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Signal: a study in Geman propaganda of the Second World War.

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SIGNAL: A STUDY IN GERMAN PROPAGANDA
OF THE SECOND WORLD WAR.

A Thesis Presented

By

JEFFREY ALAN HANSON

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History Department

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PREFACE

Although propaganda is an ancient form of warfare, dating back at least 2400 years ago, to Sun-Tzu's The Art of War, it has only come to its full flowering in the last two centuries. With the many technological innovations of the twentieth century it has almost become a fine art. Though every modern state has had practitioners of this art, seldom, if ever, has propaganda been used on such a large scale and as skillfully as in Germany under National Socialism.¹

It may be argued that the high point of the Third Reich came in the year 1940. If this was true, it was certainly an appropriate time for the launching of a new propaganda venture which was designed to sell a vision of the "new" Germany and the "new" Europe to the neutral states and the peoples of the occupied lands of the continent. This was to be done in the form of a luxurious, heavily illustrated magazine combining material from many areas. It is the purpose of this thesis to examine this venture, which was called Signal, and to determine its success (both technical and practical), its impact, and its place in the history of the Second World War and in the field of propaganda in general.

Signal has heretofore been largely ignored. Many of

the magazine's contributors are now dead, and others prefer to remain silent about their wartime activities. For these reasons much of what follows is, perhaps necessarily, based on "personal observation."² (In a few instances I have also been forced to engage in speculation; in these cases this has been clearly noted.) Nevertheless, this work is as accurate as possible, and should be of value in understanding further the workings of propaganda, both in particular and in general.

During the course of this study Signal shall be examined in great detail, starting with a look at the history and development of the magazine, proceeding to a combined description and analysis of each issue, and concluding with an assessment of the magazine's success or failure and its significance.

A word of appreciation and thanks must go to the following people, "without whom this work would not have been possible," as the saying goes: the staff of the U.S. Army Military History Research Collection at Carlisle, Pennsylvania; Dr. Harold J. Gordon, Jr.; Dr. Gerhard von Glinski of the Deutsch Wochenzeitung; Mr. Reginald Auchland of Falling Leaf; Roger James Bender; Hugh Page Taylor; and Ray McGuire, without whom this study would have been absolutely impossible. Above all, I am indebted to my wife, for putting up with numerous inconveniences during the writing of this work.

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C H A P T E R I

Signal, 1940-1945

A. The Origins of Signal

After the conclusion of the Polish campaign in October 1939 a prolonged period of inactivity descended on the Western Front. It was during this time that Signal was conceived.

Though no one has ever stepped forward to claim that he was the person responsible for creating the magazine, credit probably belongs to a relatively insignificant Rittmeister (Captain) named Fritz Solm. At the time Solm, who was later promoted to Major, occupied a position in the Propaganda Section of the Wehrmacht Führungsstab, which was then headed by General Alfred Jodl. Solm was, by all accounts, a fairly capable man.¹ He seems to have taken his ideas for what became Signal to General Major Hasso von Wedel, the chief of the Wehrmacht Propaganda Section (henceforth WPr), and the two of them then opened negotiations with Dr. Ferdinand Bausback, the representative of the Deutscher Verlag, which would publish the new magazine. The Deutscher Verlag, formerly known as the Ullstein Verlag, was one of the main components of the Eher Verlag, the Nazi publishing conglomerate headed by Max Amann. After

the magazine had been launched Solm kept in contact with its editorial staff, inasmuch as he was in charge of section IV/Group B of the WPr, under whose authority Signal fell;² apparently he acted as a controlling supervisor of the³ magazine.

There is another candidate for the title of "Signal's spiritus rector" -- Dr. Paul Leverkühn, a former diplomat and lawyer who was assigned to the OKW in 1939. There he worked in section IV of the WPr, then run by Lt. Col. Albrecht Blau,⁴ which was responsible for foreign propaganda and to which, as we have seen, Fritz Solm also belonged. According to a leading historian of the PK units, Günther Heysing,⁵ Leverkühn there conceived the idea of Signal, but was transferred out of the WPr soon after the magazine's first issue appeared. Neither claim can be discounted until more solid evidence comes to light, but it does seem likely that Fritz Solm was in fact the man behind Signal.

No matter who originated the magazine, the aims behind it were clear from the start. Signal was to be produced solely for foreign consumption; it was not to be sold within the Reich. Its job was to sell the Third Reich and the new Europe to the occupied and neutral states of the Continent. The magazine was designed not to be a purely military journal, but to be a clever combination of material

from all areas, primarily military, political, and social.⁶

Also clear from the start was the fact that the new magazine was to be the responsibility of the OKW (High Command of the Armed Forces), and not the Propaganda Ministry. This was enormously important for the development of the magazine. Although Goebbels recognized very early that Signal was an "OKW-Illustrated,"⁷ he never gave up trying to bring it under his control, especially in the crucial years from 1943 to 1945. He never quite succeeded, but this does not mean that he had no influence over the magazine. He seems to have been generally very satisfied with it, as was Max Amann, hardly a supporter of the OKW, and apparently got along quite well with Signal's leading men, especially Giselher Wirsing, who ran the magazine from 1942 to 1945. Thus, while the magazine was run by the OKW, it was not as independent as it could have been, and was generally accepted with approval by responsible Party figures.

Another point at which Party and Army frictions might have been expected to surface was the question of which company would publish the magazine. Most OKW-Illustrateds, to use Dr. Goebbels' term, appeared under the imprint of the "Die Wehrmacht" or Scherl publishing houses. Signal did not; the Deutscher Verlag, which published the magazine, was an integral part of the Eher Verlag, and an

old Party member, Betriebsführer Max Wiessner, was appointed to supervise all matters concerning the periodical which arose within the Deutscher Verlag. In reality, however, this never became a bone of contention, the OKW probably realizing that a small sop to the Party's pride would go a long way in easing tensions over the magazine's ownership.

Most of the editorial staff of the magazine held ranks in the Army -- mostly Sonderführer posts -- and their salaries were paid by the OKW. Whether or not all of them were also Party members is not known, but some (Giselher Wirsing and Heinrich Hunke, Signal's resident economist) certainly were.

No expense was spared during the production of Signal -- and these costs, considering the quality of the paper, color process, and other factors, must have been enormous. All this was absorbed by the OKW without question. As the war deteriorated, so did conditions in the publishing industry -- but not for Signal. In a Führer Decree of November 1943 Reichsminister Albert Speer was instructed to provide the highest quality paper possible for the "foreign magazines" (in effect this meant only Signal), as they were of "decisive importance to the course of the war."¹⁰ No better indication of Signal's privileged status could be found than this.

The name of the magazine was chosen very carefully, the word "Signal" being nearly identical in spelling and meaning in most of the languages in which the periodical appeared.¹¹

Though there were many disparities between the two, there is no doubt that Life was used as a model for Signal.¹² The magazine was put together at the offices of the Deutscher Verlag in Berlin. Questions relating to the composition of the magazine (paper, color, binding, etc.) were at first the province of Johann Weyl, a Deutscher Verlag employee, and were later taken over by Max Wiessner.

From its first issue to No. 8, 1941, Signal bore the imprint "Special Edition of the Berliner Illustrierter Zeitung" on its cover. Why this was done is a mystery. The BIZ was also a Deutscher Verlag periodical, and was, with the official Party magazine, the Illustrierter Beobachter (IB), one of the most successful German magazines. It was designed for internal consumption, and was not exported. The OKW played no role in the BIZ; perhaps the inscription was printed to camouflage the magazine's real "owners" in its early stages.

The Propaganda-Kompanie Units

In the course of this study constant mention will be made of the Propaganda-Kompanie units of the Wehrmacht

(henceforth PK). There is no doubt that, without these units, Signal could hardly have existed at all. In almost every issue a very large percentage of the military section, and sometimes the political also, was made up of contributions by PK men. Almost all the photos were produced by these formations. It is therefore of some interest to examine these units briefly.

Though the first attempts at setting up Propaganda Companies in the German Army went back to 1936, it was not until August 1938 that four such units were formally established by the Army High Command.¹ By the outbreak of war the Army possessed seven PK units. The Luftwaffe and the Kriegsmarine had their own propaganda companies (4 for the Air Force and 2 for the Navy) by this date also.²

During the course of the war this force was considerably expanded: in 1943 the Army had 21 PK units, the Air Force at least 8, and the Navy 4. The Waffen-SS had its own PK unit, the "Standarte Kurt Eggers," as did the Labor Service (RAD), the Organisation Todt, the National Socialist Motor Corps (NSKK), and the German Red Cross (DRK). General Major Hasso von Wedel remained in charge of the PK units throughout the entire war.

A PK unit was basically made up of two detachments of war correspondents (writers and photographers), a radio unit, and a film crew. Further, specialized, companies were

responsible for loud-speaker operations, the production of aerial leaflets, editing Army "Front-Zeitungen," and for other relevant purposes.

A typical Army PK detachment had a strength of 99 men -- the commander, 22 officers, 46 NCOs, and 30³ enlisted men. PK units had their own vehicles as well. As the war worsened, the need for manpower became greater, and many PK men were "combed out" and put into regular units. Since this coincided with the period in which most of the German press was closed down, little damage was really done -- by late 1944 the war was practically lost, and the few remaining PK men could do little to alter the outcome.

The men of the PK were expected to fight when necessary, and from 1939 to January 1945 a total of 1624 PK men appeared on the casualty lists -- 722 of these being killed in action or missing.⁴ It is interesting to note that their rate of casualties (about 30 per cent were killed or wounded)⁵ was the same as that of the German infantry.

Naturally the Propaganda Companies proved to be a source of lively dispute between the OKW and the Propaganda Ministry. Originally the candidates for these units were picked by the Propaganda Ministry and the local Gau⁶ leaderships of the NSDAP. A special section was even set up on the Deputy Führer's staff to oversee the "political

reliability" of the PK men.⁷

This naturally did not appeal to the OKW, and in 1940 serious attempts were made to change this process. By February 1941 the OKW had succeeded: the PK units were wrested completely away from the Propaganda Ministry. Henceforth they were solely responsible to the OKW.⁸ This did not stop Dr. Goebbels from trying to "recapture" these units,⁹ but he was never able to do this.

Though PK units were usually attached to specific military formations (Army Corps, Air Fleets, U-boat flotillas, etc.), we may infer from von Wedel¹⁰ that Signal had a special PK detachment of its own. Presumably this unit was widely dispersed, covering all fronts, and included men like Walther Kiaulehn, Arthur Grimm, and Benno Wundshammer. Signal's artists were members of a special PK outfit¹¹ formed of war artists and sculptors.

B. The Men of Signal

1. Editors. Signal had three chief editors during its five years of existence, plus one "temporary" chief editor. From April 1940 to September 1941 (issues 1/40 -- 17/41) the magazine was under the editorship of Harald Lechenperg, an Austrian. Lechenperg, who was still alive in 1970, contributed no articles to the magazine. In a shakeup at the Deutscher Verlag he was transferred in September 1941

to the editorship of the Berliner Illustrierter Zeitung. He held this position for a year or so and then dropped out of sight.

He was replaced, temporarily ("in Vertretung"), by his deputy Heinz Medefind,¹ who held the position only from September 1941 to December 1941 (issues 18/41 -- 23-24/41) while a regular editor was found. When this was accomplished he vanished, not even retaining his old post as deputy editor.

To replace Lechenperg (and Medefind), the Deutscher Verlag chose Wilhelm Reetz, a former sports editor for the Ullstein Verlag. Reetz held the post longer than anyone else (issues 1/42 -- 2/45), but appears to have been a cipher, never contributing to the magazine and serving, if² Giselher Wirsing is to be believed, only as a figurehead.

Reetz was officially replaced by Dr. Giselher Wirsing, who held the editorship only for three issues (3/45 -- 5/45). Apparently, however, he had been running the magazine in reality a good deal earlier, perhaps as early as the spring of 1943. Since Wirsing had contributed the lead article for almost every issue from May 1943 until the end, it was he who set the tone for the periodical in its final two years of existence. After the war Wirsing stayed active in the publishing world, writing a number of books and editing the weekly Christ und Welt in Stuttgart. At

his death in 1976 he was associated with the Deutsche Wochenzeitung.

If Wirsing was the man who set the tone for Signal, Franz Hugo Mösslang was the person responsible for the magazine's style. He became the Deputy Editor in January 1942, replacing Heinz Medefind, and stayed in this position until the end. Though he did occasionally contribute articles, he was more concerned with the lay-out and format than with the editorial end. More than any other man, he made Signal what it was (stylistically). After the war he edited, for a time, the illustrated German magazine Quick, and, in the late sixties, was the head of the German School of Journalism in Munich.

The magazine's editorial offices were located in the Kochstrasse in Berlin, in the same buildings which housed the main offices of the Deutscher Verlag.

2. Authors, Photographers, and Artists. For a magazine with such a large circulation it is surprising that only between 10 and 15 permanent employees made up Signal's editorial staff.¹ Among them were Walther Kiaulehn, who contributed a large number of articles to the magazines between 1940 and 1945, and who remained active in the literary world prior to his death in 1968, Christoph Freiherr von Imhoff, and Cornelius von der Horst, who produced several novels after the war.

To offset this small number, Signal made use of a large pool of regular contributors, who were not, however, on the magazine's staff. Dr. Heinrich Hunke, an old Party member and an important figure in the Propaganda Ministry, was responsible for many articles dealing with economics. (Hunke's career in the Third Reich apparently did not hurt him very much: in 1970 he was a high official in the Ministry of Finances for Lower Saxony.²) His counterpart in the medical area was Dr. Heinz Graupner, the author of many articles in this vein for Signal. Wolfgang Weber, at the time technically a PK cameraman, contributed many articles on far-flung lands. Both Graupner and Weber continued their journalistic activities after the war, the latter producing several tourist handbooks and an autobiography.

Three former Ullstein Verlag authors, A.E. Johann, Wolfgang Goetz, and Eduard Rhein occasionally contributed pieces to the magazine. All three produced books in the Federal Republic of Germany. Among other regular contributors were Max Clauss, Dr. Kurt Zentner, who was the author of many histories of the period 1900-1945 produced after the war, and Dr. Walther Grävell, an economics expert who held governmental posts in the postwar period.

Signal also made use of the news bulletins, reports, and communiques issued by the PK units. Though the magazine

had no permanent military expert, Colonel Rudolf Ritter von Xylander and Generalmajor Rudolf Theiss were, at times, regular contributors in this area.

Although the magazine's textual pieces were usually fairly well done, much of the credit for its success must go to the numerous cameramen who contributed material to its pages. Signal's photographers were provided with the finest equipment possible and, especially in the field of color photography, really had little competition. Probably the best cameraman employed by the magazine was Arthur Grimm, who stayed with it from 1940 to 1944. Almost as good as Grimm was Hanns Hubmann, who was transferred from front line work to the home front (apparently being attached to Albert Speer's personal staff) in 1942. Benno Wundshammer, who started off as a Luftwaffe correspondent, joined the magazine as one of its cameramen, and later worked his way onto the editorial staff; in late 1944 and 1945 he became, after Giseler Wirsing, the magazine's chief editorial writer. Other regular contributors included Dietrich Kenneweg and Hilmar Pabel, who started a publishing company after the war. As with news reports, Signal also had access to, and made frequent use of, the photographic material produced by all members of the PK units.

One further group of men contributed enormously to the success of the magazine -- the war artists. Signal was

Ireland and the German-occupied Channel Islands. It was not very easy for the Germans to get anything into Ireland, let alone magazines,⁴ which left only the Channel Islands as the chief target of the English language edition. This perhaps accounts for the very small circulation of this version; today English issues are very scarce. It is not known exactly when this edition ceased publication, but since it was printed in Paris it probably stopped at the same time that the French edition ended.

This was not quite the end of the English edition, however, for in the fall of 1944 it reappeared, although in a considerably different form. In this incarnation the size of the magazine had shrunk considerably (15.5 by 21 cm.) and the color plates were omitted. Otherwise it was the same as the German edition.

The reason behind the reappearance of this edition is a fascinating one: these physically reduced copies were intended to be a sort of leaflet distributed over England. The method of distribution was probably unique: the magazine was flown into England in a special version of the V-1 rocket. At least five copies of Signal are known to have been dispatched in this manner (No. 16-19, 1944, and No. 1, 1945).⁵ The circulation figures for this variant are not known.

Russian: The Russian edition was basically produced

very fortunate in that it had on its staff from the first issue in 1940 to 1945 a man who was one of Germany's finest combat artists: Hans Liska. Liska's extraordinary talent was frequently used by the magazine; as a tribute to his status, a sketchbook made up of many of his finest works was published, in full color and on high quality stock, in the fall of 1944, when the German publishing industry was usually reduced to grimy, blurry, and shoddy books.³ After the war Liska worked for Quick, which also employed Helmuth Ellgaard, another of Signal's regular combat artists. Other artists worthy of note used regularly by the magazine were Walter Gotschke and Wilhelm Baitz.

C. Development and History

1. Foreign editions. From the time of its inception Signal was regarded primarily as a magazine for foreign consumption. To realize this goal fully it was necessary to publish a number of foreign language editions. When Signal made its first appearance, in April of 1940, it was printed in four languages (German, Italian, French, and English); by the fall of 1942 there were at least twenty, and possibly more, different language versions.

A complete list of foreign editions will be found in Table I; however, a brief discussion of a few of these variants seems in order here.

German: The German edition, one of the four "original" languages had a very small printing. It was not to be sold within the Reich, though it did circulate, to some extent, within the Wehrmacht. (Had Signal been sold inside Germany it would have posed a very serious threat to the "domestic" illustrateds, which were all far inferior to it graphically.) It was primarily intended for the German-speaking Swiss,¹ and for German minority communities throughout Europe (the so-called "Volksdeutsche"). Consequently, it was found on sale in nearly every European country, albeit in small numbers.

Despite its small circulation, the German edition was very important, as it was used as a "matrix" for the foreign language editions.

French: The French edition probably had the greatest circulation of all versions of the magazine -- 800,000 at its high point.² It was printed at the Curiel-Archereau printing plant in Paris, as were the Spanish, Portuguese,³ English, and the French-speaking Belgian editions. Publication ceased with Volume 5, No. 12, 1944.

English: This edition, which, like the two preceding versions, began in April 1940, was at first primarily directed towards the then neutral United States. After December 1941 this market vanished, leaving only two possible audiences for this version: the Republic of

for the enormous number of Russians serving with the German armed forces. It appeared only sporadically, and is today exceedingly scarce.

Norwegian: Interestingly, Dr. Goebbels had called for a "first-class Foreign Illustrated in Norwegian" on April 26, 1940. This probably referred to a Norwegian version of Signal. Why, then, was this version not introduced until August 1940?

