes: This item is reviewed by Helen Fletcher in her article of the same name, published in the Sunday Graphic (29 April 1945).	Concentration Camp, Prisoner of War	-	-	1/1	991/ 991	-	064555
343	30Apr45	UN	1543	The Pace Quickens	Including: Bombing of Hun escape routes. Denmark Gestapo HQ bombed. U-Boat pens and airfields	Belsen	-	-	1/1	886/?	-	148186

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
344	30Apr45	WPN	208	Western Front	<p>bombed at Heligoland. Fall of Leipzig. Allied entry into Jena. BUCHENWALD AND BELSEN - MPs inspect horror scenes.</p> <p>Compilers' Comments: Earl Stanhope, Lord Addison, Sir Archibald Southby, Col. Wickham, Mrs Mavis Tate, Mr Ness Edwards, Mr S S Silverman, Mr. Graham White, Sir Henry Morris-Jones and Mr. Tom Driberg visited Buchenwald on 21 Apr 1945.</p> <p>The British Second Army joins up with US Ninth Army to break into Westphalian Plain. Nazi prisoners. German rockets are used against the men who left them behind in retreat. Munster is stormed by the Allies. German newsreel (footage from "Baptism of Fire" shows bombing of Warsaw by Germans. The bombing of Coventry, Canterbury and Plymouth. The bombing of London. The massacre of Poles at Lublin Castle - shots of the dead. German prisoners. The commentary here is very bitter.</p> <p>The same story repeated from last issue (830-4/4).</p> <p>Eight MPs and two Peers tour German concentration camps.</p>	Prisoner of War	Rex Keating	-	3/3	-	-	156397
345	03May45	BMN	830A	Leslie Mitchell's Commentary on the Atrocities (Repeated by Request)		Atrocities	Lionel Gamlin	Paul Wyand, APS	3/4	313/7 (Shot for item 470)	-	013443
346	03May45	BPN	1479	Proof Positive		Concentration Camp,	-	-	1/2	423/7	-	039565

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
347	03May45	BPN	1479	Hitler Dead - Mix To - Eve of Victory Sensation - Mix To	Pictures of what they saw are the most ghastly ever shown and form invaluable historic documents. Remarks: This story was a re-issue of the concentration camp story from the previous reel. Nazi party disappears from the world-stage as Germany goes down to shattering defeat. As air and land forces deliver final blows on Ger. we pay tribute to part played by ordinary people in achieving victory.	Ethnic Minorities, Germany Hitler	-	-	2/2	517/7	C D S E	039566
348	03May45	GBN	1182	-	Link up of the 1st Army of the United States and the Russians	USA, Russia	-	-	2/3	114/ 915	-	064557
349	03May45	GBN	1182	-	More horror.	Prisoner of War Concentration Camp	-	-	3/3	185/ 945	-	064558
350	03May45	GBN	1182	Horror in Our Time	- Remarks: 3 part item. The following appeared in the Remarks section of this issue sheet 'The super and short editions are exactly the same length 945 ft.'	Belsen, Concentration Camp	-	-	1/3	646/ 945	-	064556
351	03May45	UN	1544	Nazi Atrocities at Belsen & Buchenwald (Re-issue)	-	Atrocities, Belsen, Concentration Camp	-	-	4/4	294/7	-	148190
352	14May45	WPN	210	-	US Nation archive entry: 10min, sd, B&W, 35mm. Shows atrocity scenes, torture devices, and survivors of Nazi concentration camps.	Belsen, Concentration Camp	-	-	3/3	10mins	-	156403

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm- entator	Origin or location	Item No.	Length item/ reel	Script	Bun No.
353	21May45	PG	45/41	Defeat and Deliverance	<p>General Eisenhower tours camp. Shows a close-up of Josef Kramer, head of the Belsen Camp. Record Group 208 Accession 3276</p> <p>General views of the deserted and ruined streets of Berlin, showing famous landmarks. Field Marshal Keitel, Chief of the German High Command, arrives at Russian HQ to sign the Surrender terms. Luftwaffe General Stumpf also signs. The Surrender is then counter-signed by Air Chief Marshal Tedder and Marshal Zhukov. In the Alps, the US 7th Army guard a hotel where famous personages are held. Among them was the wife of Dr Schuschnigg, former Austrian Chancellor, and their child Fritz Thyssen and wife, General Halder and wife, Nicholas Horthy, son of the dictator of Hungary, and Pastor Niemöller who had suffered years of imprisonment as a determined opponent of the Nazi regime. Some British prisoners were also being held there reportedly for use as hostages. Among them were Captain Elphinstone, nephew of the Queen, Lieutenant Alexander, a relative of Field Marshal Alexander, Lieutenant Lord Lascelles, son of the Princess Royal and Lieutenant John Winant son of the American Ambassador in London.</p>	Berlin	-	Berlin	1/4	26877	C S F	100706