Arabic: No information on this edition is available, except for a brief note by Boelcke (in Dollinger, p. 9), who claims that it was brought to Africa by submarine. Probably it was also distributed to Arabic-speaking commonwealth troops in German POW camps.

To accomplish the mammoth job of translating the many editions, Signal employed a large staff of translators, initially located in Berlin, but moved, in the fall of 1943, outside the city because of the danger of air raids. This staff numbered roughly 120, and was under the leadership of a Herr Walther Buschmann.⁶ The translators were recruited from members of the Foreign Volunteer movements with literary and journalistic experience, pre-war immigrants to Germany, and, unfortunately but perhaps necessarily, opportunists and turncoats.

Control of the various editions rested not in the hands of Buschmann, but with the editor of the magazine.

It was his job to make sure that the foreign language text did not deviate from the German original, and that the foreigners did not try to slip in something which would have been embarrassing to the magazine.

From the middle of 1942 to the fall of 1944 certain variations from the German language edition appeared in the foreign versions. These involved the deletion of a number of pages (usually no more than four) from the German edition, which were replaced by articles of what might be called "local interest news". This material is examined at length in Appendix III.

Table I: The Foreign Editions of Signal

Edition	Month of Appearance/ Number of first issue in year sequence	Month of Last Issue/Number of last issue in year sequence
French	April 1940/1-40	June 1944/12-44 ¹
Italian	April 1940/1-40	Mar. 1945 ² ?/5-45?
English	April 1940/1-40	June 1944/12-44 ³
German	April 1940/1-40	Mar. 1945/5-45
Danish	May 1940/2 or 3-40	Mar. 1945/5-45
Dutch	June 1940/5-40	Mar. 1945/5-45
Norwegian	August 1940/15 or 16-40	Mar. 1945/5-45
Spanish	Jan. 1941/1-41	?
Bulgarian	March 1941/5/41	Oct. 1944/? ²

Edition	Month of Appearance/ Number of first issue in year sequence	Month of Last Issue/Number of last issue in year sequence
Swedish	April 1941/7-41	Mar. 1945?/?
Hungarian	April 1941/7-41	Jan. 1945?/?
Romanian	May 1941/9-41	Sept. 1944/?
Croatian	May 1941/9-41	Mar. 1945?/?
Portuguese	June 1941/11-41	?
Greek	July 1941/13-41	Dec. 1944/?
Finnish	January 1942/1-42	Nov. 1944?/? ²
Slovakian	July 1942/13-42	?
Serbian	July 1942/13-42	Dec. 1944/? ²
Russian	Sept. 1942/16-42	?
Arabic	1942?	?

Notes

1. The French edition may have had a Number 13, 1944, which was printed but not distributed.

2. These editions were dropped from the masthead of Signal as of issue No. 1, 1945. Some of them (Romanian, Bulgarian, etc.) certainly disappeared long before this; some may have continued past it. Considerable Italian territory was still in German/Fascist hands in March 1945, and there is no reason to assume that this edition did not last until then.

3. This is not really a "foreign" edition, of course.

Interestingly, if Boelcke is right (see Dollinger, p. 8), no Turkish edition of Signal was printed, the German authorities in that country feeling that it would do more harm than good to the German cause there.

Sources for Table I: Personal observations; Dollinger; Boelcke.

2. The end, 1944-1945. Signal ceased publication for the year 1944 with issue number 19 (first October issue). This was the period of the third, and main, closing action of the German press.¹ It is difficult to ascertain exactly why Signal went out of business. The Propaganda Ministry directive which ordered the closings specifically stated that "all illustrated papers with the exception of the I.B. and the B.I.Z. will cease publication."² However, reading further in the directive, the following statement appears: "Accumulated photo material will be used in the remaining, continuing, illustrateds, the I.B., B.I.Z., and Signal."

This would seem to indicate that Signal was intended to continue publication. Further confirmation of this may be obtained by a closer reading of the directive. The statement quoted above about the closing of the illustrateds refers to "illustrated papers."³ Since Signal was accorded the status of a "Wehrmacht magazine,"⁴ however, it may thus have escaped. A special section on the "Wehrmacht magazines"

is included in the directive, closing out all the leading examples of this genre -- Der Adler, Die Wehrmacht, Die Kriegsmarine, Unser Heer -- but does not mention Signal one way or another.

Further, no closing notice appeared in issue No. 19, 1944, as was the case with those periodicals which did stop at this time. All the magazines which were phased out ended before October (in some cases periodicals stopped in August); none bore an October date, which issue No. 19 did. However, Signal, unique amongst all the German illustrateds, bore no fixed date on its cover, and this final issue may have been printed in September, so this may not mean too much.

The fact remains that Signal did close down in October 1944. That should have ended the story of the magazine, but it did not. In neutral countries and in such territory as still remained under German occupation, the year 1945 saw the familiar bright red logo of the magazine on the newsstands once again. It had been revived.

The reasons for this resurrection are even more cloudy than the events which had closed out the magazine in 1944. This was a remarkable event, one which throws further light on the privileged place that Signal occupied. If Germany could not afford Signal in the fall of 1944, she could afford it even less in January 1945. Yet the magazine

was back.

It lasted for only five issues (and at least one Extra, on the V-2). Thus, in March 1945, Signal was finally through. Again, this is rather strange. It is not clear why Signal did not last until late April or May -- the B.I.Z. was still being printed when the Russians were entering Berlin, and the I.B. lasted until at least issue No. 16 (late April), if not into May. Since time and expense had been spared to revive the magazine, why had it not been kept until the very end?⁵

At any rate, sometime in March 1945, Giseler Wirsing organized a special train for the magazine's editorial and translating staffs and their families. This was no mean feat, considering the events of time. The train took the refugees from Berlin to Wattendorf near Bamberg in Bavaria. There, on April 13, 1945, Signal's key personnel fell into American captivity.⁶

This time there could be no resurrection: Signal had finally come to its end.

C H A P T E R I I

A Detailed Description/Analysis of the Individual Issues of Signal

Introductory Note to Chapter II

As the title above indicates, this section is made up almost entirely of a detailed description/analysis of every issue of Signal. It is perhaps necessary to include a few words in explanation of the format which has been selected for this area.

The discussion of each issue begins with a description of the number's most significant (or interesting) feature, be it one certain article, a symptom or manifestation of a trend, or a particularly significant omission.

This is followed by an examination of the magazine as a whole. The contents of each issue have been divided into three broad areas: military, political, and social. The first two are self-explanatory; the third area encompasses many different fields (entertainment, culture, economics, education, science and medicine, geography, and sociological areas being most commonly encountered). Though Signal itself divided its contents into three distinct areas ("The Struggle as a World War," "On the Way to a New Europe," and "How We Live") which roughly correspond to these divisions, the material has been separated according

to the author's own standards, which are of course open to discussion. In many cases Signal has included an article in "The Struggle as a World War" which, in this study, will be found in the political, rather than the military, section; this has occurred in the other two areas as well.

It should be stressed that in the discussion of each area the exact order of the material as it appeared in the issue has usually not been followed. Where possible, articles have been grouped together according to their subject matter rather than their location in the magazine. The reader should not get the impression that the original issues of the magazine included sections with nothing but military, political, and social material in them -- in most cases all three areas were mixed throughout the issue, although the social matter was usually confined to the second half.

The analysis of each issue concludes with a description of the magazine's covers and color plates. These were very important to Signal's success, and they merit separate mention.

Unfortunately a certain degree of repetition is inevitable in this section, inasmuch as there are 113 different issues, plus the Signal-Extras, to be analyzed.¹ However, this has been kept to a minimum.

A. A General Description of Signal

Signal was, visually, a very striking magazine; with its bright red logo one could not help but notice it immediately on any newsstand. One of the most distinctive features of the magazine was its slick layout and format, which will be examined here.

From the first issue in April 1940 to the last, five years later, Signal never changed its style. Even during the last two years of the war, when most periodicals became graphic abominations or ceased publication altogether, standards never deteriorated. The quality of the paper used in March 1945 was no different than it had been five years earlier, and the color photos used were, if anything, better than those of 1940.

The magazine appeared fortnightly. Only issues No. 2 to 11, 1940, bore an exact date; from No. 12 1940 to No. 24 1943 the date was replaced by the inscription "1 (or 2) January (February, etc.) Issue." In 1944 and 1945 even this vanished, and the issues bore only "Number (), 1944 (1945)." It is most probable that the magazine was issued in the first and third weeks of the month. This schedule of publication was rigidly maintained throughout the magazine's existence.

Issue No. 1, 1940, was 44 pages in length; issue No. 5,

1945, was also this long (in the German edition only, to be sure). For the first two years of its existence the length of the magazine was 48 pages; in the spring of 1942 it was reduced to 40 pages. No further cuts were made -- indeed, the German edition was actually increased in 1944! With a very few exceptions (the two "Special Issues" ending 1941 and 1942, and issue No. 16, 1941) the magazine never had more than 48 pages. In only one instance (No. 15, 1944) was the length less than 40 pages.

Except for the special case of the English V-1 editions, the magazine's dimensions likewise remained unaltered. From beginning to end Signal measured exactly 36.3 by 26.6 cm.

If a potential buyer is displeased with a magazine's front cover he is not likely to buy the periodical, despite the quality of its contents. Signal recognized this fact and, with only a very few exceptions, made sure its covers were uncluttered, visually appealing, and likely to produce an immediate impact. In an almost unbelievable move, given the circumstances of the times, color covers were introduced with issue No. 7, 1944, and continued until the last issue. (Both the front and back covers were in color).

Alone among wartime German periodicals, Signal featured a back cover identical in style, although not in theme, to

the front. The back cover was almost a mirror of the front -- the red logo was repeated and the red masthead strip was featured as well (lacking, however, the pricelist contained in this area on the front). This cover usually featured pretty girls, children, animals, and other similar subjects.¹

Considering the quality found in the magazine, prices were surprisingly low. In 1940 Signal was selling for 3 francs in France, 20 cents in the Netherlands, 1.25 pesetas in Spain, and 10 cents in the U.S. These increased somewhat during the course of the war -- in 1944 the prices were 7 francs in France, 30 cents in the Netherlands, 1.50 pesetas² in Spain, and 6 lire in Italy (up from 2 lire in 1940).

In the only areas where German currency was charged for the magazine (South Styria and the "Ostland" region of occupied Russia) the price varied between 40 and 50 pfennigs. Of course, the motive behind the magazine was not to make a profit, but to help sell the idea of a new Europe. The OKW directly subsidized Signal. In many areas, the magazine may have been simply given away.

Color Plates

Probably the single feature which most stood out about Signal was the usage of color in each issue. During

World War II Germany had a far better color process than any other country, and Signal received the best color equipment and techniques available to the Germans.³

Wisely, the magazine's editors chose to run their color photos in a special form, as full page illustrations with little (or no) text to diminish their impact. Though they were certainly graphic standouts in the magazine, they remained an integral part of the whole. (Today one or more plates are usually missing from most issues of the periodical. Both during the war and after, people have removed them -- an unfortunate form of tribute to their excellence.)⁴

The usual manner of presentation of the color plates was to feature two pages in the first half of the magazine, a four page center-spread, and a further two pages towards the end. Thus we find at least eight pages of colors per issue, or roughly one-sixth to one-fifth of the total contents. In the spring of 1944 four more pages of color were added (pp. 1-2 and 39-40),⁵ making a total of twelve color pages. However, this applies only to the German edition; in non-German editions the color covers were also introduced, but the plates following pages 10 and 30 were dropped. The number of color pages thus remained at eight in these editions.

Typical Set-Up of an Issue

On opening a copy of Signal, the first thing likely to catch one's attention was a full page photo usually found on page 3. Sometimes this also took up page 2 as well, and was often a key to the overall theme or mood of the issue. The table of contents, when present, and a short editorial normally occupied page 2.

The first half of the magazine, up to the color center-spread, usually featured the military and political material, although there were of course exceptions. (It should be noted that much of the second half of the issue could consist of the conclusions of these pieces.) The second half of the magazine was mostly reserved for the "social" articles (see introductory note). On rare occasions pieces of fiction and cartoon pages were also inserted in this section; after 1941, however, they disappeared almost totally.

Though Signal slways featured a number of advertisements, they were completely integrated into the magazine and did not interfere with the issue's contents. No classified advertising was carried, and, on the whole, the amount of space reserved for ads was far less than in the average German periodical, and almost non-existent compared with magazines like Life. The advertising itself promoted a mixture of military hardware (especially

aircraft) and personal commodities (toothpaste, eyeglasses, etc.), and was rather low-key. All the products were German. (Advertising almost never appeared in the first half of the magazine.)

Except for the lead editorial of the issue, which was usually found on page 8, most articles featured a carefully worked out combination of words and pictures. Only very rarely was a page devoid of any illustrations. This heavy use of pictures was one of the magazine's most notable features.

B. 1940

No. 1. During a secret Ministerial Conference at the Propaganda Ministry on April 16, 1940, Dr. Goebbels declared himself to be very pleased with the first number of the new magazine called Signal; he also asked that the second issue be put before him as soon as it was ready.¹ With these high words of praise Germany's newest wartime periodical began its existence.

Dr. Goebbels had reason to be pleased with this first issue: it is excellent. Military, political, and social spheres are all represented equally, with nary a poor article amongst them. Taken as a whole, the magazine gives us a very good look at a Germany strong and confident, summoning her strength for the decisive fight which had to

come soon.

Military: The issue opens, appropriately, with a memorial to the PK men killed in action before Signal appeared. Appropriately, because, more than anyone else, the PK men made the magazine what it was.

This is followed by an aerial panorama of French terrain still bearing the scars of World War I after more than twenty years; this acts as an introduction to a long article on the Sitzkrieg phase of the Second World War: the fighting, or lack of it, on the Western Front between September 1939 and May 1940. "Why Patrol? Kulhanek's Ventures." is an interesting account of German skirmishing operations against the French. Hans Liska, who would become Signal's main artist, makes his debut in this piece.

A series called "The War," written by an anonymous Colonel x. (probably Rudolf Ritter von Xylander), begins in this number; continuing for a good part of 1940 it attempted to outline current military developments. Included in each installment was a large dose of political matter as well. The first chapter provides us with a retrospective of military events since the outbreak of the war. Although France had not yet been defeated, Colonel x clearly states that England was Germany's main foe.

Pictorials are to be found on "The Masters of the North Sea" (German submarine commanders) and on "Giants

towering to the Sky" (heavy artillery and railroad guns during training exercises).

Concluding the section is "At the Passo Romano," a tribute to Italy's Army.

Political: "Half the World is accessible to Germany," reads the title of the lead article in this section. This geo-political article is concerned with Germany's overland sources of supply; it claims, correctly, that Germany's supply lines extend from Manchuria to the West Wall. "The Western Powers can not blockade us in this war," states the author, again correctly. Little more than a year later, however, the picture would change drastically, as Russia entered the war.

A pictorial on Germany's armaments industry called "Endless Production" is coupled with "War Production of Two Kinds: Germany and England" to give us a good, if somewhat misleading, impression of the Reich's capacity for producing new weapons.

Alfred Gerigk, a Signal staffer, contributes "Between Two Fires," a report on "war speculators" in the Netherlands. The villain of the piece, a German Jewish emigré, is closely linked with Paul Reynaud, then (the action takes place in August 1939) French Minister of Finance.

Also present are several short pieces, including an indictment of Reynaud as Premier; a brief look at civilian

life in England; and a photo page with tributes to Franco and Mussolini.

Social: This section is best represented by two long pictorials. The first, "The Artist's Dream Fulfilled", is a visit to the famous German sculptor Josef Thorak at his palatial residence on the Chiemsee.

The second, "Write us fully at once", is an account of an ordinary German family at work and play; special emphasis is placed on the rations received by the family.

Also included are brief pieces on fashion and developments in medicine. All four of these themes would be repeated endlessly -- with the names and locales changing -- before Signal's end in 1945.

Cover: "German War Correspondents at the Front". PK men filming a burning village in Poland in September 1939.

Plates: 11: French soldiers surrendering to a German raiding party in the West. A painting by Hans Liska, it is an integral part of the story "Kulhanek's Ventures".

12: Scenes of a ski resort near Innsbruck. (2)²

21-23: "The Mountain Rifleman". German mountain troops training in ice and snow. (Interestingly, one of the soldiers pictured has, for some reason, had part of his uniform removed by the censor's pencil). (8)

24: Sculptor Prof. Josef Thorak and a female model at work in his studio. (This plate is highly unusual for Signal, and most other large circulation illustrateds, German and non-German, of the time, in that it depicts a woman in full frontal nudity. This never happened again in Signal).

33: Luftwaffe anti-aircraft searchlight crew in action at night. (3)

34: A Luftwaffe air-raid observer scanning the sky with a telescope. (Painted on the floor beneath him are the Air Force emblems of England, France, and Poland -- the last "appears to have been retained as a souvenir", we read.)

Length: 44 pp.

No. 2. Though this issue of Signal marks the beginning of the Norwegian and Danish campaigns, more emphasis, including the lead article, is placed on Germany's frontier fortifications in the West, called either the West Wall or the Siegfried Line. Perhaps the sudden offensive in the North caught the magazine a little off balance; in any case the next issue was almost totally devoted to the new theater of the war.

Signal's coverage of the West Wall, under the overall

title of "A Rampart of Steel and Men", takes up fourteen pages. It is a fascinating story, told mostly in pictures, because within a month most of these installations would be inhabited only by birds or mice: the German breakthrough in the West would make the line obsolete, at least until the fall of 1944, when considerable hopes were pinned on it, in vain, as the Allies rolled across France.

We see short pieces on the troops manning the forts; the physical defenses themselves (notably the "Dragon's Teeth"); life inside the bunkers; and a state of alarm -- probably a practice drill -- in one strongpoint. Also included are tactical sketches, showing how the system was supposed to work, and, most interestingly, a brief report on skirmishing operations between the French and German lines.

The articles are quite well done, and shed some revealing light on an area of the war almost totally overlooked, both at the time and now.

Military: The opening of the Scandinavian campaign is covered in several brief pictorials and one text piece. The latter is the second installment of Colonel X's series "The War"; it is concerned with showing the "preventive" nature of the offensive. "If we had not moved North, the British would have occupied the area", concludes the article, correctly, as it turned out.

This editorial can be summed up neatly in the title of one of the pictorials: "Ten Hours Too Soon." This is a record of German preparations for the campaign; it is followed by another pictorial, "The 9th of April in Oslo and Copenhagen," which is a good, and basically accurate, look at the two capitals, occupied on the first day of the offensive. Naturally, a photo of Denmark's King Christian on his morning ride through Copenhagen is included, to stress the normality of life under the occupation.

Some interesting photographs of the sea war off Norway are also printed. One article consists of films of a British corvette made by a Luftwaffe reconnaissance plane; clearly visible are tracers fired by the ship at the intruder. Another pictorial records the end of a British destroyer (probably the Glowworm), and the rescue of her crew by the Germans. No mention is made, now or ever, of the heavy German losses at sea in this campaign.

Political: One long piece, by Alfred Gerigk, is the only political item of note in this issue. Titled "Denmark before the 9th of April," it details English financial and political inroads into the tiny country, aimed at making it a British satellite. This piece was presumably designed as further justification for the German offensive.

Several brief political articles are presented, some

more in the nature of gossip than anything else. The activities of "Joe" Kennedy and "Bill" Bullitt, American Ambassadors to Britain and France respectively, are viewed with some suspicion. England's abandonment of Poland in September 1939 is also discussed.

Social: Only two articles in this vein appear in this issue. "Spring on the Kurfürstendamm" is a touristy piece about the German capital in the spring of 1940. More interesting is a long piece on the recovery of prehistoric fossils in Germany.

Cover: Head-on view of a Heinkel He-100 fighter plane in flight.³

Plates: 9: "In No-Man's Land." Two photos of German troops in the town of Forbach in Lorraine, plus a Hans Liska painting showing a sharp skirmish in the town.

10: "In the Front Lines." Two photos of German soldiers in the front lines somewhere on the Western Front, plus a Liska painting of a German artillery unit in action at night.

19-21: Scenes of the West Wall fortifications:

p. 19: Liska painting showing a cross-section of one of the strongpoints of the Wall.

pp. 20-21: Photo of a camouflaged sector of the fortifications, plus two paintings (one by Liska, the other uncredited),

one of life inside the West Wall, the other a panorama of the system's strongpoints.

22: Painting of a battle between prehistoric animals.

31: A German Army assault troop clears a passage through barbed wire; a German flamethrower unit in action on the Western Front. (Both photos are quite evocative of the First World War).

32: King Boris III of Bulgaria, with officers of his staff during army maneuvers.

Length: 40 pp.

No. 3. Not suprisingly, the main topic of this issue is the battle for Norway. Though the coverage is predictable enough, the articles (especially the pictorials) do give us a reasonably accurate view of the fighting and the reasons behind it.

The title of the first pictorial sums up the main theme of the articles very well: "England's Plans Thwarted". Throughout the issue Signal attempts to show the Norwegian campaign as an absolute necessity for Germany, for if it had not been launched the British would have taken over the country very quickly. This was essentially correct. It is the message of Colonel X's "The War" installment for this

issue. Alfred Gerigk's "Norway before the 9th of April" (a sequel to his piece on Denmark) reinforces this message, in a slightly different way. Gerigk reveals English pressures (real or imagined) on leading Norwegians prior to the German occupation.

The pictorials, especially "England's Plans Thwarted" (an overall view of the fighting), are excellent. "Under Way to Norway" deals with the transport of German infantry to Norway in Ju-52 transports. "Stukas over the Fjords" shows us Ju-87s in action in the vicinity of Tromsø.

All in all, the coverage of the Norwegian campaign in this issue is certainly the best to be found in any contemporary German periodical.

Military: Italy entered the war approximately one month after this issue of Signal appeared. A last glimpse of her armed forces at peace is to be seen in a pictorial in this number called "Italy's Army--Prepared for War, Determined to Fight!" The article, which features a brief interview with Marshal Badoglio, is pure propaganda: row on row of obsolescent aircraft; grim-visaged Blackshirt Division; and inadequate tanks are all prominently featured. Also included is an amusing tribute to Rodolfo Graziani, "the Scipio Africanus of the 20th Century". Graziani, in charge of Italian troops during the conquest of Ethiopia, could be better described as "the snail of Abyssinia".

Political: Aside from Gerigk's Norwegian piece, there is only one major political piece in the issue: "Three Fundamentals of Contemporary Economic Leadership," by Heinrich Hunke, Signal's resident (political) economist. This is a tract on Germany's "economic miracle" between the two World Wars. A number of very brief political items, all pot-shots at the Allies are also present.

Social: Perhaps the most interesting article in this section is "With the Tommies at an old German Castle," which is a pictorial on British POWs in Germany. From this article, which certainly has a large political content as well, we are supposed to see how well off the captured Englishmen are. (This is the first of many such pieces Signal did on this subject.)

A number of other above-average pieces also appear: "Happiness in War" is a charming pictorial on a German cabaret dancer coping with the war. "Sport heals Wounded Men" shows us a recuperative program for injured soldiers; "Youth from a Retort" is a tongue-in-cheek article on the search for a "fountain of youth" hormone; and "Conductors' Works: Painted" is an interesting, though implausible, account of how musical conductors would paint the same scene, were they artists rather than musicians. Also included is an aptly named article ("Weary") on actors between takes at a movie studio.

Cover: Bishop Berggrav of Oslo urging Norwegian troops, via megaphone, to "cease their senseless resistance".

- Plates: 9: German infantrymen advancing in an enemy town (probably taken in Poland). (2)
- 10: German troops sheltering in a cornfield during an enemy bombardment; Army chaplain holding services for German soldiers in a church "in an evacuated village". (Again, probably taken in Poland.)
- 19: German machine-gun nest in a ruined wood.
- 20: Scenes of activity in an aircraft plant. (3)
- 21: Luftwaffe armorer carrying a light bomb in front of a Ju-87 dive bomber.
- 22: "Flyers are Victors". A Hans Liska painting showing a Luftwaffe pilot downing two British Wellington bombers; Hermann Göring, Erhard Milch, and Ernst Udet inspecting a Ju-87 unit.
- 31: Paintings of the same scene (a country village) as they would appear if executed by orchestra leaders Wilhelm Furtwängler and Herbert von Karajan.
- 32: Fashion models exchanging clothes.

Length: 40 pp.

No. 4. The most important event in the spring of 1940 was Germany's amazingly swift victory over France and the Low Countries. In this issue we find Signal's first attempts to

cover the offensive in the West, in a pictorial article on the fall of Fort Eben-Emael in Belgium. Considered to be impregnable, and, due to its location, one of the key elements in Allied strategy, Eben-Emael was taken in twenty-four hours by a very small force of Luftwaffe paratroopers; its speedy fall was a harbinger of things to come.

The issue's lead editorial, "Good--It's finally begun,"⁴ also deals with the events of May 10 in the West, as viewed by Allied leaders in London and Paris. This otherwise predictable piece marks the beginning of a relationship that was to last for the rest of the magazine's life: newly installed Prime Minister Winston Churchill receives a large dose of invective and scorn.

Military: Despite the events unfolding in the West, most of the military coverage still centers on the Norwegian campaign. "A Story told in Maps" is a cartographic account of the fighting on the land, sea, and in the air in Norway--German shipping losses are still not revealed, though British vessels sunk are given a great deal of space.

"A German Cruiser takes Trondheim" tells the story of the cruiser Hipper, which boldly dashed past shore batteries to enter the important Norwegian harbor. This is followed by "Attack on the Glowworm," which is basically a pictorial account, with some Liska illustrations, of the end of the British destroyer Glowworm, lost off Norway in a duel with German ships. Peripherally related to these articles is

"Course North-Northeast," a short biography of Grand Admiral Erich Raeder, commander of the German Navy, in which he is shown planning operations for the Norwegian campaign.

The Norwegian material concludes with a text piece called "Men of the Ostmark at the Front," by Edmund Glaise von Horstenau: this is a combined tribute to, and account of, German mountain troops from Austria in action around Narvik. Unbeknownst to Signal, the fighting for this city was to last until June, and at several times the Germans were to come very close to total defeat.

Contrasting with the first coverage of the German drive into the Low Countries is a pictorial called "Men of the OT." The Organisation Todt (OT) was a paramilitary body responsible for military construction projects.⁵ This article shows us its men laboring on the West Wall. It is an interesting piece, primarily for the same reasons that made the West Wall articles in issue No. 2 so engrossing, but also because the OT was usually overlooked in the German press. Included are photos of two OT men with the 1939 Iron Cross, second class, quite an honor--at this date--even for military men.

Political: No specifically political material appears in this issue, other than "Good--It's finally begun."

Social: This section is full of highly interesting articles, perhaps the best of which is "The Destruction of the Incas," a long article, with some excellent illustrations,

on the vanquished civilization of the Incas.

An otherwise ordinary piece on the debut of a play in Berlin is turned into something of a curiosity by the name of its author: Benito Mussolini. The Duce was an amateur playwright: "Cavour", a comedy about the great Italian statesman, which gets rave reviews here, was not his only stage venture.

Quite similiar to the above (an ordinary article made unusual by its characters) is "Wedding in Hungary", a pictorial on the nuptials of Stefan von Horthy, son of the Hungarian regent. The traditional Magyar costumes are quite interesting; prominently featured, of course, is Horthy's father.

Also present are an economic editorial by Heinrich Hunke and a tribute to the Hungarian operetta composer Franz Lehar.

Cover: Aerial bombs photographed on their way down to a French airfield.

Plates: 9: "Knights of our Times..." A close-up of a Panzer IV and its commander.

10: "...And their Tracks". A Panzer IV moving across a field; tank commander watching maneuvers. (4)

19: An excellent photo of a German soldier bringing food and water up to the lines on the Western Front.

20-21: "Camouflage". Views of camouflaged German soldiers and emplacements, plus one shot of a camouflaged Dornier Do-17 in flight, in the West. (All

are excellent photos).

22: "Experts view the War". A visit to the West Wall by foreign military attaches in Germany. Shown are members of the Greek, Italian, Turkish, Japanese, Russian, Iranian, and Yugoslav embassies. (3)

31: Men of the Organisation Todt working on a bunker in the Siegfried Line.

32: "Whales and Sharks in a drop of water". Views of microscopic marine life. (4)

Back-Cover: An aerial photo of the German parachute attack on the Rotterdam-Waalhaven airport.

Length: 40 pp.

No. 5. Although there had been a short prelude in the previous issue, this number of Signal marks the real beginning of the magazine's coverage of the great German offensive in the West. Even the most ill-informed of the magazine's readers could hardly fail to get an appreciation of the way that the Germans had blown open the Allied defenses and were sweeping on towards the Channel.

How could anyone not have this impression, when reading this superbly put together issue? From the front cover to the back cover, both symbolical of the events of May 1940, one sees, on almost every page, graphic evidence of the German drive, beginning with "In 18 Days: Holland and Belgium" a

long, excellent, pictorial on the battle for the Low Countries. Special emphasis is placed on the Luftwaffe's parachute units, which were employed very successfully in the campaign, especially in cases like Eben-Emael.

This pictorial merges with another called "The First Great Tank Battle in France," which blends into "And then on to France....," also a pictorial. These two articles are also beautifully done, and we may note several "hallmarks" of the German press coverage of this campaign: photos of Allied debris; long columns of POWs; captured French colonial troops; and hastily abandoned Allied headquarters. All these items are meant to, and do, further reinforce the impression of a stunningly rapid German advance. This issue, with No. 6 as well, provides about the best contemporary record of the German drive. After these two issues this phase of the war had ended and an endless recycling of photos and stories began.

Not all the coverage of the offensive in the West is pictorial. Two long text pieces on this theme are present as well. "From the Diary of a captured Frenchman" claims to be a record of the German advance as seen by an anonymous French soldier. It is certainly interesting, revealing French bewilderment and depression quite well, but--as always in cases like this--it should be remembered that this diary could have been re-written (or completely invented) by Signal's

staff.

"May in Paris" may be seen as a civilian counterpart to the article discussed above. The author attempts to show the French capital at a time when the Front was collapsing. He succeeds quite well--confusion, political infighting, and a rising tide of fear all come through quite clearly. The piece concludes: "All this happened in Paris only eight months after France declared war on Germany".⁶

Military: Two interesting articles appear in this issue which do not deal with France. "Westward Ho!"⁷ is a combined pictorial-interview with Korv.-Kpt. Werner Hartmann, then one of Germany's leading U-boat commanders. Some of Hartmann's victims are seen in their final moments afloat.

Of more interest is "PK: How does the German Army Report originate?" This is a tribute to the PK units, with some excellent photos (unfortunately, none of the PK men pictured are identified). The article deals mainly with PK units in the Polish campaign, but is nonetheless of considerable interest. It further reveals how close these men got to the actual fighting.

Shorter articles appear on the Norwegian campaign--fighting was still going on around Narvik when this issue came out. The articles do not reveal much of it, however.

Political: A number of political pieces are present, most dealing with economic issues. The sole exception is the Western campaign. (Specifically, the article refers to Belgian

churches burned by retreating English troops).

"How is it possible?" is a pictorial showing the good life supposedly enjoyed by all German workers under the National Socialists. The other political/economic pieces are rather turgid: "Does too much Gold create Wealth?" is an expository piece showing how the US, in amassing enormous gold reserves, is draining Europe; "America may wind up like King Midas," claims the author rather sanctimoniously. "Germany and Southeast Europe" details the "happy" German economic relationship with the Balkan countries.

Social: The most interesting article in this section is a tribute to the new Italian Ambassador to Germany, Dino Alfieri. This is combined with a visit to Naples in a short travelogue. After these two we find two pedestrian articles: "The Wonder of Wood", which shows the many products obtained from wood, and "Animated Porcelain", an inane pictorial showing dancers posing like porcelain figures.

Cover: Ju-52s dropping parachutists in the West.

Plates: 9: A German PAK (anti-tank gun) and its crew in the middle of a Dutch road, while infantry advances on the sides of the road.

10: "Westward Ho!" A painting by Hans Liska showing U-boat crewmen giving provisions to survivors of a sunken English freighter. (The caption makes a great deal of the fact that only one white man was found amongst the crew of the torpedoed ship--the others

being Malays, Indians, Arabs, Negroes, etc.)

19: Aerial view of a lighthouse in southern Norway;
German supplies being unloaded at a Norwegian port.

20-21: "On Watch in the North". Scenes of German
coastal defenses in Norway. (4)

22: "On the Kurfürstendamm at 4:30". Views of one of
Berlin's main streets at rush hour. (2)

31: German female postman delivering the mail on a
bicycle.

32: German girls painting a canoe.

Back-Cover: Allied debris strewn along a road somewhere in West.

Length: 40 pp.

No. 6. One may gather from a casual reading of this number of Signal that the German advance into France had now turned into an Allied rout. Signal's photographers have left us an excellent record of the "Ten Days that shook the West"--when the bottom dropped out of the Allied armies in France.

Most of the issue is devoted, in one form or another, to the Battle of France. Pride of place must go to the work done by Signal's cameramen. The photographic record of the campaign begins with "Somewhere in France", which perfectly captures the spirit of the German breakthrough. This then yields to another pictorial, "Before the Doors of England"; this is an excellent article on the port of Dunkirk after the British

had carried out their "glorious retreat". Despite the successful withdrawal of most of the British Expeditionary Force, enormous quantities of material had to be left behind; this article brings home just exactly how much the British left at Dunkirk.

A portfolio of Hans Liska paintings done during the campaign is included as well; it too contributes to the image of an invincible German juggernaut.

One text piece, "Direction? The High Road to Dunkirk!," is also featured in the coverage of the German drive into the West. It purports to be (and probably was, at least in its essentials) a record of the less than glorious performance of the British in France. Undoubtedly it was written to foster anti-British feelings in the French.

Military: The only other military piece in this issue is a photo page on the end of a French destroyer, sunk by Ju-87s off Boulogne.

Political: There is a great deal of political material in this number, all of it anti-English. Most interesting, perhaps, is "Report on the Relations of British Troops with the French Army and Civil Population." This is a translation of some captured British documents (the originals are reproduced, in part) found in an abandoned English headquarters at Amiens. Why they were not destroyed by the British is a mystery: they were as good as gold for the German propaganda machine, since

they dealt with all sorts of misconduct amongst the British troops in regard to their erstwhile Allies.

In a similar vein, we find "The Diary of H.M. Lt. Tony Strachan." Here we have another captured British document, this time an officer's diary. Strachan had been with the British troops in Norway, and was taken prisoner a mere four days after landing in that country. Not surprisingly, his diary (kept up after he became a POW) reflects a great deal of bewilderment and confusion. It is, on the whole, quite interesting.

"England in the Mediterranean" is a biased historical look at how England acquired her holdings in the Mediterranean area, which was as yet untouched by war, although Italy would soon make her entrance and it too would become engulfed.

More interesting is "Roar well, Lion," an amusing collection of anti-Nazi cartoons taken from the British press. All imply that Germany was not capable of waging a serious war; as was shown so well in other parts of the issue, this was very far from the truth.

Social: Certainly the best article in this section is "A City by Itself," a largely pictorial look at the Heinkel Aircraft Factory at Rostock-Marienehe. The article is split between coverage of activity in the plant itself and the social programs for Heinkel employees. It is an effective, convincing article, in part because of its low-key nature.

Also quite interesting is "In Berlin and Rome," which profiles the new Italian Ambassadors to Germany (Dino Alfieri) and the Vatican (Bernardo Attolico).

Shorter pieces are found on mice, sun bathing, and an art exhibition.

Cover: German troops on the Strand of Dunkirk; in the background a wrecked English destroyer.

Plates: 9: "The first color photos of the Great Battle in the West." Sedan burns at night, set on fire by French artillery, we read; wrecked French vehicles on a road; a column of French POWs--"an assortment of the colored races of the earth."

10: German soldier plowing a field (in France?) under protection of an artillery piece.

19: "Parachutists attack." Two paintings by Hans Liska showing German paratroopers going into action in the West.

20-21: Three Liska paintings of the French campaign: A burning French airfield; a Ju-87 attack on a French tank column; and a squad of Luftwaffe paratroopers guarding French POWs as the first German tanks enter a town.

22: The effects of different kinds of light on the same subject: a fashion model. (6)

31: German woman viewing Albrecht Dürer's "Bürger of

Nürnberg" at the Kaiser Friedrich Museum in Berlin.

32: Further visitors to the Kaiser Friedrich Museum. (3)

Back-Cover: "A Still Life of Dunkirk." A British soldier's abandoned pipe and tobacco next to it.

Length: 40 pp.

No. 7. The highlight of this issue is Signal's coverage of an event which must have been the high point in the lives of many Germans: the fall of Paris. On June 14th German troops entered the French capital, which had not been defended by the French Army and was thus spared considerable destruction and bloodshed. "Historic Hours in Paris" is excellently done, showing the first few hours of the German occupation. Primarily pictorial, the article contrasts earlier scenes of Parisian history (the World War I victory parade, the Commune of 1871) with photos of German cavalry cantering down the Champs Elysses, etc. The text of the article--in an astute propaganda move--is restricted to a translation of Basil Liddell-Hart's account of the German surrender at Compiegne in 1918.

This article is followed by a short pictorial, "Paris 24 Hours after the Occupation," which marks the beginning of the four years of occupation. We see French policemen working with German soldiers, Germans climbing the Eiffel Tower and taking their places in the sidewalk cafes, and so on. Judging by these two articles--both very good-- there is no doubt but that the "New Order" had come to France.