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
354	24May45	BMN	833A	In the Bag	<p>Many prominent Nazi leaders are now in Allied custody. Admiral Horthy, ex-Regent of Hungary, was found by the Americans near Marnbach. Field-Marshal Kesselring, Field Marshal von Rundstedt, Field Marshal von Kleist are all imprisoned. Hermann Goering met the Press at Augsburg and blamed everything on his friend Hitler.</p> <p>Compilers' Comments: Paul Wyand recalled filming, Donitz, Jodl, and Speer in 'Useless If Delayed' (London, 1959), p.175.</p>	Prisoner of War	Leslie Mitchell	Paul Wyand, AFU	2/3	200/? (Shot for item 2186)	-	013460
355	24May45	BPN	1485	German War Criminals Rounded Up - Mix to - These Names Make Noose! [Sic]	Goer., Rundstedt, Kesselring and other Nazi chiefs are among those recently arrested. Goer. holds press conference at which he protests innocence.	Goering	-	-	3/4	216/?	C D S	039577
356	24May45	PG	45/42	These You Have Loathed	Admiral Horthy, one-time dictator of Hungary. Seyss Inquart, ruler of Holland for the Nazis. Karl Hermann Frank, Deputy Protector of Bohemia and Moravia. General Dittmar, German High Command radio announcer. Field Marshal Von Kleist. Field Marshal Von Rundstedt. Field Marshal Kesselring. Admiral Doenitz. Field Marshal Goer. (ALL NOW IN ALLIED HANDS AWAITING TRIAL).	Goering	-	-	2/2	274/?	C S F	100711
357	24May45	UN	1550	Notable Captives Freed [Sic]	including: Goer., Kesselring, Rundstedt, Doenitz	Goering	-	-	1/2	249/?	-	148202

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
358	31May45	BMN	834A	Burning of Belsen	More pictures of the atrocity camp at Belsen where people are still dying at a rate of 40 a day. As the huts become vacant they are demolished and burnt to obliterate filth and pestilence.	Jew	Leslie Mitchell	RAFFU Paramount, Pathé	1/3	143/7 (Shot for item 1670)	-	013465
359	31May45	BMN	834A	Flensburg - The Last Round Up	Flensburg was the scene of the arrest of members of the so-called German government. Donitz, Jodl and Speer were among those rounded-up, but Friedburg avoided capture by taking poison.	Prisoner of War	Leslie Mitchell	-	2/3	142 (Shot for item 1722)	-	013466
360	31May45	BPN	1487	Belsen Goes Up in Smoke	After evacuation of hospital section and final mass burial notorious horror-camp is burned by flame throwers.	Belsen, Concentration Camp	-	-	2/4	148/7	C S D	039587
361	31May45	GBN	1190	Title Subsection: After the Victory of Europe	Last days of Belsen.	Concentration Camp, Prisoner of War	-	-	6/6	221/ 719	-	064592
362	31May45	PG	45/44	An End to Murder	Remarks or Notes: Four part item. Queues of German civilians waiting to enter cinema to see film of Belsen and Buchenwald concentration camps. General scenes inside Belsen (or Buchenwald) showing bodies being taken away, piles of victim's teeth and property, including jewellery, convalescing of survivors and others undergoing medical treatment and delousing. Army lorry leaving with other inmates. Belsen being set ablaze with flame throwers.	Belsen, Concentration Camp Jew	-	-	2/3	217/7	C S F	100717
363	31May45	UN	1552	Benevolence at Belsen	- Compilers' Comments: On this	Belsen Concentration Camp	-	-	2/4	196/7	-	148209