Military: The French campaign was, to all intents, over by the time this issue appeared. In keeping with this, we find that most of the military material either does not relate to France or refers to it in the past tense. "German Tanks" is a pictorial, with some very poor artwork, explaining the use of armor in the new, "Blitzkrieg" style of war. A kind of epilogue to this article, "...And the Brains of the Division," is much more interesting. This is a photographic record of a mobile command post of one of the German Panzer Divisions during the French Campaign. (Included are some photos of the tank expert General Heinz Guderian visiting the division.)

"Weapons on their Own" is a fascinating article (again primarily pictorial) showing some offbeat uses of various German weapons in the French Campaign. We see a Ju-87 capturing a number of Poilus; A half-track sinking a British torpedo boat; a naval vessel shooting down a bomber; etc.

Colonel X's series "The War" resumes in this issue. Naturally, the Colonel deals with the campaign in the West: he tries to sum it up in one article, a large task for anyone. The article does provide some interesting statistics, and stresses the theme of "France isolated from England." For the next few months many Germans (and some Frenchmen) devoted considerable effort to actually bringing France into the war against England. This article was one of the first to sound the call.

Concluding the section is a pictorial on the end of the English aircraft carrier Glorious, sunk off Norway by German naval units.

Political: On June 10, 1940, Italy entered the war on the side of Germany. This decision, so fateful for Italy, is hailed in this issue's lead article, "Deeds speak." Signal was delighted with Germany's new ally. The article is predictable: the new Europe against the Plutocrats; we move forward, they move back; etc. It is supplemented by photos of Mussolini declaring war and Ribbentrop and Dino Alfieri viewing a demonstration in Berlin.

In the same vein as "Paris--24 Hours after the Occupation" is "German-Dutch Collaboration in the Occupied Territory." This covers the beginning of the collaborationist period in Holland; prominently featured are Reichskommissar Arthur Seyss-Inquart and Luftwaffe General Friedrich Christiansen, Wehrmacht commander in the Netherlands.

Showing a sense of humor, Signal reprints a foolish column by "Priscilla," the Paris correspondent for the British paper The Tatler. Although the article ridicules the Germans, it is primarily concerned with high society, both French and English, going through its usual rounds in Paris at a time when the French armies were collapsing. This sort of thing was swallowed whole by an enormous number of Frenchmen, only too happy to believe in the corruption, folly, and venality of the ruling class in France.⁸

More serious is "Struck and Spared," basically a portfolio of aerial photos showing that the Luftwaffe's dive bombers attacked only military targets, and spared civilian dwellings, cultural sites, etc. This may have been true on paper and in orders, but conditions in the field were often different--after all, snipers in a church or military personnel sheltering in a crowd of refugees are just as legitimate targets as concrete bunkers.

Heinrich Hunke concludes the section with another economic article, a further testimonial to German's economic good health.

Social: The best article in this vein, one with a large political content, is a pictorial called "The Open Door to the East." This is a fascinating article showing how the trade policies of the Russo-German Pact of 1939 were implemented. We see German steel going to Russia; Russian grain going West; etc. German and Russian customs officials are seen working together as well.

The rest of the material is interesting, but routine. A tongue-in-cheek article called "An Army marches on its Stomach" explains Napoleon's famous dictum. A tribute to the German actress-singer Zarah Leander is featured, as is an article on German mountaineers in Bolivia. Also included is an interesting piece on the early days of voice prints and a pictorial on new Embassy buildings in Berlin. A piece on aspirin, "the wonder pill," completes the section.

Cover: French civilians (mostly women) queuing up for bread at a distribution point set up by the German Army.

Plates: 9: "Prisoners..." Scenes taken in a POW cage for colonial troops somewhere in France. Included are some ghastly photos of the slaughtering of a cow for food.

10: "Defenders of 'Civilization'!" More photos of captured French colonial troops.

23: German soldiers viewing burning buildings in a captured French city.

24-25: A German soldier gazing at the destruction suffered by the same French city from a church balcony. (An excellent, often reproduced, photo.)

26: "A Floating Island." A squad of German soldiers, wearing foliage on their helmets as a camouflage measure, crossing a French river on a collapsible rubber boat.

39: "The Germans broke through here." Two views of points in the Maginot Line where it had been forced by the Germans.

40: "The theater during the war." A new production of Richard Strauss' "Rosenkavalier" premieres in Berlin; chorus line of a Berlin variety show.

Back-Cover: "June 1940." Luftwaffe soldiers saluting the tomb of The French Unknown Soldier in Paris.

Length: 48 pp.

No. 8. Although the Battle of France had been decided by mid-June 1940, one major obstacle to German progress still remained: the Maginot Line. Since the beginning of the campaign the German Army Group C had been in position facing France's "invincible" (according to its proponents) system of frontier fortifications. On June 18 the Germans attacked the Maginot Line. Weakened by constant withdrawals of men and equipment needed in other parts of France the fortress system was cracked in hours.

Signal covers the fall of the Maginot Line in a long article called "Bunker 696." This is basically a pictorial--with some excellent photography--on the activities of a squad of pioneers involved in making the first breaks in the French lines. Sappers are seen hurling explosive charges into a bunker; flame-thrower units are pictured in action; and so forth. It is highly interesting, and was followed, in the next issue, by more complete and extensive coverage of the collapse of France's last hope.

Military: The rest of the military section is largely taken up by retrospective looks at the French campaign. The issue opens with Colonel X's "The War." This installment is a continuation of his column in the previous issue. The Colonel's article is complemented by an excellent two-page map of the fighting, called "Six Weeks of War on the Western Front."

The most interesting of the articles on the Battle of

France is "So Paris fell," a collection of vignettes about life in the city during the first few days of the German occupation. The author, Wilhelm Ritter von Schramm, approached his subject with a good deal of sympathy and understanding. Some excellent photos accompany the text.

Two military articles not related to the French campaign are included. One is the obituary of Italian Air Marshal Italo Balbo, the famous flyer, who was in 1940 Commander in Chief of the Italian forces in Africa. Balbo's death is still rather mysterious: the official report claimed that he was shot down by his own anti-aircraft guns while flying over Tobruk, but rumors of murder persist. Signal does not comment on the circumstances of his death. The piece is simply a tribute to him.

The other article is a long picture-text account of the remarkable modernization and mechanization of the German armed forces between 1933 and 1939.

Political: No overtly political material appears in this issue.

Social: A great number of articles are present in this section; unfortunately all but one of them are mediocre at best. The exception is "They report from Germany," a pictorial tribute to members of the foreign press corps in Germany. Since Signal was intended to be a magazine for foreign export, it was more concerned with these journalists than

were other German periodicals; several other articles would be done on this subject. Prominently featured are Louis Lochner of AP, Pierre Huss of INS, and Ivan Filippov of TASS.

This issue's social articles are, almost without exception, suitable for a peacetime magazine. Presented are a pictorial on a woman shopping in Berlin; a tribute to the National Socialist Welfare Organization (NSV); an account of bicycle accidents; and a long piece on the average German's love of the theater. Of several short articles a pictorial showing how an elk's antlers grow is probably the best!

Cover: Two Bf-110s flying past the Eiffel Tower.

(This photo may be a composite.)

Plates: 9: A German 21 cm. Heavy artillery gun. (2)

10: "The Little and the Large Flyer." A Luftwaffe Lieutenant in the cockpit of his Bf-109 beside a fellow officer holding the squadron's mascot, a falcon; Heinkel He-59 float plane taking Luftwaffe ground personnel aboard.

23: Two scenes of Dunkirk: A PK unit filming the devastation in the city; a gutted French destroyer tied up at one of the port's docks.

24-25: An amateurish painting (by Wilhelm Brust) showing German tanks rushing through a burning French village during the Western campaign.

26: "One day before the Surrender of Paris." Burning

oil tanks on the outskirts of the city.

39: "A Free Hour in Calais..." German troops strolling on the beaches of Calais. (3)

40: "...And at home." German children at a beach. (4)

Back-Cover: "In the Grasp of German Airpower." A fairly accurate map of the United Kingdom showing military/industrial targets within the reach of the Luftwaffe.

No. 9. The highlight of this issue is a long pictorial called "In 25 Seconds over the Rhine and against the Maginot Line." This is a photographic record of a forced crossing of the Rhine by German infantrymen and flame-thrower detachments. Although the campaign was virtually over, men were still being killed on both sides, a point which is brought home very well in some of these photos. It is an excellent article, containing some of the finest and most dramatic pictures ever published by the magazine.

Military: The first of many articles on the Italian armed forces at war appears in this section. "With the Fasces" is a brief, interesting, look at Italian airpower in the opening days of the war. Some aerial photographs showing early Italian attacks on British installations relating to Italy is "Count Ciano visits the German Front in the West." Another pictorial, it chronicles an inspection tour by the Italian Foreign Minister in France. Ciano is seen at Dunkirk and Verdun, among other locales.

The only textual military piece is an exceptionally interesting article by one of the magazine's regular staffers (possibly Alfred Gerigk) called "Up to Here." Together with Signal chief editor Harald Lechenperg, the author had made a journey through occupied France immediately behind the vanguard of the German Army as it headed for the Spanish frontier. This article (which is concluded in No. 10) gives his impression of this tour.

Political: The issue opens with an article called "The Great Flight," which describes, in words and (moving) photos, the plight of the French refugee. The author claims that these people had been stampeded by the French government's anti-German propagands. Now that the fighting is over, the French government is in no position to do anything for them.

This article is cleverly contrasted with a piece by Walther Kiaulehn. Called "Life is Fine," it is an account of German measures to help Belgian refugees. Smiling German Red Cross nurses are seen helping Belgian children; civilians receive rations; etc.

Germany's only remaining enemy, England, is not neglected either, as an editorial called "The Way to Dunkirk: explores the English class system. If England cannot make her social classes more equable, concludes the author, then how can we expect her to help reform and unite Europe?

As an alternative to England and her caste system, we find "A Socialist State of the highest Refinement," a

pictorial tribute to National Socialist government in Germany. The masses are seen enjoying concerts and films, and numerous grandiose public buildings are pictured. (Included is a photo of a triumphant Hitler addressing the Reichstag on July 19, 1940.)

Social: Unfortunately, this issue suffers from a surplus of trite, although marginally interesting, social articles. The best is "The Standard of Living is maintained," an article on the wives of German soldiers at the front coping with the war. Also well done is a tribute to Ernst Abbe, the driving force behind the Zeiss optical company.

"Records," a pictorial on German athletes, is apparently a kind of substitute for the Olympic Games--1940 was supposed to have been an Olympic year. "Sven Hedin corrects the Map" is a routine account of the famous Swedish explorer's activities in Tibet. Articles on German sculpture; the concoction of perfume; and on a new surgical instrument--"Pincers with Eyes"--complete the issue.

Cover: The German victory parade in Berlin after the conclusion of the French campaign; columns of infantry march through the swastika-bedecked Brandenburg Gate and past the reviewing stand.

Plates: 9: Italian SM.79 bombers over Malta. (An amateurish, anonymous, painting.)

10: A German soldier takes cover in a wheatfield

while, in the background, a bunker in the Maginot Line suffers a direct hit from a German heavy artillery piece.

23: "In the Attack." Scenes of the German drive towards Paris. (4)

24-25: "In Paris." Views of the German victory parade in Paris on June 17, 1940. Prominently featured is General Kurt von Briesen, who was to become one of Signal's favorite military figures. (4)

26: An excellent photo of the German victory parade on the Avenue Foch in Paris.

39: Three pretty women relaxing at night.

40: "Dancing and Gowns." Scenes of German women dancing and modelling new fashions at a flower show in Berlin.

Back-Cover: A German assault gun crashes into a house in France, destroying a British machine gun nest on the second floor. (A painting by Hans Liska.)

No. 10. By merely glancing at the cover of this number (a close-up of a Heinkel He-111 bomber) one can tell that the focus of the war has shifted. There was only one real enemy left to Germany at this point, and, unless an invasion was launched, the only way to get at her was through the air. With this issue Signal begins its coverage of this strategic switch: the Battle of Britain.

Reportage on this subject begins with a brief photo story on the two belligerents' different views of aerial strategy; Germany, claims the article, only attacks military targets, while England bombards civilian areas. Photographic "proof" is offered to support this questionable statement. Exactly who first deliberately attacked civilians is open to question. At one point or another both sides did it. Signal would examine this matter at great length over the next few years.

Two pictorials follow: "Alarm at an Airfield in the War Zone," which shows bomber aircraft scrambling at a forward air strip somewhere in France (presumably against England), and "A Flyer is never too proficient," an excellent, lengthy, look at the training of Luftwaffe aircrews. A short feature on Ju-87 pilots, who also saw action over England, is also included.

Signal's coverage of this campaign would increase steadily over the next few issues, only to be abruptly broken off when it was realized that England would not be subdued from the air.

Military: Though articles continued to appear on the French campaign, they were essentially retrospective in nature. A good example is "1100 Kilometers of Marching and Fighting," the story of an unidentified German infantry

regiment during the campaign in the West. Several Liska illustrations accompany this interesting piece.

Italy's Army is seen at war for the first time in a picture-text article called "Breakthrough in the Alps." This purports to be the story of the Italian-French fighting of June 1940; it is not entirely accurate, however, for the French had little trouble containing the Duce's troops even at a time when this front had been stripped of arms and men to combat the Germans.⁹ One would never know it from this article, which does however contain some interesting photos.

Part two of the narrative of the tour of France by Signal's chief editor and one of his staffers is printed under the title "They are here." This is largely concerned with the German advance, spearheaded by the Waffen-SS, up to the Spanish border. Several photos of SS and Spanish officers on the border are featured in this report.

Short pictorials on the training of Luftwaffe paratroopers and aviation medics are included, as is a brief piece on the Heinkel He-100 (see No. 2 for details).¹⁰ Concluding this section is a brief narrative of a nocturnal Italian air raid on Gibraltar.

Political: Opening the issue is a photo feature called "On the Way to a New Europe." This was the first time that Signal had mentioned this concept. The heads of state or

foreign ministers of Romania, Slovakia, Hungary, and Bulgaria are all seen with Reich Foreign Minister von Ribbentrop. Inferred, but not openly stated, is the belief that all these countries would soon unite in a common front against England.

Two further articles complete this area. One, a very clumsy piece, is "Quotations," a pictorial refuting, through photographs, some jingoistic remarks made by leading British politicians.

Contrasting with this is an excellent propaganda piece by Alfred Gerigk, called "The Night Before the Flight." Gerigk examines the preparations made by the leaders of the Third Republic for their flight from Paris before the Germans arrived. Leon Blum; Paul Reynaud and his mistress; George Mandel and others are examined in detail. The article is fairly accurate,¹¹ and the impression one gets is far from flattering. Included in the article are photos of the hapless ordinary French refugees, who could not afford to take such elaborate escape measures. This article, and others like it, helped to reinforce the idea, already widespread among many Frenchmen, that the French leaders, and not the German Army, were responsible for the debacle of June 1940.

Social: A brief pictorial, "Soldiers invite," is the only really interesting piece of this nature. It records attempts made by German soldiers and officials in Denmark and the Netherlands to fraternize with the local populations.

Reichskommissar Seyss-Inquart is shown sending off a trainload of Dutch children for a vacation in his homeland, Austria.

The rest of the section is thoroughly ordinary. Articles include profiles of Munich cartoonists; Bulgarian peasant customs; the effect of waves on ships; German children playing in a new nursery--an abandoned gas tank; and (in color) the German film "Women make better Diplomats." The issue concludes with a photo feature on Olympic ice skating star Maxie Herber doing her service in the RAD (Reich Labor Service.)

Cover: Close-up of the nose of a Heinkel He-111 bomber.

Plates: 9: "Sober, tough, and reliable." Four photos of German supply units and field kitchens on the march somewhere in France.

10: "Bridges." German engineer units constructing bridges in France. (4)

11: German horse-drawn artillery column crossing a pontoon bridge in the West.

12: German soldier in the ossuary of Thiaumont at Verdun, a memorial to the 400,000 French soldiers killed there in the First World War; this is contrasted with a photo of a German cemetery, with perhaps thirty graves in it, for soldiers killed in the French campaign of 1940.

37-40: Scenes from the German color film "Women make better Diplomats." (13)

Back-Cover: A Luftwaffe Blohm und Voss BV-138 flying boat taxis across water while a flight of Arado Ar--196 float-planes passes overhead.

No. 11. Since the end of the campaign in the West the German propaganda machine had been working very strenuously to widen the existing tensions between Britain and France, and possibly to bring France back into the war--this time on the German side. Though most Frenchmen were not willing to go this far, there was no doubt that considerable resentment against England was widespread in France. Then, on July 3, the British Navy attacked the bulk of the French fleet, which lay at anchor off Oran in Algeria, causing heavy loss of life and sinking or damaging most of the ships. This was done, very reluctantly,¹² to avoid the chance, however remote, that the Germans might someday get their hands on the French ships.

Whether or not this should have been done is debatable; what is certain is the fact that most Frenchmen were outraged by the attack, and, for a time, emotions against England were white hot. Naturally, the German propaganda apparatus gave maximum coverage to the tragic event.¹³

Signal covers the events in a pictorial in this issue called "Oran--The Thanks of the 'Allies'." Some impressive photos are printed; the funeral ceremonies for the French

dead are also covered. The article, with its stark, reserved tone, is very impressive--letting the facts speak for themselves.

Military: Most of this section is concerned with the Battle of Britain, now entering a crucial stage. A number of aerial photos of attacks on targets in England are printed, as is a long narrative by one of Signal's correspondents (with many illustrations by Hellmuth Ellgaard) called "The Third has flown home." This tells the story of a Luftwaffe air raid on a British port.

Interesting pictorials are also printed on a German engineer company constructing a bridge over the Marne River, and on the training of artillerists for the German Army.

Political: The issue opens with a piece called "Remember!" This tells the story, in photos and in extracts from contemporary speeches and journals, of the French occupation of part of Germany after World War I. This was the last thing the French wanted to be reminded of at the moment, but it was certainly a valid propaganda move.

The rest of the section is made up of two long text pieces by Alfred Gerigk on events in France. The first, titled "So It Happened," (concluded in No. 12) is especially interesting--Gerigk was the first German journalist allowed into Vichy after the Armistice. Here he interviewed many of

the men who became important in the Vichy years, among them Pierre Laval and Marcel Deat. Naturally, these people all sought to put the blame for the disaster on the heads of the leaders of the Third Republic--Daladier, Reynaud, Blum, Gamelin, and others. This was exactly what Gerigk was trying to get across.

His second piece, "In Bordeaux--the Last Days before the Armistice," tells the story of the confused and depressing situation at Bordeaux, where the French Government had relocated after the fall of Paris, immediately before the end of hostilities. The story is hopelessly slanted in favor of Marshal Petain and Laval, which is understandable, in light of Gerigk's probable sources and aims.