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
364	04Jun45	BMN	835	The Last of Europe's "Butcher"	<p>date, BMN has coverage of burials and burning of camps.</p> <p>The Last of Europe's "Butcher". After being arrested Heinrich Himmler committed suicide by taking cyanide.</p> <p>Compilers' Comments: Paul Wyand recalled filming Himmler's corpse in 'Useless If Delayed' (London, 1959), pp.175-6. The apparent movement of the body was caused by the trembling of the officer who held him propped-up for the camera.</p>	Himmler	Leslie Mitchell	Lüneberg	3/4	53/7 (Shot for item 584)	-	013470
365	04Jun45	GBN	1191	Title Subsection: News from Home and Abroad	Himmler's death.	Himmler	-	-	3/5	15/714	-	064595
366	04Jun45	PG	45/45	The Crime Club	<p>Hitler's chalet at Berchtesgaden now just a wreck, and interior shot of Hitler's room also badly damaged. Near Berchtesgaden in a mountain cave was found Goer.'s secret treasure trove of stolen art treasures. They are now on show for GIs. Under arrest are Goer.'s wife ex-actress Emmy Zonnemann and their seven year old daughter Edda. At a villa in Lüneburg lies the body of Himmler who committed suicide by taking cyanide</p>	Himmler	-	-	2/4	190/7	C S F	100720
367	04Jun45	UN	1553	News from All Quarters	<p>Ger., Occupied Countries, Personalities - Armed Forces, Heinrich Himmler (1900-1945), Bernard Law Montgomery, 1st</p>	Himmler	-	-	2/4	238/7	-	148213

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
368	07Jun45	BMN	835A	The Haw-Haws	<p>Viscount Montgomery of Alamein (1887-1976), Royalty, King Leopold III of the Belgians (1934-1951), Railways ?, France, Art and Artists.</p> <p>The Haw-Haws in the Bag. Captured at Luneburg in Germany were William Joyce, the infamous Lord Haw-Haw, and his wife Margaret Hansen.</p> <p>Compilers' comments: Paul Wyand recalled filming Joyce and Hansen in 'Useless If Delayed' (London, 1959), pp.176-7. He noted of Joyce that 'when he saw my camera he told the stretcher-bearers to stop so that he could pose for me, but the officer in charge had him hustled away'.</p>	Prisoner of War	Leslie Mitchell	-	2/5	43/7 (Shot for item 300)	-	013473
369	07Jun45	BMN	835A	The End of Musso	In Milan the bodies of Mussolini and his mistress were kicked and abused by Italians. After the mob had been dispersed by firemen their bodies were hung upside down outside a petrol station.	Mussolini	Leslie Mitchell	Milan	3/5	90/7 (Shot for item 136)	-	013474
370	07Jun45	BPN	1489	Haw-Haw Captured	Notorious broadcaster arrested at Luneberg. United Nation War Crimes Commission holds first session in London. Norway brings Quisling to justice. First pictures end of Mussolini.	Courts Mussolini	-	-	2/4	167/7	C D S E	039595
371	07Jun45	GBN	1192	The War Criminals	German troops returning to the Reich. Law Courts London. Quisling tried in Norway. William Joyce.	Courts	-	-	1/5	177/ 708	-	064598

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					Body of Mussolini in Milan							
372	14Jun45	UN	1556	Espionage: Expedient Executions	-	Courts	-	-	2/4	74/7	-	148225
373	16Jun45	PP	44	Lord Vansittart	-	Vansittart	-	-	2/4	160/906	F	117790
374	18Jun45	WPN	215	Germany Today [WPN/Forces (WWII)]	Doenitz, von Friedeburg and Jodl are arrested by Allies together with their German staff including 300 high ranking officers and 40 important civilians. Admiral Horthy, Regent of Hungary, Field Marshall von Rundstadt and Kesselring are arrested. Shots of Himmler lying dead in a house in Luneburg. Herman Goer. faces Allied pressmen at Augsburg. Belsen. German soldiers carry out the corpses of victims for burial. The moving down of huts in which prisoners suffered. A Jewish, then a Protestant service is then conducted over the graves. The German people are forced to see films of Nazi atrocities	Atrocities, Belsen, Concentration Camp, Jew	-	-	3/3	-	-	156418
375	25Jun45	BMN	838	William Joyce Charged	William Joyce Charged. William Joyce, Lord Haw-Haw, has been brought to Britain and appeared at Bow Street to be charged with treason.	Prisoner of War	Lionel Gamlin	Germany, Bow Street	3/4	51/7 (Shot for item 270)	-	013490
376	25Jun45	GBN	1197	Lidice Remembered	-	Czech	-	-	3/5	64/7 (Shot for item 684)	-	064614
377	27Sep45	BMN	851A	Belsen Trial	At British Military Court in a converted gymnasium in Luneburg	Belsen	Lionel Gamlin	Pathé, Paramount,	4/4	200/7 (Shot)	-	013572

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					the trial begins of the Commandant and guards of the Belsen Concentration Camp. We show again some of the horrors of the camp and how the SS guards were made to stand by the mass graves.			Lib.		for item 1223)		
378	27Sep45	BPN	1521	Gallows Loom over Belsen	First pictures mass trial of horror camp criminals.	Belsen	-	-	5/6	-	C D S	039715
379	27Sep45	GBN	1224	The Beasts of Belsen	Including library shots of the camp.	Belsen, Concentration Camp	-	-	1/1	657/ 709	-	064740
380	27Sep45	PG	45/78	The Belsen Trial	Courtroom scenes at Luneburg as Josef Kramer, Irma Grese and Dr. Fritz Klein are tried for their horrific acts of sadism and murder at Belsen Concentration Camp.	Belsen	-	-	3/4	152/?	C S F	100819
381	27Sep45	UN	1586	The Belsen Trial	Scenes in court at Luneburg. Dr. Bimko tells of what happened in the Belsen horror camp. Compiler's Comments: Dr. Ada Bimko, a Polish doctor, survived Belsen and Auschwitz	Belsen, Concentration Camp	-	-	2/2	466/?	-	148336
382	04Oct45	BMN	852A	Havoc and Desolation in Japan	The Atomic Bomb (an experimental one) was dropped in New Mexico. The second was dropped on Hiroshima and this film shows the resulting devastation. Nagasaki was the target for the third bomb three days after that at Hiroshima. The widespread damage in Tokyo was done by Super fortresses dropping incendiaries. At the prison camp in	Japan	Leslie Mitchell	-	4/4	180/? (Shot for item 683)	-	013579

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm-entator	Origin or location	Item No.	Length item/reel	Script	Bun No.
383	04Oct45	BPN	1523	Inside Shattered Japan (First Pictures)	Ofuna many allied prisoners were starved and ill-treated, our film shows a few of the fittest leaving for home. Scenes of unexampled ruin meet eyes of first Allies to enter Hiroshima and Nagasaki. Tokyo also is only slightly less damaged. General Wainwright, defender of Corregidor is decorated by President Truman.	Japan	-	-	6/6	-	C D S	039725
384	04Oct45	PG	45/80	World News in Review	Atomic Bomb aftermath on Nagasaki and Hiroshima; ground-level shots show obliteration. [74 ft] Mexico testing ground gas glass surface, result of intense heat generated. Experts test for radio-activity. [52 ft] Gunnislake Village. Exclusive pictures of Old Mine in Devon where villagers hope to find Uranium-bearing materials. [93 ft] Ed Stettinius makes statement on aim of United Nations' organisation prior to first meetings of General Assembly. [52 ft] Field Marshal Montgomery is appointed Colonel Commandant of Royal Tank Regiment. Inspection and commemorative ceremony carried out at Berlin Barracks. [84 ft] Perth-London Express crashes at Bourne End, killing 40, injuring 200. Worst disaster since 1915. Lily, the Floating Air Strip. Demonstration shows possibilities whereby	Japan, Germany	-	Nagasaki; Hiroshima, Berlin	1/1	748/?	C S F	100823

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
					seadromes may yet become practicable. [72 ft] During Royal visit to Scotland. King and Queen are treated to fireworks display. Princess Elizabeth addresses Girl Guides rally at Glasgow and King takes salute at big march past in Edinburgh. [226 ft]							
385	04Oct45	UN	1588	Atomic Bomb Devastation	-	Japan	-	-	2/5	54/?	-	148339
386	15Oct45	BPN	1526	Nagasaki Atom Bomb (First Actual Pictures)	Latest film despatch from Japan shows Emperor touring Tokyo ruins, atom bomb bursting on Nagasaki and Prime Minister Tojo receiving blood transfusion after attempted suicide.	Japan	-	-	2/3	-	C S	039738
387	15Oct45	WPN	232	Belsen Trials [Newsreel Company renamed 'World Pictorial News']	Lüneburg Court House, where the trials are to be held. German civilians are encouraged to see the trials. Inside the court the accused face trial. Shots of Kramer 'The Beast of Belsen' and his forty-seven confederates, including nineteen women.	Belsen	English Commentator Patrick O'Malley	-	2/3	-	-	156455
388	18Oct45	GBN	1230	War Criminals Tribunal, Berlin	-	Courts	-	-	5/9	46/ 706	-	064774
389	18Oct45	UN	1592	War Crimes Tribunal Meets in Berlin	-	Courts	-	-	5/6	87/?	-	148357
390	25Oct45	BMN	855A	Japanese Criminals	Japanese War Criminals. In Hong Kong Japanese war criminals have been rounded up. They include Colonel Tokunaga who was commander of all the Prisoner of War Camps in the Hong0 Kong area.	Far East	Lionel Gamlin	-	2/4	73/? (Shot for item 850)	-	013598