The two pieces together comprise a sweeping indictment of the Third Republic, and must have been very satisfying to the right wing (and even moderate) groups throughout Western Europe.

Social: This section is filled with trivial articles on acrobats, porcelain, zoo tigers, German female athletes, and fashion. Most interesting are a look at electronic microscopes and a humorous piece on how life in a big city alters one's habits.

Cover: Panoramic representation of the Battle of Britain.

German aircraft are seen crossing the Channel and attacking industrial targets in England. No RAF planes are pictured,

however. A painting by Hans Liska. (Unique among Signal covers, this illustration is carried over to the back-cover.)

Plates: 9: Destroyed French aircraft on their landing field; French women doing their wash in a pond.

10: German pioneers starting to rebuild a destroyed French house; French farmers tilling their fields despite the presence of two wrecked British tanks.

23: Small vessels of the German Navy laying anti-submarine nets in the waters off a German harbor. (3)

24-25: A German torpedo boat racing away from its victim, a British merchantman, struck during a nocturnal attack. An excellent painting by Hans Liska.

26: Close-up of the conning tower of a returning German submarine, painted with the amount of Allied tonnage sunk during its mission.

39: Masterpieces of the State Porcelain Works in Berlin. (5)

40: German girls at a beach. (4)

Back-Cover: Continuation of Liska's panorama on the front cover; this section features an attack by Stukas on a British convoy in the Channel.

No. 12. Several articles in this well-done issue focus on events in the Mediterranean theater, which was now, in the

summer and fall of 1940, completely involved in the war. The magazine opens with an editorial called "Between Gibraltar and Suez" full of predictable political ranting: "Italy fights for the freedom of the Mediterranean Sea," "Italy takes the lead," and "the Imperium Romanum will be restored." As usual, Britain's "diabolical" means of getting into the area are raked over at great length. This is followed by an interesting two-page map, titled "What is Happening in the Mediterranean," which shows Italy blocked at both ends of the sea by the British. The concept of Italian (nautical) Lebensraum is introduced in this feature. The best article on this subject, however, is a pictorial, "Attacks-- On Land and Sea," which is a brief look at the "victorious" Italian Army and Navy. Special emphasis is placed on the Duke of Aosta's forces in Ethiopia. The Duke's men are seen after the surrender of the colony of British Somaliland-- an almost bloodless victory which, as it turned out, would be the only Italian triumph in this theater of the war. Given better officers, the Italians could possibly have gone right up to Cairo, which would have put the British in a very difficult position. As it was, they chose to sit on their "laurels" and await British attacks. When England finally got around to acting, in the spring of 1941, the Italians were utterly destroyed with only minor losses to the British. So much for the "new Roman Empire."¹³

Military: The only feature in this issue which deals with the Battle of Britain is "Rescued!", an intriguing article telling the story, in words and pictures, of a Luftwaffe bomber crew rescued from attacking Spitfires over England by an alert German fighter pilot. This is followed by a short photo feature showing the fiery end of a British fighter in the skies of England, shot down by a Bf-109.

An interesting pictorial on a new German assault gun (Stu. 6.75cm. K) and a new anti-aircraft gun (2.8cm. Flak 40) is also featured.

Political: The conclusion of Alfred Gerigk's "So It Happened," is, again, highly interesting. It is based on interviews Gerigk had had with French military men, and examines the military causes of the French defeat (in contrast to the first part, which had centered on the political reasons behind the debacle).

A revealing piece called "The German Armistice Commission in Wiesbaden," is presented, which shows, primarily via photos, the Franco-German negotiating committees at work on the details of the Armistice. Except for the staggeringly high costs of the Occupation, which the French were expected to pay, the Germans went a good deal easier on their vanquished enemies than had been anticipated.¹⁴

The section closes with another diplomatic pictorial, this time on the signing of the Vienna Accords, which redrew the borders of several of the Balkan countries (especially Romania and Hungary).

Social: Among a number of articles, the best is certainly "How have they done it?," a long picture-text account of physical fitness programs in the new Germany. The overall impression produced is one of a physically invincible country, especially its military forces. A caption to one of these photos sums it up very well: "We shall win, because we are healthy."

This is followed by an article almost as interesting. "The Wilhelm strasse at 7 A.M., and at Midday" is a pictorial on everyday life on one of Berlin's main thoroughfares. (Hermann Göring is seen leaving his Air Ministry in one of the photos.)

Routine articles on fashion, "scientific fishing," and humor complete the section.

Cover: Close-up of the Junkers Ju-88 in action as a dive bomber.

Plates: 9: A British troop transport which had gone aground in the channel and was now used as a target for German artillery practice; Luftwaffe Heinkel He-60 floatplanes taking off.

10: Two German mountain troopers standing guard somewhere on the Norwegian coast, "under the

midnight sun." (A beautiful photo.)

23-25: A Stuka mission, from beginning to end:

23: Preparing for the mission--bombing up the Ju-87s, briefing the crews, etc. (4)

24-25: Excellent sequence of a trio of Ju-87s in flight, peeling off one by one over their target, and releasing their bombs (5), plus two photos of crew members.

26: Close-up of Luftwaffe pilot "wearing his logbook": a belt on which each mission has been recorded.

39: "In the House of German Art in Munich." Scenes of the Fourth German Art Exhibition in July 1940; included is a photo of Dr. Goebbels opening the exhibition and an excellent painting by Franz Eichhorst showing a German infantryman in Poland. (3)

40: Four paintings (all of peasant women) on display at the German Art Exhibition.

Back-Cover: Explosion caused by a German aerial bomb.

(Probably taken during the French campaign.)

No. 13. This issue marks the turning point in the Battle of Britain. Although occasional articles would appear on this subject in the next few numbers, no concentrated coverage was done again. And for good reason: the Germans had been decisively beaten by the RAF.

The articles dealing with this area of the war begin with a Walther Kiaulehn editorial, "35 Km. before the coast of England." Kiaulehn captures the spirit of the moment; in places one gets the feeling that "it is now or never," that to put off the final reckoning with England would be disastrous. His article is followed by an excellent pictorial, primarily made up of long-distance photos of Bf-109s over England, etc. A photo of PK men using an enormous camera on the Channel coast is included, as is one of Hermann Göring gazing intently at the English coastline from the Flemish shore.

The air war over England is well presented in two pictorials; one, "Bombs are loaded...bombs are dropped," features truly spectacular photos of an attack on an RAF base. The other, "Photos report," is a familiar piece of aerial photography, showing the effects of a raid on London.

The most interesting article in the issue, and one of Signal's best pictorials ever, is related to this theme. Called "SOS," it shows a crippled Bf-110 crashing in the Channel on its way back from England; a dramatic sequence records the rescue of the crewmen, picked up by a Heinkel He-59 floatplane. This is an excellent article, and reminds one of all the airmen--on both sides--who were not as fortunate as these flyers.

Military: The only other military article is a pictorial on the Italian-French campaign of June 1940. Some of the

photos are quite dramatic, but they still don't square with the facts.

Political: For the second time this year, Signal publishes a pictorial on the "New Europe." This article is really just a collection of photos on current activities in the diplomatic world; Ribbentrop is seen receiving Spanish Foreign Minister Serrano Suner; Hitler is conversing with Italian Colonial Minister Teruzzi; and so on.

Alfred Gerigk contributes a long article (continued in issues 14 and 15) called "Revolution in Romania." This is largely concerned with the abdication of King Carol, and the accession of his son as Michael I. Gerigk, and Signal, are obviously quite happy with the new monarch and with the change made. Four years later, however, he was found on an "enemies list" published by the magazine (see No. 17, 1944).

Social: Signal again turns its attention to the activities of "Foreign Journalists in Germany," in a long picture-text article. This time the reporters are seen at the front in France; in one photo they are actually pictured wearing German helmets. A report on events at the front by Frederick Ochsener, chief of the UPI in Germany, is reprinted in its entirety. Among the personages seen in the many interesting photos are "Bill" Shirer and Hasso von Wedel.

An interesting pictorial on the Norwegian K.A.T.

(women's labor service) is presented, as are features on Gobelin tapestries; a newly discovered frieze of Emperor Domitian's reign; small electric motors; clay figurines; scientific help in the production of wine; and the "domestic" life of animals. The issue closes with a humorous piece on kangaroos.

Cover: German torpedo boats cruising in the English Channel as a Focke-Wulf FW-58 flies overhead; in the background the White Cliffs of Dover. (An excellent photo made with a long-distance camera.)

Plates: 9-10: "Now They fly against England." Views of activity at a National Socialist Flying Corps (NSFK) glider school--"Civilian flying is the basis for the military aviation," we read. Some excellent in-flight photos of gliders are included. (7)

23: Close-up of an Italian soldier in a flame-thrower unit, clad in a primitive-looking asbestos suit.

24-25: Close-up of two Messerschmitt Bf-110s in flight over the English coast. (This photo, an excellent one, has been reproduced very often.)

26: "On Furlough." A German mountain trooper stationed in Norway on furlough in Austria. (3)

39: Dancer Maja Lux, of the Günther School in Munich, doing a tango.

40: Excellent views of the construction of Gobelin

tapestries. (4)

Back-Cover: Long-distance photo of German shells exploding in the midst of a British convoy in the Channel; German coastal artillery piece in action on this front.

No. 14. On September 27, 1940, Japanese Special Envoy Saburo Kurusu added his signature to those of Adolf Hitler and Galeazzo Ciano on the text of what would become known as the Three Power Pact. In effect, this marked the definitive formation of the Axis. It would have a tremendous impact on the fortunes of the two principal signatories, Germany as well as Japan, for Hitler declared war on the US in fulfillment of his obligation as specified in the treaty.

At the time, however, this could only have a negative effect on the English. Signal reflects this in this issue's cover story, simply called "Japan in the Three Power Pact." This traces the history of the Japanese "new order" in the Pacific from 1931 to the present, and outlines the advantages of the new alliance. It is clear from the text that America is regarded as a hostile power. This is a forerunner of the large-scale anti-American campaign launched by the magazine in the spring of 1941.

Military: The best article in this section is a pictorial on medicine in the front lines. Two brief pieces, primarily pictorial, are included on the Regia Aeronautica (Italian Air Force) and on Luftwaffe wind tunnels, used in the testing

of new planes and equipment. A text-piece on the French campaign, "Two Lieutenants report," which deals with two combat incidents during the German drive into the West, concludes this section of the magazine.

Political: Signal's first direct tribute to the Führer appears in this number. Though the magazine did not utilize this type of propaganda very often--in contrast to most other German periodicals--it did so occasionally. The article in question is a sequence of photos of Hitler in conversation with von Ribbentrop. A brief, laudatory text accompanies the picture.

Gerigk's "Revolution in Romania" continues, featuring some interesting material on General Ion Antonescu, soon to be the real ruler of the country, and on the "Iron Guard," Romania's most important fascist group.

A tedious article called "Between Newfoundland and Cape Horn" concludes the section. This explores British "misrule" of her colonies in the Western Hemisphere, and concludes that, as a result of the Lend Lease Agreement with the US (which allowed America to set up military bases in most of these colonies), Britain was no longer of any real consequence in this part of the world.

Social: A long piece called "Courage and Conviction decide" is easily the best article in this section. This is a picture-text account of the NPEA schools.¹⁵ These

institutions were intended to be leadership schools for future officials of the NSDAP, and were, in many ways, comparable to the old Prussian cadet academies, not least because of their elite nature and exclusiveness. (Though the NPEA schools were not restricted to members of one particular social class, they were extremely tough to get into, which certainly enhanced their prestige.) The article is quite revealing, and shows that the pupils selected for these schools did not have an easy life.

An interesting feature on Italian film director Augusto Genina, and his latest opus, "The Siege of the Alcazar," is presented, but so are a large number of very ordinary pieces, including articles on using fruit flies for experimental purposes; "Ersatz" clothes; foreign students vacationing in Germany; a new microscope; Berlin zoo animals; and female contortionists. The worst article, however, is probably a long photo piece showing one German girl made up in a number of different styles, wigs, dresses, etc.

Cover: Foreign Ministers von Ribbentrop and Ciano, and Japanese envoy Kurusu, leaving the Reichskanzlei with their entourages, after the signing of the Three Power Pact.

Plates: 9: Ju-87s peeling off for an attack on an English chemical plant in the Midlands. A painting by Hellmuth Ellgaard.

10: "Shakespeare in Berlin." Scenes from German productions of "A Midsummer Night's Dream" and "As You Like It." (The latter featuring actor Gustaf Gründgens.) (2)

23: Scenes taken in an aircraft factory during the construction of Bf-110s; close-up of the completed aircraft in flight. (3)

24-25: "Hunting at Night." The fiery end of a Bristol Blenheim bomber, shot down over Germany by a Luftwaffe night fighter. A painting by Hans Liska.

26: Italian soldiers made almost invisible by a masterful job of camouflage.

39: German dancer Harald Kreutzberg, on the stage in a production of "Till Eulenspiegel." (2)

40: Views of crocodiles, tigers, and snakes at the Berlin Zoo. (3)

Back-Cover: The end of an English destroyer in the Channel.

Two photos--rather poor--taken from the German torpedo boat which sank her.

No. 15. With the possible exception of Soviet Russia, no society has placed more emphasis and significance on medals and decorations than Hitler's Germany. Though the Nazi period lasted only twelve years, an enormous number of awards were instituted and presented. In this issue, Signal pays

tribute to the most prestigious military award of all: the Iron Cross.

A very interesting article on this decoration traces its history from 1813, when it was founded by Frederick William III of Prussia, to the present. Included in the article are photos of the original, 1813, awards, as well as a portrait of the decoration's designer, the famous architect Karl Friedrich Schinkel.

Accompanying the feature is a color plate of all the classes then in existence of the 1939 version of the Iron Cross. Since constant reference will be made in the course of the next five years to this decoration, it is useful to outline the higher classes here in some detail. After receipt of the two basic classes of the Iron Cross, a soldier was eligible for the Knight's Cross (Ritterkreuz = RK). This was identical in design to the Iron Cross, but was slightly larger and was worn around the neck. It was presented both for outstanding acts of heroism and for distinguished leadership and planning, and was awarded to roughly 8000 men. A further act of bravery or outstanding leadership was rewarded by the addition of the Oak Leaves (Eichenlaub = EL) to the Knight's Cross, which was awarded to about 900 soldiers. For additional acts of heroism and exemplary leadership the Swords (Schwerter = S) could be added to the Oak Leaves. These were awarded to 160 men. The final grade to

which most soldiers could aspire came in the form of Diamonds (Brillanten = B), which were added to the Oak Leaves and were presented only 27 times.¹⁶ Not only Signal, but most other German periodicals as well, were filled with stories about the recipients of these awards, which--unlike their World War I counterpart, the Pour le Merite--could be awarded to officers and men alike. In a society perhaps overly impressed with awards and decorations, this was a very valid form of propaganda.

Military: Making his debut in this issue is PK photographer Arthur Grimm, who stayed with Signal until 1944 and was probably the magazine's finest cameraman. Grimm's reports were always excellent, and the piece featured here, "How the Stuka Pilot sees it," is no exception. This is a pictorial consisting of photos taken by Grimm during an actual mission in a Ju-87. Especially good is a sequence of shots showing a British merchantman as seen by the pilot of an attacking Stuka. Some remarkable air-to-air shots are also featured. (Grimm himself is seen in one of the photos.)

A companion to this article is "Stukas," a history of the origins and techniques of dive-bombing in the Luftwaffe, in which Generaloberst Ernst Udet is singled out for praise.

Walter Kiaulehn contributes an interesting narrative called "With the Torpedo Boats in the Channel." Other pieces include an apparently unretouched pictorial on the

end of a Spitfire, shot down by a Bf-109 while attacking Heinkel bombers over England, and another, routine, pictorial on German Army motorized units traversing difficult terrain.

Political: There are only two articles here. One is the final installment of Alfred Gerigk's "Revolution in Romania." The other, "1940: The European Decision," by Max Clauss, is a predictable retrospective on the course of the war up to September 1940.

Social: There is a large number of articles in this area, but, for a change, most are quite interesting. "What Posters show, and represent" is an illuminating look at German poster art; some color is included. "It began with the Dirndl" is an interesting fashion piece, far removed from the usual kitschy article on this subject, on Bavarian peasant girls' fashions. "The International Riders Tournament at Meran" is a pictorial on a "continental" equestrian meet held in Italy. Only the Axis countries, their satellites, and neutrals are represented.

A number of other articles focus on such diverse subjects as: a theater troupe entertaining Italian troops in France; Yugoslav sculptor Ivan Mestrovic; gold mining in the Alps; German women working in a defense plant; and "The Nazi Nutrition Pill": the soybean. The issue closes with a humorous article on men and women marooned on a desert island. Cover: Close-up of a German sailor, clad in foul weather gear,

on a torpedo boat.

Plates: 9: A German railroad gun in action on the Channel Front; a bunker with a heavy artillery piece overlooking the Channel.

10: "The Iron Cross of 1939." All the grades then in existence of the Iron Cross, from the second class to the Grand Cross.

23: "Mountain troops give a lecture." Close-up of a German mountain trooper climbing a mountain; a group of Hitler Youths learn the fundamentals of mountain climbing.

24-25: A flotilla of German minesweepers in action.

26: "Nuggets of gold from the Alps." (2)

39: "What the advertisements say..." Four posters advertising circuses and Strength through Joy expeditions.

40: Bavarian peasant girl wearing the distinctive "Dirndl."

Back-Cover: "In a village somewhere on the French coast."

Before and after scenes of a camouflaged German long-distance artillery piece firing at England.

No. 16. With no real war to fight at this time, Hitler launched a diplomatic offensive aimed at drawing France, Spain, and Italy closer to the Reich. If these three countries

could be fused into a single, anti-British, military bloc, England could probably be forced out of the Mediterranean area altogether, with decisive impact on the course of the war. Unfortunately for the Führer, the leaders of these three countries were (at this time) independent-minded men, who had no intention of subordinating their aims' to German interests. Franco completely refused to join the Axis, Marshal Petain and Pierre Laval proved very elusive when pressed on this subject, and Mussolini was already preoccupied with another matter: the invasion of Greece. Unlike most of Hitler's military campaigns to this point, this offensive was a complete failure.

One would never know this campaign was a fiasco from "An October Day in France," the cover story of this issue of Signal. Written by Max Clauss, the article tells of Hitler's meetings with Franco at Hendaye on October 23, Petain and Laval at Montoire on October 24, and Mussolini on the 28th at Florence. All these men are praised in no uncertain terms, and no mention is made of their differences with Hitler. Some excellent photos, especially of the Hitler-Mussolini meeting, are included. (Among them are the famous pictures of Hitler greeting Franco and Petain at Hendaye and Montoire.)