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
391	29Oct45	PG	45/87	Newsbriefs	Judges of the four major powers who will try top Nazis, receive the lengthy indictment. Printed document is seen in close-up. [86 ft] Prince William (eldest son of Gloucesters) attends his first public engagement - a puppy show in Australia. [34 ft] Frenchmen go to the polls for the first time since the fall of France. Blum, Herriot, Reynaud record votes at general election which was a left wing victory yet supported by de Gaulle. [117 ft] U-boat pens at Hamburg blown up by British Engineers. [47 ft] Great storm lashes British coasts. Washing up mines and causing considerable damage. At Highgate, television mast crashes on houses. High seas and gales whip coast resorts. [113 ft]	Courts	-	Berlin, Hamburg, Paris	2/3	3977?	C S F	100843
392	05Nov45	BPN	1532	Belsen Children Find Refuge Here	RAF transport command flies 150 Jewish children from famous horror camp to be kept in England till homes are found for them	Belsen Displaced Person Ethnic Minorities, Britain, Jew	-	-	1/6	-	C D S	039762
393	08Nov45	BPN	1533	Leading Nazis Await Trial	Nuremberg, scene of major Nazi rallies and shrine of Nazism, is setting for trial of top line war criminals of Third Reich	Courts	-	-	3/6	-	C D S	039770
394	08Nov45	PG	45/90	Jail-House for Guilty Men	Court house at Nuremberg under repair for the War Criminals Trial. The cells and prison walls are ready	Nuremberg	-	-	5/5	132	C S F	100858

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm- entator	Origin or location	Item No.	Length item/ reel	Script	Bun No.
					for							
395	08Nov45	UN	1598	Nuremberg	Preparations for trials of major war criminals	Nuremberg	-	-	4/6	162	-	148389
396	29Nov45	BMN	860A	Nuremberg Trials	The trial begins of twenty top Nazis charged with many crimes, not least of which is the breaking of 26 treaties, agreements and assurances. Lord Justice Lawrence was presiding and it took all day to read the indictments. Among those in the dock were Goer., Hess, Keitel, von Ribbentrop, von Papen and Donitz. When called all pleaded 'not guilty'.	Goebbels Goering	Lionel Gamlin	APS, Paramount, Lib.	2/2	588/? (Shot for item 7274)	-	013635
397	29Nov45	BPN	1539	They Shall Be Brought to Justice and Punished - Churchill Arch War Criminals Face Allied Tribunal	Pictures destined to be among world's greatest documents make us spectators at historic Nuremberg. Trials. Goer., Hess, Ribbentrop and seventeen other leading Nazis face International Military Tribunal. After unavailing efforts to obstruct court, prisoners hear charges of mass murder and plotting of world war.	Goering	-	-	1/1	-	C D S	039800
398	29Nov45	PG	45/96	The Nuremberg Trials	Coverage of the first four days in the Nuremberg. Court House as twenty-four top Nazis are charged. Goering., Hess, Ribbentrop, Keitel, Streicher, Funk, Schacht, Raeder, Baldur von Schirach, Seyss Inquart, Speer, answer not guilty to Crimes against peace, War Crimes and Crimes against Humanity. Speeches by Lord Justice Lawrence, chief Prosecutor Jackson and Major Coogan presenting the American	Goering, Nazi, Law, Nuremberg, Von Ribbentrop	-	-	1/1	810/?	C S F	100873

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
399	29Nov45	UN	1604	The Nuremberg Trials	indictment. Nazi leaders face their judges in the greatest trial in history.	Nazi Law Nuremberg	-	-	1/1	825	-	148416
400	06Dec45	BMN	861A	Nuremberg Continued	When the chart of the Nazi Organisation was displayed in the court room at Nuremberg, it caused a great deal of interest to both prosecution and defence. Goering and Hess began to get quite excited as they peered over the shoulder of a member of the defence.	Goering	Lionel Gamlin	APS, Paramount	5/5	151/? (Shot for item 6568)	-	013643
401	06Dec45	BPN	1541	War Crimes Evidence Piles Up	Americans close their case against war criminals at Nuremberg trial.	Courts	-	-	5/7	-	C D S	039810
402	06Dec45	GBN	1244	No Title	Orphans of Dachau.	Dachau	-	Paramount	4/6	85/ 838	-	064868
403	06Dec45	PG	45/98	News in Brief	Orphans of Dachau under care of UNNRA at Indersdorf, Ger.. [66ft] Hagenbeck's - Hamburg's world famous zoo gets going again. [92ft] Eton's Wall Game, star event of St Andrew's Day celebrations. [65ft] Evacuation of Dutch women and children from Sourabaya danger areas. [112ft]	Dachau	-	-	2/3	335/?	C S F	100878
404	06Dec45	PG	45/98	Nuremberg - The Trials Continue	Secret documents produced in open court. Hess declares his 'loss of memory' plea was a sham to deceive court.	Nuremberg	-	Nuremberg, Germany	3/3	204	C S F	100879
405	06Dec45	UN	1606	Germany Today	a. Orphans of Dachau b. Munich barter centre c. Hagenback zoo.	Dachau	-	-	2/4	216/?	-	148421
406	06Dec45	UN	1606	The Nuremberg Trial ...	-	Courts	-	-	3/4	295/?	-	148422

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
				Continued								
407	10Dec45	WPN	240	Europe	Operation "Stork". German children evacuated from Berlin to the country (Oldenburg) to save them from disease and from a bitter winter. Nuremberg; German prisoners build to enlarge the courtroom for the trials of Nazi war criminals, and install loud-speakers. The prisoners are seen in the distance exercising in the prison yard. Shots inside the prison - the outside of the cells of Goering., von Ribbentrop, Seyss Inquart, Doenitz, Streicher. Food is pushed through the hatch into one of the cells. Dutch town of sHertogenbosch commemorates first anniversary of liberation by 53rd Welsh Division. The presentation of a shield by men of Welsh Division, as a tribute to the bravery of the town	Goering	English Commentator. R Noble	-	1/4	-	-	156476
408	13Dec45	BMN	862A	Nuremberg Highlights	Austrian General Lahausen has appeared for the prosecution at the War Trials. Another of the highlights was the question of the sanity of Hess, who stated that he had only pretended to lose his memory for tactical reasons.	Goering	Leslie Mitchell	Paramount, APS	5/6	183/7 (Shot for item 8033)	-	013652
409	13Dec45	BPN	1543	British Open Case at Nuremberg	Sir Hartley Shawcross makes first speech as British Prosecutor. Goering shakes with laughter as court hears of plot to annex Austria.	Goering	-	-	2/6	-	C D S	039818
410	13Dec45	UN	1608	The Nurem. Drama	-	Nuremberg	-	-	5/6	172		148434

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
				Continues								
411	17Dec45	WPN	241	Trial Begins (WWN now known as 'World Pictorial News')	The old Palace of Justice in Nuremberg. The accused sit in the dock. Hess stares round the courthouse and is stated by the commentary to be feigning madness. Sir Justice Lawrence and Sir Norman Birkett take their places. Lawrence speaks. The indictment is read by Justice Jackson (US). The prisoners listen. German defence lawyers protest that they have not had sufficient time to prepare a case, they are given fifteen minutes. Goer. pleads "Not Guilty" and tries to read a prepared speech. He is told that it is not possible for him to do so and returns to his place. Each of the accused pleads in turn: Hess, Ribbentrop, Keitel, Rosenberg, Frich, Funk, Streicher, Schact, von Papen, Seyss-Inquart, Speer, von Neurath. Goer. asks permission to make a speech and this is refused. Justice Jackson brings the speech for the US prosecution.	Goering	English Commentator R Noble	-	1/1	-	-	156480
412	24Dec45	WPN	242	Europe	Brussels: Mr Churchill and his daughter Mary drive to the British Embassy. At Brussels University he is given the degree of Doctor of Law. At Brussels Town Hall he receives the freedom of the city. At Antwerp he is given the same. The problem of fuel in Germany. In South Austria all available army	Austria Refugee	English Commentator R Noble	-	1/1	-	-	156481