Military: In a tacit acknowledgement that the Battle

of Britain was now lost, Signal features a pictorial called "Max, it is time." This is a routine article about a bombing raid on London, but, in keeping with the changed nature of the war, it is a nocturnal one. The Luftwaffe had given up daylight raids because of the serious losses suffered in these forays. The RAF was now in control of the British skies by day. Night time raids could be serious, and fatal for many Londoners, but they were also much less accurate--when the Luftwaffe lost the daylight hours it lost the campaign.

Another pictorial on the air war covers the Regia Aeronautica. Called "Ali Fasciste," the piece features some interesting photos and a useful map showing all the areas where (supposedly) the Italian Air Force was in action, from England to British Somaliland.

Completing the section is an intriguing narrative by Wolfgang Weber called "War in the Desert." This was Signal's first real mention of the fighting in North Africa, which had begun in June 1940 and would continue for the next three years. Weber was attached to Marshal Graziani's staff as a war correspondent (no German troops were yet in Africa) and his article reflects his personal experiences. It is quite interesting, containing a first person view of Graziani's "snail offensive." At the time this issue appeared

on the stands the British were preparing for their first African offensive, which would sweep the Italians back 500 miles and destroy most of Graziani's forces.

Political: No overtly political material is present in this issue.

Social: A number of articles in this vein appear, but none is more interesting than "A Question from the Year 1908." This is a reproduction of several pages from a French book published in that year concerned with a German aerial attack (via Zeppelin) on England. As a "future-war" piece it is excellent. Doubtless Signal's editors intended the magazine's readers to compare it with the lethal destruction which London had suffered during the Blitz.

Pictorials are presented on the "Ludovica," the famous Hungarian military academy in Budapest; on Albanian peasants' funerary customs; and on Hungarian peasants' mustaches. Text pieces are included on Germany's coal reserves; the "unalterable forces of nature," and, in a humorous vein, on "If the World was without Women."

The section is completed by routine articles on a statuary-adorned bridge in Oslo; fashion; zoo animals; dreams; the ice-skating team of Maxie Herber and Ernst Baier; and an incentive plan for inventive workers. Also included is a ludicrous feature on women in "The House for the Maintenance of Beauty," run by the German Labor Front.

Cover: Hitler, Mussolini, von Ribbentrop and OKW chief Wilhelm Keitel at the Palazzo Vecchio in Florence on October 28, 1940. (This was the only time that the Führer ever appeared on the cover of Signal.)

Plates: 9: Hitler and Mussolini on the balcony of the Palazzo Vecchio. (For some reason, this "color" plate is in black and white.)

10: Grave of a German soldier somewhere in France.

23: Close up of the cross-pollination of a flower.

24-25: "In the clouds above England." A Bf-109 pursues a British Spitfire. (An excellent photo; possibly a composite but, if so, a very good one.)

26: "A Festive Return." A peasant ceremony in the Austrian Alps.

39-40: "The Smallest Forces." Photos showing the small, but inexorable, laws of nature in effect (e.g., combining peas and water in a stoppered jar, which causes the jar to shatter, etc.). (8)

Back-Cover: German Army female auxiliaries in Paris. (2)

No. 17. In this issue, the last one of 1940, Signal chronicles the high-water mark of the German-Russian Alliance of 1939. On November 12, 1940, Soviet Foreign Minister Vyacheslav Molotov arrived in Berlin for a summit conference with the Führer. Although the meetings were held in a fairly

cordial atmosphere, both sides were simply too far apart on the all important question of "spheres of influence" in Europe. Shortly after Molotov left the German capital, Hitler started to prepare plans for the invasion of Russia.

Signal's excellent pictorial, "Molotov in Berlin," provides some remarkable photos (probably taken by Heinrich Hoffmann, Hitler's personal photographer), including one of Molotov and Hitler during what must have been, judging by their expressions, a rather tense moment. The Soviet Foreign Minister is also seen with his German counterpart and with Reichsmarschall Göring. In a slightly comical photo, members of the Russian delegation are seen socializing with Dr. Robert Ley, Martin Bormann, and several other Party figures.

Adding further to the "high-water mark" spirit is an interesting editorial called "The Asian Express," which is a record of a journey from Berlin through Russia and Manchuria to Japan. All too soon the only Germans riding on the Trans-Siberian Railway would be POWs making their way east, to the labor camps of Siberia.

Military: The issue's lead military article is a pictorial called "Over Mountains and Stormy Rivers," which records the opening of the Italian advance into Greece. Though no one could know it yet, this campaign would be a disaster for Italy, and, ultimately, would draw the Balkans completely.

into the war. Some interesting photos show the considerable difficulties the Italians were having with the terrain even at this early stage of the fighting.

A six-page pictorial presents a Luftwaffe Flak crew in a nocturnal action on the Channel Front. A sequel to this shows the British aircraft (supposedly) shot down by this battery.

"The Commanding General," a tribute to Heinz Guderian, Germany's foremost exponent of tank warfare, was apparently done in the field. Guderian's Panzers were among the main architects of the German victory in France. The article catches the General at the Front, receiving captured French colors and visiting his men. Some excellent woodcuts accompany the text.

A brief tribute to Japan's soldiery and a Liska color pictorial (see plates) complete the military section.

Political: In 1923 Count R.N. Coudenhove-Kalergi, an Austrian nobleman, espoused the cause of European unity in a book called "Pan-Europe." Signal staffer Max Clauss takes the Count to task in a long editorial called "The False Path of Pan-Europeanism." Clauss claims that Coudenhove's brand of "Europeanism" was merely a tool of the victors of World War I. Now, in 1940, a true spirit of unity has arisen on the Continent, fostered by Germany's military

successes. Though the article is basically predictable political pabulum, it is interesting as Signal's first serious examination of this subject, which it would explore at great length over the course of the next five years.

Social: As we have seen, in issue number 4, 1940, Benito Mussolini was, among other things, a playwright. In this issue, in addition to two color plates of the Duce, Signal publishes an article called "Mussolini, the Author." This is made up almost completely of dialogue taken from Mussolini's latest work, "Cavour."

The rest of the section is made up of a number of interesting pieces, of which the best is a pictorial about the workings of a new miniature camera. Other pictorials present a marketplace in Lapland; German opera goers at their daily chores (emphasizing the equality of social classes in the new Germany); peasant customs in Austria; Lemmings: Ersatz fashions (made of transparent woven glass); animals imitating inanimate objects; a movie about Bach's son Friedemann; and an unusual astronomical event (the conjunction of Saturn and Jupiter). The issue, and the year, concludes with a humorous article on "The Ghosts' Hour;" among the specters is a ghost (Young Gloucester) who will become familiar to us in a political series in 1941.

Cover: Lt. Colonel Werner Mölders, at this time Germany's most successful fighter pilot, before the victory-emblazoned tail of his Bf-109.

Plates: 9: "The Duce:" Benito Mussolini in the uniform of the commander of the Italian Armed Forces.

10: "The Statesman:" Mussolini portrayed as the head of the Italian government.

23-26: "Giants at the Channel." A Hans Liska portfolio showing the deployment and use of German heavy artillery on the English Channel.

23: A railroad train bringing one of these weapons into position; a crane hoisting some of the enormous shells fired by these guns. (2)

24-25: Battery of coastal guns in action.

26: Panoramic representation of the range of these weapons; bringing a gun back into its shelter after the conclusion of an action. (2)

39: Close-up of a German girl, taken with a new zoom-lens equipped mini camera. (An insert showing the camera which took the picture is included.)

40: "Demons in the Land of Salzburg." Masks used in peasant ceremonies near salzburg. (3)

Back-Cover: A Luftwaffe anti-aircraft battery, aided by searchlights, in action at night.

C. 1941.

No. 1. As 1940 gave way to 1941 there was little fighting to be seen in any of the theaters of the war. Therefore this issue tends to be largely retrospective, though some articles are included on the U-boat war, which was far from quiescent at this stage of the war.

The opening article of the issue, called "The Soldier with the Camera," is a combined tribute to the PK outfits and collection of the best combat photos of the previous year. Some of the pictures are truly outstanding; included is the cover of the first issue of 1940.

Military: In keeping with the mood of this issue is a long piece called "From the Action of a Panzer Division." Though unidentified, the formation in question is Rommel's 7th Panzer Division (the Gespenster-Division), which achieved remarkable successes in the French campaign. The article reflects the Battle of France as experienced by the men of one of the German armored spearheads. Included is a list of prisoners and war booty taken by the Division.

A companion to this article is to be found in "The Other Side," which is made up of extracts from letters and conversations of prisoners taken by the 7th Panzer Division after the German Army had smashed through the Allied lines.

The French are, above all, bewildered by the speed of the German advance and the rapidity of the collapse unfolding; they are also quite hostile to their "ally" in the battle. The English are likewise mystified by the German advance.

Two current military articles are presented as well: one, "Who knows whom I will bring home," is a picture-text account of daily life at a U-boat base on the French coast. The other, "We rescue three German flyers," is by Günther Prien, the "Hero of Scapa Flow;" it tells of three Luftwaffe flyers picked up by Prien's boat in the Channel (and is excerpted from Prien's book Mein Weg nach Scapa Flow.)

Political: Aside from the letters and interviews of French POWs above, the only political article is "The Pact of Berlin." This short piece relates how and why Hungary, Romania, and Slovakia became cosignatories of the Three Power Pact. Russo-German friendship is duly emphasized, special mention being made of Molotov's visit to Berlin in November 1940.

Social: This issue is filled with articles in this vein. In keeping with the holidays we are shown several pieces on war-time Christmases in the services and at home. Long features are printed showing deep sea divers in the Caribbean, festival dances in Guatemala, and female dancers in Berlin. Shorter articles are to be seen on Olympic runners,

Cover: "Christmas somewhere off England." A U-boat crew celebrates the holidays.

Plates: 9: A fanciful painting by Hans Liska showing Italian Fiat Br-20 bombers and German Ju-88s destroying England.

10: German flak battery in action during an air raid on a Channel harbor; Günther Prien returns to his base after a long voyage.

23: Ski resort lit up at night for Christmas.

24-25: German Christmas fair, as seen by the cartoonist Frank.

26: Santa Claus and Christmas presents. (3)

39: Underwater photo of diver and exotic marine life.

40: A Berlin art auction. (One of the bidders is Hitler's photographer Heinrich Hoffmann.)

Length: 48 pp. (Unless otherwise stated, all issues for 1941 are this length.)

No. 2. like the previous issue, this number of Signal is largely concerned with the events of the past year. There was simply not enough happening in the war to fill up the magazine's pages with current military doings, or political ones either, for that matter. The lead article of the issue, "Emperor for Ten Days...", tells us the tragic story

of the Duke of Reichstadt, Napoleon II ("L'Aiglon").

In a splendid gesture to a defeated enemy, or so Signal implies, Hitler had had the Duke's body re-interred in the Invalides on December 15, 1940, one hundred years to the day after the body of Napoleon I had been laid to rest there. This action apparently had quite an effect on Marshal Petain and Pierre Laval, if not on the French people as a whole.¹

Military: The conclusion of "The Soldier with the Camera," the tribute to the PK men, is printed and again features some excellent photos, particularly one of a French tank man surrendering to waiting German soldiers.

Of an even more retrospective nature is "The Meaning and Course of this War," by Colonel von Xylander. This is the first installment of a new series, which concludes in issue Number 8, 1941, and may be seen as a kind of continuation of Xylander's 1940 series "The War." The Polish campaign and the Sitzkrieg in the West are covered in this chapter. A considerable number of superlatives, but little new information, are provided. Significantly perhaps, in light of the events soon to occur in the East, Soviet participation in the Polish campaign is downplayed.

"Tactics, Techniques, Flyer Tricks" is a series of drawings by Hellmuth Ellgaard which are supposed to make

Luftwaffe communiques clearer to the magazine's average reader. Unfortunately, the drawings are clumsy and oversimplified, and no mention is made of the RAF, thus rendering the article practically worthless, for the British were by now largely in control of their own air space. The article does not acknowledge this, and is in fact based on the assumption that the Germans still possessed air superiority over England.

Only two other military articles are present: "An Amateur photographs," which is an arty portfolio of pictures showing Flak searchlights and tracers at night, and "The Steel Helmet is 25 years old," which traces the development of steel helmets in all countries from 1915 to 1940.

Political: Aside from the article on "L'Aiglon," no political matter appears in this issue.

Social: The bulk of this issue is made up, in addition to retrospectives, of social articles, most of them utterly lacking in significance. One, "So Berlin appears," does stand out, however. On one page we are shown several scenes of what appears to be bombed out buildings in Berlin. On turning the page it is announced that the buildings are merely being torn down in accordance with redevelopment plans for the capital. One can not look at this article without realizing that within two years a good part of

Berlin's buildings would look just like this, if not worse, and the cause would not be urban redevelopment.

"Paris on wheels" is an interesting look at bicycle-velocipede transportation in the occupied French capital, but the others are more typical: "A German makes his own Tools" (a German artisan at work); "Did I do well? (various stage performers); "Fresh Strawberries in January;" and pieces on spiritualism and zoos are included. Signal also tackles a burning fashion question: "Button or Zipper?"

Cover: Female worker in an aircraft plant.

Plates: 9: "Victory in the West." Photos of the opening of the exposition of the same name in Vienna. Prominently featured are Hermann Göring, Gauleiter Baldur von Schirach, and Field Marshal Wilhelm List.

10: "Sun in the South, Snow in the North." Two photos of military activity in Lapland and on the Franco-Spanish border.

23: Painting by Hans Liska showing Do-17s flying over downed German airmen in the Channel.

24-25: Life raft with downed German airmen. (Presumably the crew in the painting by Liska on previous page.)

26: Luftwaffe men packing rescue gear (parachutes, life rafts, etc. before a mission. (3)

39-40: Scenes from "Operette," a film of old Vienna. (7)

No. 3. With few other military developments to cover, Signal turns to the Luftwaffe for the bulk of its military reportage in this issue, and, strangely enough, commits a faux pas. The lead articles, "Bombs for England" and "Coventry--'coxentriert'," are almost in the style of September 1940. In effect, Signal is trying to refight the Battle of Britain, apparently oblivious to the fact that the Luftwaffe had lost this particular campaign at least six months earlier. A color plate called "Targets on the British Island" (sic) is a further reminder of the ineffectuality of the Luftwaffe over Britain. By now most, if not all, of the targets portrayed were reasonably safe from any daylight air raids and, as we have seen, nocturnal bombing could not get the job done. As if all this wasn't bad enough, Signal has the bad taste to run a color pictorial on the Italian Air Force units engaged in bombing England. The Corpo Aero Italiano, stationed in Belgium, had been sent by Mussolini to show the flag over England, and had produced a dismal record; the RAF had not had too much trouble with the Luftwaffe's Do-17s and Ju-87s, and the hopelessly obsolete Italian machines were not likely to give the British any trouble at all. In actuality, they were

sitting ducks, and accomplished little if anything. Perhaps the article served as one more "united front against England" piece to uninformed readers, but to anyone even remotely aware of the appalling Italian performance in this area of the war it must have been a poor joke indeed. (The photos are nonetheless excellent and highly interesting.)²

Military: Two other articles on the Luftwaffe are included as well. Signal's correspondent Artur Grimm visits the "Pik As" squadron (JG 53) at its airfield to record his impressions of off-duty life. There is also a piece on new Flak guns, with some apparently altered photos showing an action against English bombers.

Signal's favorite general, Kurt von Briesen, receives a full page of photos in an article called "The German General--Always up front!" (The piece deals with the French campaign of 1940.) A long photo spread about night watches on board an E-boat is also printed; it is a routine piece, more suitable for Die Kriegsmarine than Signal. The second chapter of Ritter von Xylander's series is included as well: it covers the events of late 1939 in the West, the beginning of the sea war, and the opening stages of the Norwegian campaign.

Political: The only political article in the issue deals with the defeat of yet another British ally--"General Hunger." The author (uncredited) claims that the British re-

garded famine as their best ally. Whether or not this was true (doubtful, at best) the article states that General Hunger would soon be kicked off the Continent, as Europe is "once again prepared to reap the harvest under German defense." In this respect the piece is quite accurate--famine never really was a decisive issue in the Second World War in Europe (as opposed to the dire situation facing the Germans in World War I), except--ironically--for the British in the first two years of the war.³

Social: Undoubtedly the most interesting article in this section is "How did it really happen?," a fine piece reconstructing an auto accident as seen by all the different witnesses. The accident involves a bicyclist run over by a car and, interestingly enough, the driver of the auto--an official of the NSDAP--is found to be not at fault.

The remaining social articles encompass skiing; a circus at Montmartre; zoos; Japanese children; chemists at work; and a ridiculous article called "Man or Mosquito: Who will be the Victor?" In short, this is a thoroughly average mixture of articles, with little to distinguish any of them.

Cover: Two heavy bombs slung under a Heinkel He-111.

Plates: 9: Map of England showing legitimate military targets.

10: German war flag on the mast of a U-boat in the North Atlantic.

23-25: Series of photos, showing excellent detail,

of Italian airmen and aircraft on the English Channel. (8)

26: Skier racing downhill.

39: Prussian troops at the windmill of Kunersdorf in 1759. (A scene from the film "Der grosse König.")

40: Eight photos showing the formation of crystals.

No. 4a. At the very time when plans for Operation Barbarossa were being worked out, and considerably after the decision to attack the Soviet Union had been made, Signal publishes in this issue an editorial called "Why Germany-Russia?" Written by the Russian historian Yuri Semyonov, it is concerned mainly with examples of Russo-German friendship throughout history. The piece is illustrated with scenes of Russo-German cooperation (at the Congress of Berlin in 1878), as contrasted with Anglo-French "perfidy" towards Russia (British vessels in the Black Sea during the Crimean War). The article concludes with the following sentences: "When Germany and Russia clashed in mortal combat, both countries lost. The year 1939 showed that this lesson was not in vain." Four months later Germany attacked the Soviet Union.

Military: This issue witnesses what was, in effect, the last gasp of the Battle of Britain. Shortly afterwards the subject disappeared from the pages of Signal, and the German press as a whole (although Der Adler was still running

cover stories on German raids over London in 1944). "Heaven and Hell," by Artur Grimm, gives us a war correspondent's impression of a raid on the British capital (a marvelous painting by Hans Liska accompanies the text). Grimm is also responsible for a photo essay on the crew of a Do-17 (obsolete by 1940) during a flight over England. The photos were probably taken on an airfield in France; if they were taken in the air the crew members are displaying remarkable sang-froid, as life aboard a Do-17 in English skies could be rather short. Capping the coverage of the Luftwaffe over London is a full page reproduction of the famous photo of St. Paul's Cathedral during the Blitz. The accompanying text, "The City of London stands in Flames," includes a large number of statistics "proving" that the Germans had dealt a death blow to the British Empire by means of their bombing attacks. Unfortunately for the Germans this hardly squared with the facts.