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
413	27Dec45	BPN	1547	Into the New Age: 1945 in Review	units are put to work felling logs for distribution to all the main cities. The famous Arlberg Express, running from Vienna to Paris, is in operation once more. The camera follows its journey through the Alps, the Tirol and Innsbruck. Near Dachau, a home run by UNRRA cares for Refs. At Hagenburg, in West Ger., we see survivors of the zoo. Elephants help with reconstruction work.	Review	-	-	1/1	-	C S E	039834
414	27Dec45	PG	45/ 104	1945 - You Were There - When History was Made	Year of overwhelming victory the past twelve months also witnessed a landslide election and the development of atomic power. No previous year in modern history was ever so crowded with events of the highest magnitude, affecting mankind for generations, perhaps centuries to come. ELECTION ASTOUNDS THE WORLD Overthrow of Churchill government on morrow of victory was biggest political surprise for fifty years. 1945 YEAR ONE OF THE ATOMIC AGE Significance of year's outstanding events is illustrated in graphic pictures.	Belsen, Nuremberg	-	-	1/1	83677	C S F	100898

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.	
					Labour Government. The Atom Bomb. Japanese surrender. Peace celebrations. Rogue's Gallery Hitler, Goebb., Himmler, Mussolini, Tojo, Quisling, Petain, Laval, Kramer, Grese, Joyce, Amery, Nurem. Nazis. The Great Men Eisenhower, Zhukov, Stalin, Roosevelt, Churchill, the Servicemen, Montgomery, Truman. The Weapons of Victory Mulberry, Radar, Defence by fire, Fido, Pluto, Human Torpedo, Frogmen, Atom Bomb. Climax building to children walking amid ruins and emerging into the future symbolised in country scenes.								
415	27Dec45	UN	1612	Looking Back	Reviewing outstanding events in the most momentous year in world history.	Review	-	-	1/1	708/7	-	148452	
416	21Jan46	UN	1620	Dachau Trial	The last day	Dachau	-	-	5/5	228/7	-	148498	
417	25Jan46	BPN	1555	Thirty-Six Dachau Murderers Sentenced	US military tribunal passes death sentence on former administrators of the famous concentration camp	Dachau	-	-	3/4	104/7	-	039863	
418	03Jun46	BMN	887	Final Drama in War Criminals Trial	War Criminal Trial. At Dachau an American Military court pronounced death sentences on 61 Germans found guilty of mass murders in the infamous Mauthausen Concentration Camp.	Dachau	Leslie Mitchell	WIF	5/6	77/7 (Shot for item 250)	-	013890	
419	03Jun46	PN	46/44	58 Nazis Sentenced to hang	Military Court in Dachau sentences to death 58 of 61 Nazis responsible for 70,000 Mauthausen concentration camp murders	Dachau	-	Dachau, Germany	4/5	166/7	C S F	101142	

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
420	03Jun46	UN	1657	War Criminals Sentenced at Dachau Courthouse	-	Dachau	-	-	6/8	131/7	-	148720
421	22Aug46	BPN	1615	Jews Build Settlement in One Day	Soldiers of Jewish Brigade, with wives and families erect settlement in twenty-four hours in Southern Palestine	Palestine	-	-	4/4	131/7	-	040173
422	16Sep46	PN	46/74	Thy Faith Hath Made Thee Whole	These pictures tell the story of a special pilgrimage to Lourdes. 100,000 ex-prisoners and deportees from Dachau, Buchenwald and other camps come to show gratitude for their deliverance. Commentated by Father CC Martindale, SJ	Dachau	-	-	7/7	211/7	C S F	101317
423	03Oct46	BMN	904A	Nurem. - The Climax	In the pre-war years the city of Nuremberg was the centre for Nazi rallies, now it is mostly ruins. In the Court House the verdicts are being brought in on the Nazi war leaders. CU Justice statue on top of Old Bailey, London	Belsen	Leslie Mitchell	Liberation Dick Harris	9/9	222/7 (Shot for item 222)	-	014082
424	09Dec46	BPN	1646	Settlers Make Desert Green	Jewish immigrants fertilise Dead Sea territory which has been barren for thousands of years	Palestine	-	-	3/5	165/7	-	040339
425	09Jan47	GBN	1358	Ravensbrück trial	Roving Camera Reports	Concentration Camp	-	-	6/12	49/804	-	065760
426	27Jul47	BPN	1711	Palestine Turns Back Immigrants	Four thousand five hundred illegal immigrants are transhipped at Haifa for return to France	Haganah Ship Exodus 1947 Formerly President Warfield	Cameraman Bob Hecox	-	3/6	90/7	C D S	040632
427	08Sep47	BPN	1724	Refugees Sail for	Denied hop of a 'Promised Land' in	-	Cameraman	-	3/5	56/7	C	040703

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
				Hamburg	Palestine, women and children sail for Hamburg		Ronnie Read				D S	
428	11Sep47	BPN	1725	Belsen Jews Protest in Sympathy	Displaced persons at Belsen demonstrate against sending Palestine immigrants to Ger.	Belsen	-	-	4/6	78/?	-	040709
429	18Sep47	BPN	1727	Dachau Bull Race	Dachau, associated with notorious wartime concentration camp, revives bull race	Dachau	-	-	4/7	45/?	-	040720
430	18Sep47	PN	4775	No title Title Subsection: One Week In History	Bull Race	Dachau	-	-	5/8	68/?	F	101977
431	18Sep47	UN	1792	Title Subsection: News From All Quarters	Bull Race At Dachau	Dachau	-	-	1/8	60/469	-	149562
432	04Jan51	PN	51/2	Aftermath of Atrocity Pathé News not Pathé Gazette Cameraman: Pathé New York, Film Polski	Ilse Koch trial Polish concentration camp. Compilers' Comments: Pathé New York Koch trial 34 feet, Film Polski Concentration camp 54 feet	Auschwitz	Signed 'Norman W. Roper' (editor)	-	2/6	88/695	F	103872
433	08Dec52	BMN	1227	Jewish Victims Memorial	At Belsen, to the memory of more than 20,000 victims of the infamous concentration camp, a memorial has been dedicated, in turn, by a Rabbi, a roman Catholic and a Protestant.	East Germany, Memorial	Lionel Gamlin	-	6/7	50/? (Shot for item 393)	-	018247
434	30Jun60	PN	60/58	News in Flashes	Ben Gurion tells Press Eichmann will be tried	Eichmann	R. Walker Cameraman Polygoon	The Netherlands	6/8	-/588	C D S F	109245
435	17Apr61	BMN	1663	Facing Judgement	In Jerusalem, the former SS Colonel Adolph Eichmann faces judgement, after 15 years. Here he is seen with his guards in a bullet proof glass dock. ...	Eichmann	Geoffrey Sumner	Jerusalem, Israel	2/5	93/? (Shot for item 92)	-	024065

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Commentator	Origin or location	Item No.	Length item/reel	Script	Bun No.
436	14Dec61	BMN	1697A	Eichmann Guilty	After a trial that lasted some four months, Adolph Eichmann has had his defence rejected and has been judged guilty of the major crimes in the indictment	Eichmann	Leslie Mitchell	Jerusalem, Israel	4/7	59/7	-	024403
437	6Jun62	BMN	1722	Eichmann - Last Chapter	While waiting for the result of her husband's appeal, Mrs Eichmann flew to Germany where she was taken on a sightseeing tour by the daughter of an American Rabbi. Among the places she visited was the Beer-Hall in Munich from which the first Nazi putsch was organised. Following the failure of his plea to the Israeli President, Adolph Eichmann paid the supreme penalty.	Eichmann	Leslie Mitchell	West Germany	4/6	74/7 (Shot for item 73)	-	024654
438	23Apr67	PN	67/33	No Title	Here was hell on earth. Millions died in the gas chambers at the hands of the Nazi regime. They have not been forgotten. From all over the world, survivors, relatives of those who dies, saw the dedication of a memorial to the perpetual memory of the exterminated millions	Auschwitz	Camera, Polska Kronika	Auschwitz	5/6	150	F	112557
439	24Apr67	BMN	1977	Auschwitz	A ceremony at the infamous Nazi Prison Camp in Poland to commemorate the Four Million who died. Today, where the flames of the death ovens once burned, an eternal flame is lit, an eternal tribute to the victims and a flame of hope for the future.	Auschwitz	Leslie Mitchell	France, Poland.	5/5	189/7 (Shot for item 189)	-	026859
440	28Dec67	BMN	2012A	Movietone Presents - Review '67	All highlights of the year in a special King-size release. Twelve months in	Auschwitz	Leslie Mitchell	Library	1/1	1058/- (Shot)	-	027184

No.	Date	News reel Co.	Issue No.	Title	Description	Keyword	Comm- entator	Origin or location	Item No.	Length item/ reel	Script	Bun No.
					twelve minutes -- an Action package, recording the Dramas, the Tragedies, the Achievements of 1967.					for item 1112)		