Two pictorials, "Trained in the Alps, Tested in Norway" (an ordinary feature on German mountain troops) and "Wolf-- Good Luck for a Front Airfield" (the story of a German shepherd mascot), and another installment of Ritter von Xylander's series, which deals with the closing stages of the Norwegian campaign, complete the military section.

Political: The article by Semyonov is certainly the most interesting political piece in the issue, but it is

not the only one. "Gold is Death" is a politico-economical analysis of the fall of the gold standard. Naturally there are passages about the plundering of Germany at Versailles, which are linked with some smug observations about the financial woes of the victors of the First World War during the Thirties.

Social: Conforming to the pattern set for the issues of early 1941, this number contains a large amount of social material, ranging from excellent to average to ludicrous, most lying in the middle category. Among the most interesting pieces are "The Youth of Dessau," which shows us teenagers working at the Junkers plant in the city of Dessau, and "750 Times in One Hour," the story of the X-ray. Also interesting, if on a more mundane level, is "I buy a Reindeer," in which German Police troops in Lapland are seen acting like cowboys. The more predictable pieces include articles on the uses of the drug Pervitin; a new performance of Verdi's opera "Giovanna d' Arco;" new improvements in fluorescent lighting; and "Once again a Soldier" (the everyday experiences of a World War I veteran recalled to the colors, coupled with those of a young soldier).

Unfortunately the quota of below-average articles is overfulfilled. "What interests a Woman in the Jungle" is a throwback to the days of German South-West Africa. "Why is the Artist's Model a Problem?" is a "humorous" look at

artists' models which is totally humorless at best. Pieces on fashion and snowflakes also add to the clutter. The champion in this class, however, must be "Yoga for Europe?," which features an everyday Fräulein trying to emulate a swami.

Cover: "Look out, Spitfires!" Luftwaffe crewman in a Do-17.

Plates: 9: "The Eighth Wonder of the World." Two photos of Mont St. Michel and German cavalry.

10: An excellent map of Norway showing all military operations of 1940.

23: Fluorescent lamps and their effects. (6)

24-25: Do-17s penetrating a rainbow; an He-111 covered with St. Elmo's Fire. (Two paintings by Hans Liska.)

26: Steel furnace in operation.

39: Ballet dancers. (2)

40: Two excellent photos of winter scenes in the Ostmark (Austria).

Back-Cover: The German version of the magazine, which is numbered 4a--the "a" must stand for a variant, as it is only used twice more in Signal's history (No, 11 and 12, 1943), both of which are radically different from the foreign editions--has a routine domestic cartoon for a back cover. In other editions, however, this is replaced

by a striking political cartoon by Charles Girod showing a huge skull surmounted by a fat industrialist (with spats) in an easy chair, on the top of which an enormous buzzard is nesting. The buzzard's body is a money bag with the L sign on it. In the skull's eye sockets are thousands of doomed people. The cartoon is titled "Democracy." From Signal's point of view, this was not a surprising drawing. Why, then, was it not printed in the German edition? Perhaps because the deaths-head had a rather different connotation amongst German readers (it was the emblem of the SS and some military formations)?

No. 5. Outside of the political arena, there were few Germans of this period as well known as Max Schmeling, the former world heavyweight boxing champion. Schmeling was one of the showpieces of the Nazi period, and was an intimate of the Propaganda Minister. When the war broke out he enlisted in the parachute troops, and by 1941 had reached the rank of Sergeant. Signal prints a very laudatory article in this issue about the boxer, centering primarily on his duties as a soldier. Later in 1941, in the battle for Crete, Schmeling was seriously wounded, and, while recovering, paid tribute to his British opponents. This incensed Dr. Goebbels, who promptly issued orders banning all further mention of Schmeling in the press. (In addition, Schmeling was very nearly court-martialed.)⁴

Military: Highlighting the military section are two articles on Germany's partner in the Mediterranean. "From the Fighting in Cyrenaica" shows Italians in action in Libya, apparently during the disastrous (for the Italians) Second Libyan Campaign. "Wurst for Chianti" is an interesting look at a meeting between a German minesweeper and an Italian submarine at sea. It has been stated that the Italian U-boats were, by and large, scows,⁵ and this opinion is in no way contradicted by the photos printed in this article, depicting a boat hopelessly inferior to German (and even British) submarines of 1941.

Two pieces on the Luftwaffe are also included. One, taken from a current Wochenschau, consists of still photos of British planes falling under the guns of the famous ace, Adolf Galland, who, like most Luftwaffe pilots, had a camera mounted in his Bf-109. The other, "What a Flyer must take on a Flight against the Enemy," is a very interesting look at fighter pilots and their equipment just before a mission. (The photos were taken in August 1940.) Colonel von Xylander's series finally moves into the French campaign.

Political: "Home to France" is a purely political, propagandistic account of French POWs returning to their homeland. The article consists of statements made by several Frenchmen concerning their capture and treatment. All of the returnees pictured were severely wounded, and the article makes it clear that only wounded prisoners were being re-

turned. Able-bodied POWs found their stay in Germany to be of longer duration--in many cases until May 1945.

"Wash Day on the Siegfried Line" is a none-too-subtle treatment of English hopes and feelings at the start of the war, centering on the well-known English song of the period. German housewives are seen hanging their laundry on deactivated fortifications, kindergartens are pictured holding sessions in "former" German Army bunkers, etc.

An occasional political series, "Reports from the Fifth Column," begins in this issue. The protagonists of this humorous series (by Lothar von Malachowsky) are two English ghosts, "Young Gloucester" and "Old Douglas." Sample dialogue: Y.G. (on listening to a radio): "Who wrote this music?" O.D.: "Mozart, a German." Y.G.: "Didn't you tell me that all Germans are barbarians?" O.D.: "Be quiet, Young Gloucester, first and foremost you are an English ghost!" Each installment of this series wound up with this line from Old Douglas, who was always being embarrassed by the "impertinent" Young Gloucester, especially in regard to matters dealing with Germany.

Social: The most interesting article in this section is a long pictorial called "What does a Soldier need on Leave?" The answers, in order, are (1) a ration sheet for food, (2) his mother, (3) his best friend, and (4) his fiancée. The piece itself is quite atmospheric; many

everyday scenes of wartime Germany are recorded. The article concludes that a leave enables a man to calmly return to his hard duties--again something which, one suspects, was not always true. (The subject of the piece is, interestingly enough, a member of a PK unit,⁶ perhaps one of Signal's own staffers.)

A rabbit hunt given by Arthur Greiser, Gauleiter of the Warthegau, for foreign journalists is covered in a pictorial spread. Some of Greiser's guests are Louis P. Lochner (AP), Pierre Huss (INS), and Ivan Filippoff (TASS), all of whom are pictured enjoying themselves during the hunt.

There are many other social articles as well. Volcanic activity on Mt. Vesuvius is covered, as is the 1941 edition of the Folies Bergere. A short story by H. Lorenz (Heinz Lorenz of the Propaganda Ministry?) is featured, which is unusual, as Signal did not usually go in for fiction. Finally, there is a host of shorter articles covering the following: the sculptor Georg Kolbe; Spanish Moorish troops in their barracks before reveille; a magician at work; technical progress in Germany; fashion designers at work; chemical gardening; and gymnastics.

Cover: Max Schmeling in paratrooper's uniform.

Plates: 9: Two photos of a flamethrower unit in action at night.

- 10: Luftwaffe pilot, assisted by a ground crew man, readying himself for a mission.
- 23: The Hungarian regent Admiral Horthy. (An inset shows a member of the Hungarian Bodyguard Regiment in traditional uniform.)
- 24: "Watch on the Danube." Hungarian anti-aircraft guns and patrol boats guarding the Danube. (2)
- 25-26: "Once again Hungarians." Seven photos of peasants who, as a result of the Vienna Accords, found themselves subjects of the Hungarian state.
- 39: Three photos of people in the fashion designing field.
- 40: "Vesuvius stirs." Volcanic activity on Mt. Vesuvius. (2)

Back-Cover: Political cartoon by Girod, titled "Plutocracy," which shows a liveried servant throwing a bone to a miserable wretch in some sort of a prison. Over the prison walls we see nothing but banks.

No. 6. By merely glancing at the title of the lead article for this issue, "England's Cows graze on La Plata" (subtitled "60% of England's Food now comes from Overseas"), we see that Signal has decided to shift its focus to an entirely new theater of the war: the concerted, co-ordinated U-boat campaign. No less than nine full pages in this issue are devoted to this hitherto unexplored area. And with good

reason: the spring of 1941 saw the employment, for the first time, of the "wolf pack" method of submarine warfare.⁷ Until now the Germans had largely been preoccupied with the land battles in the West and the aerial war over England. Now that the Luftwaffe had lost the Battle of Britain, it was the Navy's turn to try and force the United Kingdom into submission. (The Army, of course, could not do the job, for an invasion was out of the question with Operation Barbarossa being planned.) A concerted attempt by the U-Boats was to be launched against convoys bound for England. If John Bull could not be outfought, perhaps he could be starved into submission. And in fact the months from April to December, 1941, were rather grim ones for England. In many ways this period was to be the German submarine service's finest hour.

The lead article, referred to above, explains why submarine warfare must be used against Britain and what it would accomplish. A five-page article, called "Weapon U-Boat," with drawings by Ellgaard, traces the history of undersea warfare from 1914 to 1941 and shows us the techniques and tactics of the U-boats. The article is quite detailed (one page is devoted to the types of torpedoes and their effects) and explicit: "The main duty of the U-boat is the shipping war." "Before a new Voyage," a photo essay (partially in color) about refitting a submarine

in a French shipyard, concludes the U-boat material.

Military: Other than the material on the submarine war there are only two military articles present: "German Bombers over Malta," a photo page on Ju-87s attacking the island in one of the Luftwaffe's first raids against England's strongpoint in the Mediterranean, and the inevitable chapter of von Xylander's retrospective, dealing once again with the Battle of France.

Political: The return of Young Gloucester and Old Douglas with more anti-British witticisms occurs in the only political article in the issue. Y.G.: "Why don't we let those poor bombed out people shelter in our great castle?" O.D.: "Be quiet, Young Gloucester, first and foremost you are an English ghost."

Social: From the cover to the cartoons this issue is primarily socially oriented. The first article we see in this area is "When a German Girl marries." This photo story shows us all the utterly absurd requisites for marriage in the Third Reich--certificates of Aryan ancestry, the "deutsche Einheits-Familien Stammbuch," etc.

The follow up to this article is "The Tree of Life of the German People," a bewildering collection of statistics primarily related to births in Germany from 1850 to 1939. The article concludes: "The tree of life of the German people is sound in marrow and heart, from the roots to the peak."

Next we find a routine photo piece on a cabaret in a French POW camp in Germany. Judging from the photos, everyone is having a jolly time. Going along with this theme (foreigners in Germany) is a photo story on a Norwegian girl working in Berlin.

A number of ordinary articles appear as well--pieces on girls in a Berlin "film-revue;" German explorers in Bolivia; and science helping out with household chores are all present, as are several shorts about girls making dates, children at play, etc.

However, the issue does wind up with three highly engrossing articles. "A Life with a Pencil" is a portfolio of excellent drawings by the famous caricaturist Karl Arnold. "Murderer wanted. Offers under..." is an intriguing article about some unusual Americans. (The piece centers on a cryptic ad placed in a Chicago newspaper.) And "Krischan" tells the story--with some excellent photos--of the redoubtable Friedrich Christiansen, World War I aviator and aerial pioneer, head of the NSFK, and Armed Forces Commander of the Netherlands. (The article is written by Christiansen's son Karl-Heinz.)

Cover: Girls of the Strength through Joy organization exercising in the snow.

Plates: 9: A wedding ceremony in Innsbruck. (3)

10: Preparing a U-boat for its return to sea. (3)

23-26: A series of nine photos of the interior of the new Reichskanzlei. Pictured are Hitler's work room, the Cabinet room (never used), the "long Hall" and various other features of the building. All the photos are excellent, and reveal quite a good amount of detail of the building designed by Albert Speer under Hitler's supervision.

39: "The Caudillo's Bodyguard." Moorish cavalry during maneuvers.

40: Girl skiing. (3)

Back-Cover: Political cartoon by Charles Girod showing a man stumbling along with a newspaper labelled "Free Press" nailed over his eyes. Caption: The 'best oriented' reader in the world--the pride of the Plutocrats."

No. 7. Were it not for the date on this issue it would be hard to tell whether or not there was actually still a war in progress. The cover, most of the color plates, and ninety percent of the articles are reminiscent of the Berliner Illustrierte Zeitung during the late 1930s (and, let us not forget, the magazine still bears the inscription "Special Edition of the BIZ"). The small amount of military articles which does appear is quite similar in tone to mili-

tary reporting of the Thirties. This state of affairs would not continue for too much longer, however, for the war would soon become a serious shooting one once again.

Military: "War over Water and Desert" shows us, for the first time (albeit in a somewhat oblique manner), German forces in Africa. The article is made up of a series of aerial photos taken by a German reconnaissance aircraft in Libya. Also included is a shot of a Ju-88 over Malta. The photos are typical aerial shots, revealing little of interest.

A routine piece on garrison life in Narvik is also printed, as are two two-page photos of the English coastline in the vicinity of Dover, taken with a long-distance camera. (These panoramas were to be found in most German magazines at this time.) Another chapter of von Xylander's series winds up the military portion of the magazine: the theme this time is "From now on England stands alone."

Political: An article by Hans Fritzsche, who wound up in the prisoner's dock at Nuremberg as a kind of substitute for Joseph Goebbels (but was acquitted), called "Who dropped the first Bombs?" is easily the most interesting article in this section. In neutral eyes the Germans had certainly come off as the villains during the Battle of Britain, and this article was, no doubt, an attempt to

redeem Germany's reputation, especially in the eye of the average American reader. Fritzsche lists all British "provocations" from January 12 to August 26, 1940; many of the raids he mentions did happen, but not all of them-- the so-called "terror-attack" on Freiburg on May 10 was not in fact done by the British but by the Luftwaffe (the bombers had incorrectly identified Freiburg as a French city). The author claims that the Blitz was launched to show the British that they should not mistake Germany's natural reluctance to bomb civilians as a sign of weakness. The article, stylistically very close to the writings of Fritzsche's boss, Dr. Goebbels, concludes that the British have no right to cry "Foul!," for they themselves launched this sort of war, and, moreover, carried it out quite happily-- until it was turned against them. (It appears that the weight of evidence supports Fritzsche's conclusion. There were three classic "examples" of German terror-bombing prior to the Battle of Britain: Guernica, which was certainly a valid military target, and at which most of the civilian deaths occurred as a result of shoddy work by the Condor Legion⁸; Warsaw, at which orders were issued not to attack civilian areas⁹; and Rotterdam, which may have occurred by accident (some of Luftwaffe squadrons not receiving the news of the city's capitulation in time to break off the attack).¹⁰

Further, the first Luftwaffe attack on civilian targets in London (on August 24, 1940) was definitely an accident, taking place in the face of orders specifically prohibiting attacks of this nature.¹¹⁾

A long article by Dr. Rudolf Fischer called "The Peace which could not last" is a typical example of German journalism relating to the Versailles Diktat of 1919. The section of the article called "Why is the existence of Germany necessary to Europe?" sums up the role of Germany in the New Europe as succinctly as anything ever printed in Signal: "Germany is and remains the heart of Europe... Germany must defend Europe if she wishes to defend herself." The rest of the article is devoted to the events of 1919 at Versailles and the "real" British motives behind World War I (most notably, a desire to keep the young Germany in her "place").

A photo page is printed on the adherence of Bulgaria to the Three Power Pact on March 1, 1941. Shown are Bulgarian Prime Minister Filoff, Ribbentrop, Ciano, Gernerall Oshima, and the Führer himself.^{11a} Another installment of "Reports from the Fifth Column" is included--by now the antics of the two ghosts are wearing pretty thin, but they would linger on for some time. A column of clippings from Anglo-American newspapers is also printed, under the title "Further reported..."

Social: This issue, like several of its immediate predecessors, is primarily a social one. The cover story, "Beauty for All," chronicles a skating tour of Northern Italy and Austria by the 1936 Olympic stars Maxie Herber and Ernst Baier. "The Poet whom no one saw" is Signal's entry into the "Who really wrote Shakespeare's plays" question. An interesting entrant into the contest is the French songwriter Jean Richepin, who claimed that Shakespeare was really the Frenchman Jacques Piere, whose name was corrupted by the "barbaric English" into Shakespeare. Signal ridicules this, and examines the Bacon and Rutland theories without really taking sides.

Several of the remaining features are more routine, but unusual nonetheless. "Fog against Teeth" is a photo report of a battle between a shark and an octopus. "Only for Men" covers a men's club devoted to the fine art of...knitting. (The club is composed of Czechs--not Germans!) "60 Minutes before the deadly Stab" shows us a matador's actions prior to entering the ring.

In the routine but common category are "Please, once more" (dancers); "On the Third Day" (a baby recognizes adults); "Two Molars--Ill with Fever?" and two pages of cartoons by Hans Kossatz.

Cover: Maxie Herber and Ernst Baier, the famous ice skating duo.

Plates: 9: Kapitänleutnant Joachim Schepke, a holder of the Oak Leaves, showing a model of a U-boat to a little boy. (Schepke fell in action on March 17, 1941.)

10: Three photos of Italian Alpini troops during winter maneuvers.

23: Luftwaffe Bf-110s and crewmen in Sicily. (2)

24: German peasant women during a vacation at a rest home in Bavaria. (3)

25: Stage show in Berlin.

26: Exotic tropical fish.

39-40: Scenes and personalities of the Milan Scala. (6)

No. 8. Under the title "Everything for the Nation." Signal presents a series of articles on the Nazi Party. This was a unique moment for the magazine, which, for many reasons (see Chapter III), was never too keen on pushing "Nazi" ideology as opposed to "German" or "Pan-European" ideology. Never again would any space be directly devoted to the NSDAP.

The articles are interesting, but fairly predictable. The series opens with a photo of the "average" German family; needless to say, both parents are proudly wearing Party insignia. Next comes a series of cartoons showing how Germany has progressed from 1918 to 1940. Following this is a short article devoted to the ordinary Party member--the PG. Concluding the material is a photo piece on some of the benefits produced during the Party's rule--the Volkswagen, trips

made by the Strength through Joy organization, education in the Ordensburgen, workers' settlements built by the Labor Front, etc. Included is a photo of the ill-fated KdF ship, the Wilhelm Gustloff.¹² (The color centerspread is an integral part of the series.)

Military: The issue opens with a photo showing a Bulgarian peasant woman giving the "German greeting" salute to German troops entering her country. This shot is the prologue to an article called "Here England was repulsed." This piece, which is really a combined political-military article, is solely concerned with the effects of Bulgaria's entrance into the Three Power Pact.¹³ We are shown a group of maps depicting various British attempts to penetrate the Continent, all of which were thwarted by the Wehrmacht. The article also includes testimonials to German-Bulgarian friendship (Field Marshal List hobnobbing with Bulgarian officials) and some typical anti-English material ("Mr. Eden, a traveller with little success.") Unfortunately, Bulgaria did not fulfill the high hopes that Germany (and Signal) placed in her. Though she did declare war against the British and Americans, she resolutely refused to join the crusade against Bolshevism, which, however, did not help her very much when the Red Army reached Sofia in September 1944.

Despite all the coverage of Bulgaria, the most significant military piece is "The Germans in Tripolis," a photo

page showing a parade in February, 1941 of the first German units in Africa reviewed by Erwin Rommel and General Italo Gariboldi, commander of Italian troops in Northern Africa. This is the real beginning of Signal's coverage of the war in Africa, which was to intensify considerably with the appearance of the Germans on the scene.

The final chapter of Ritter von Xylander's series is published under the title "Prepared for Final Victory." This installment is concerned with the Battle of Britain, Churchill's desperate search for allies, England's financial crisis, etc. Xylander concludes his article with the ringing pronouncement that "in Germany Führer and people are united in an unshakeable belief in victory." (An aerial photo of the Suez Canal completes the military section.)

Political: Other than the article on Bulgaria, only the humorous political series "Reports from the Fifth Column" (concerned with bombing German civilians this time) and "Further reported" are printed in this issue.

Social: A thoroughly ordinary article, "The German Ambassador receives," is certainly the most significant piece in this section--not by virtue of its contents, to be sure, but in the fact that it drew the wrath of the Propaganda Minister. The piece, a photo spread, shows various German officials and artist socializing with French singers and actors at a reception given by Otto Abetz in Paris.

Goebbels took exception to this because it would lower respect for the Germans amongst their allies to see Germans and Frenchmen mixing intimately.¹⁴

A long pictorial tribute to Portugal is also present. Obviously, this was designed to further German-Portuguese relations and help install Portugal in the new Europe. (This campaign was a failure, for by the fall of 1943, Portugal had allowed--or had been forced to allow--the U.S. to set up air bases in the Azores.)

"Born of Motors" is an excellent article (photographically) showing aerial contrails and cloud formations. "False Radio" is the narrative of a German sailor in an unusual situation during the Spanish Civil War. Other articles are included on Italian fashion models, cattle, American acrobats, and film tricks. A cartoon page by Lothar von Malachowski ends the issue.

Cover: "Soon they will come!: A Bulgarian girl in a peasant dress."¹⁵

Plates: 9-10: "In the new Reichsbank building in Berlin."

Six photos of gold reserves and vaults in the Reichsbank.

23: "The First Party Comrade." A color portrait of the Führer.

24-25: Two page cartoon by Manfred Schmidt, showing the different administrative levels of the Nazi Party, from the Block to the Gau.

26: "The Uniforms and Decorations of the Party."

Ten uniform illustrations by Hans Liska, plus photos of the Party's highest decorations.

39: Welders at work on a road in a German city.

40: Scenes of a ski resort in the Italian Alps. (4)

No. 9. At the time this issue of Signal reached the stands (around the first of May) the war had once again become a very active one. The great breathing pause from June, 1940, to April, 1941, was over. Unbeknownst to anyone then in Germany the Third Reich would never again even come close to this quasi-peace of ten months. From now on the armies of the Reich would be constantly heavily engaged in the field.

Despite the opening of the German drive into the Balkans and Rommel's first offensive in Africa (the Third Libyan Campaign), Signal produces yet another routine, largely non-military issue of the type often seen in the early months of 1941. The most interesting piece in the issue is "On the Sea of the Damned," a narrative of the nightmare of Dunkirk as experienced by a French artillery lieutenant. It is a riveting account of the greatest disaster suffered by Anglo-French arms during the French campaign of 1940. (Most articles of this type in Signal usually condemned "perfidious Albion" as a matter of course; strangely, this is completely absent from this piece.)

Military: Only two articles in this issue fall into

this category, and those two only marginally at that. "An Arsenal of the German Army" is a photo report by Artur Grimm on a German war plant producing Panzer IIIs. There is also an article, illustrated by Hans Liska, debunking an American proposal to build a 100 ton bomber. The piece is also rather condescending to the idea of long distance (i.e., strategic) bombing. Germany's failure to properly explore and utilize strategic bombing, as well as her lack of suitable aircraft to carry this out, needs little comment. At best, the article is short-sighted. (Ironically, by the end of the war the Germans themselves had constructed a 100 ton aircraft, the Blohm und Voss BV-238, which was nearly as grotesque as Liska's caricatures in this article.)

Political: The highlight of this section is "Matsuoka in Berlin," a three page pictorial record of the Japanese Foreign Minister's state visit to Berlin. Present on the German side are Hitler, Göring, von Ribbentrop, Press Chief Otto Dietrich, Field Marshals Wilhelm Keitel, Fedor von Bock, and Walther von Brauchitsch, and Colonel General Heinz Guderian. This was certainly a bow on Signal's part to Germany's new ally in the East.

General Nikola Schekoff, head of the Bulgarian Army in the First World War, contributes a piece to this issue on the subject of German-Bulgarian relations. Schekoff was an ardent admirer of Hitler and Nazi Germany--his article concludes with "Blessed be greater Germany's struggle for

the justice and freedom of the peoples," and it can hardly be called objective. In any case, the piece is largely given over to Schekoff's reminiscences of World War I, rather than to events in the Balkans in 1941.

"Reports from the Fifth Column" and "Further reported" are both present in this issue.

Social: A six-page picture-text article on a visit to Gerhart Hauptmann at his home is the central feature in the social area. Hauptmann, who, judging by this article, was obviously in harmony with the Nazi regime, was one of the propaganda showpieces of the Third Reich; this was not the last time that Signal would visit him.

"In which Jobs do these Women work for Victory?" is a photo piece on eight German women at war. And what jobs do they hold? Aircraft designer? Engineer? Doctor? Not exactly--letter carrier, waitress, usherette, salesgirl, etc. are more to the point. Given the National Socialist attitude towards the role of women, this article comes as no surprise.¹⁶ (The point, of course, is that these women are contributing to the war effort by taking menial jobs which could have kept men away from the front.)

An interesting article on the great actor Emil Jannings during the filming of "Ohm Kruger" is also included, as is a piece on the Mexican painter Francisco Cornejo, but the other social articles (ten in all) are utterly trivial and

kitschy; the most interesting one is a surreal/ludicrous photo piece on men dressing up as frogs for a Berlin stage play.

Cover: "In Africa." Luftwaffe Lt. Col. Martin Harlinghausen (Chief of Staff of the X Fliegerkorps in Africa, and holder of the Oak Leaves) with "Hauptmann Witte," a Knight's Cross holder of the Luftwaffe.¹⁷

Plates: 9: A Bf-110 about to take off in the desert; an aerial view of camels in the waste.

10: Bf-110 taking off watched by Italian askaris;
a Bf-110 surrounded by camels; a Luftwaffe man bargaining with a Berber.

23: Four photos of Emil Jannings in the movie "Ohm Kruger."

24-25: Erecting a Maypole in a Bavarian village.

26: Making artistic porcelain in Berlin. (6)

39-40: Two Berlin women on a wartime shopping spree. (7)

No. 10. Finally, reflecting the military events of spring 1941, in this tenth issue of the year, Signal prints lengthy accounts of both the Balkan and African campaigns. For the first time since June, 1940 "current" campaigns are being covered. This does not mean, however, that retrospective material is absent from this point on--a good many more such pieces would be printed before Signal ceased publication.

Military: Probably the most important of the two campaigns was the Balkan one. After all, had it not been necessary to invade Yugoslavia and Greece, Germany would have been able to attack Russia two months earlier than she did, and what might have happened then is beyond conjecture. Besides this, Africa was always considered a side-show by the top German leadership. Thus the Balkan campaign is covered first.

The article opens with the headline "Two Balkan Lands Decide." We are shown Bulgarian girls dancing with German soldiers; contrasting with this pleasant scene are photos of Yugoslavian anti-Axis demonstrations. On the next page, two enormous photos of Ju-87s dive bombing Belgrade are printed. Could the message have been clearer? Though Signal claims that England (and, interestingly, the USA) forced Yugoslavia to "commit suicide", the attack on the country should have made it clear to all concerned, that no one was going to humiliate (and defy) the Reich and get away with it. This kind of material, in effect producing a rather brutal impression, was very unusual for Signal. Accompanying these two remarkable pages is a pictorial on the invasion of Yugoslavia. The beginnings of the Greek campaign are covered as well: a Stuka attack on Athens is shown in another pictorial.

"Sand, Sun, and Englishmen" is a fine pictorial record of the Afrikakorps in the Third Libyan Campaign. Signal claims that the Afrikakorps "is securing the Lebensraum of the German people."

Surprisingly, a third front receives serious coverage as well: "The Battle in the Atlantic goes on" deals with the U-boat war against English convoys in the North Atlantic. By reading between the lines, one can easily figure out who Signal considered to be responsible for the war in this area: the Americans.

Short features are included on the Japanese Navy, "the decisive factor in the Pacific," and on a British pilot shot down over France.

Political: Only short features are included in this section. Foreign Minister von Ribbentrop is seen reading the declaration of war against Yugoslavia and Greece, and the beginnings of the new state of Croatia are given a small amount of space. (Signal was not slighting Germany's new ally: see No. 12, 1941.) An English plan to create "sea-dromes" (permanent floating air stations in the Atlantic) to safeguard Atlantic convoys is ridiculed in an article called "something of the 5:1 Stupidity Factor." And the two humorous series are continued further (the two ghosts in the "Fifth Column" are now en route to America, England now being too scary even for them).¹⁸

Social: "Europe must become a blossoming Garden," a lengthy article concerned with making the Continent nutritionally self-sufficient, is but one of a number of interesting articles in this section. Others are "Up to the Borders of Endurance," which deals with aviation medicine for Stuka pilots, and "Marshal and Pasha," a short biography of Colmar von der Goltz, of Turkish World War One fame. This last was a bow in the direction of Turkey, now a neighbor to the "New Europe."

Predictably, there are a number of more routine pieces as well. Articles are included on photographer's models, concerts in Rome and Berlin, a German soldiers' home in France, and--last but not least--slugs.

Cover: Generalleutnant Rommel in Africa.

Plates: 9: "The Ocean of the Great Decisions." A map of critical points in the Pacific. The US has octopus-like tentacles reaching into the "Japanese sphere of influence," which, strangely, does not include territory Japan had seized by force since 1931.

10: "Defense of the Hemisphere? The USA attacks Europe." Another map, this time of the Atlantic. The US is going to seize Reykjavik, Kiel, Gibraltar, the Azores, and Dakar after the war, according to the text, to supervise all the shipping lanes. "Does Roosevelt believe the borders of the US lie

in Europe and Africa?" concludes the caption.

(Signal's early explicitly anti-American stance is evident in both these plates.)

23: Three photos of an Afrikakorps Flak gun being set up atop a barracks in Libya.

24-25: Loading and firing a long-distance gun on the English Channel. (4)

26: Colored contact lenses to make a woman look beautiful. (4)

39: Fashion model

40: Two children in a Berlin production of "A Midsummer Night's Dream."

Back-Cover: Aerial view of the English coastal city of Plymouth after a German air raid.

No. 11. Not surprisingly, the bulk of this issue is devoted to the campaign in the Balkans. Five articles are directly concerned with it, four of them in the military sphere, one in the political.

A seven page pictorial by Artur Grimm, called "With the Ghost Division," (the 7th Panzer Division) is a fine record of the German drive through Yugoslavia. "The Wochenschau reports..." is also a pictorial feature, with stills taken from the weekly German newsreel. Included in this piece are scenes of Hitler at his "Frühlingssturm" Headquarters near Wiener Neustadt, receiving guests like Count Ciano, King

Boris, Admiral Horthy, and the German Ambassador to Turkey, Franz von Papen. Also shown is an interesting picture of some Volksdeutsche removing the memorial to Gavriilo Princip, the assassin of Franz Ferdinand and his wife, in Sarajevo. "Thermopylae" is another pictorial, this time on the Greek campaign. The Greek General Tsolacoglu is shown signing the instrument of surrender. Completing the military coverage is an interesting narrative of a German soldier in the repair company of a Panzer Division. This sheds some light on an absolutely necessary component of armored warfare, one which is often overlooked.

The political article is quite intriguing. Titled "Roosevelt's End in the Balkans," the bulk of the text is devoted to the minutes of a cabinet meeting of General Simovitch's coup d'etat government in Belgrade. The US is made to appear more responsible for the "idiotic" acts of the Simovitch clique than even the British. Though Anthony Eden receives his usual share of opprobrium, more blame is put on "Wild Bill" Donovan of the OSS, Bliss Lane (American Ambassador to Yugoslavia), and, of course, Roosevelt himself. This is one more example of the mounting anti-American feelings in Signal, which would diminish, but not entirely disappear, after the invasion of Russia, only to return in full force in 1942. (Interestingly enough, Russia is also listed as one of the villains of the piece. According to the article

the Soviets signed a mutual assistance pact with Simovitch, contravening the Russo-German pact of 1939. (This was true.) Undoubtedly the Signal staff sensed what was about to happen in the East, and was laying the foundations for the justification of "Barbarossa.")

Military: All military coverage, with the exception of some of the color plates, deals with the Balkan campaign.

Political: Rudolf Fischer contributes a typical editorial on European unity called "Who can lead Europe?" "Germany has the same interests as Europe." "England did not use its chance." "The freedom of Europe must be defended by unity." So claims Fischer, in a fairly predictable piece. Other than this only the two humorous series are present.

Social: A very interesting report on the manufacture of high explosives highlights this section. Of semi-political nature is "Masterpieces sold to the USA? No!", which refutes British claims that the Germans were so financially strapped that they were selling great works of art to the USA. Other articles cover acting schools in Ankara, costumes from the film "Casanova marries", onions, bees, and doctors (though not in that order.)

Cover: Two German soldiers on the Acropolis.

Plates: 9: Two German soldiers and a Bulgarian comrade in the Valley of the Struma River.

- 10: Unloading tanks for the Afrikakorps in Tripolis.
- 23: "Through clouds of water and sand." A supply ship for Rommel, and a Kübelwagen in the desert. (2)
- 24-25: Two photos of exotic scenes in Bolivia and Guatemala.
- 26: Corporal Hubert Brinkforth (14/IR 25), the first enlisted man to receive the Knights Cross. (d. 5.6.42.)
- 39: German children at a puppet show in the General-gouvernement area of Poland.
- 40: Onions.

Back-Cover: "The End of an Adventure. England on Mt. Olympus."

A remarkable photo of a dejected British POW in Greece.

No. 12. There was a short pause in the war between the conclusion of the Balkan campaign and the invasion of Crete. This issue of Signal reflects this pause, the bulk of it being given over to consideration of some of the results of the military actions of April, 1941: specifically, long pieces on the old state of Greece and the new state of Croatia.

When the firing ceased in the Balkans, the Germans found themselves in control of Greece. Strategically this was a necessity, for German control of this country would make a British (or American) invasion in this area of the Continent a great deal harder. But there were more advantages than this, at least to Signal's editorialists. Greece

was the cradle of European culture; by virtue of this alone, her presence was necessary to a unified Europe. Signal was acutely aware of this, and "The Problem of Greece" was an attempt to portray the German and Greek peoples as natural allies. The British and their Greek puppets were responsible for dragging Greece into the war, we read. The article traces Greek history from ancient times, and tries to show the similarities between Greece and Germany. This piece, in effect a tribute to the Greek people, obviously tried to take some of the bad taste of defeat out of Greek mouths, and encourage Greek participation in the "New Europe". "The Betrayed Goddess," the second article on Greece in the issue, tells of the city of Athens under the British ("they were always drunk," etc.) and the Germans ("We love the Germans.") This piece is another example of "perfidious Albion" journalism. It includes an interview with Prime Minister Tsolacoglu, who expresses very pro-German sentiments. The overall effect of these two lengthy articles is to make Greece seem the Denmark of south-eastern Europe; but, unfortunately for the Germans, this was never to happen.

One of the immediate consequences of the campaign was the establishment of the independent state of Croatia. From the very start, this land was to be found in the Axis column, and Signal rejoiced at the addition of a new ally (satellite is a more correct term, however). "Europe's Youngest State"

is a long picture essay on the new country. Plglavnik Ante Pavelic, General Dido Kvaternik, and the Ustase militia all received much coverage, especially the latter.

Military: "The Battle of the Atlantic" is the main military article in this number. Six pages of photos, some of them quite dramatic, show us the victims of the German Navy and Air Force on the high seas. Other than this, only "Over the Acropolis," a two page reproduction of the famous photo of three Do-17s over Athens, and a short feature on a British air raid on Hamburg appear.

Political: Another result of the Greek campaign--although not specifically related to Greece alone--appears in an editorial by Wolfgang Goetz called "Finally Europe shall arise." This is an early, but typical, statement of pan-Europeanism. "England's policies were never European," "Germany allows Europe to arise," etc., are some of the more resonant phrases in the article. By the time of Signal's last edition probably every faithful reader could have turned out an editorial identical to this one, so often had these ideas been printed in the magazine.

A short feature on Portugal, who had been forced to send troops to defend the Azores against America and Enland, is printed, as is another installment of "Reports from the Fifth Column." In this chapter, we find the two ghosts in America. As usual, the younger ghost asks the older one

awkward questions, but this time the ending of the piece is changed: "Get this, Young Gloucester, in this country don't ask so many dumb questions. From now on you are a democratic ghost." Even the cartoons were now directed against the new menace from across the sea.

Social: Yuri Semyonov contributes a long piece called "How does it happen: Foreign Commerce without Gold?" This article, which includes passages on the concept of a united Europe, concludes with the statement "The time of gold is over, the time of trust and labor has arrived."

The rest of the section is awful: "By Their Noses may one recognize Them" is not an anti-Semitic piece (Signal never went in for that sort of "journalism"), but a rather chauvinistic guide to different types of women. "Bergstrasse 75" is a maudlin piece of fiction better suited to the B.I.Z.. Other routine articles on fashion, dogs, and coral are included, as are some absurd color plates.

Cover: Afrikakorps soldier wearing a mask to keep out sand.

Plates: 9: German graves in Africa; British debris on a beach in Libya. (Caption to the latter photo: "It is characteristic of this fight for the New Order of the world that English wreckage drifts ashore on all the coasts of Europe... and now also in Africa.") (2)

10: German infantry column advancing during the Greek

campaign.

23: Panzer crews relaxing somewhere in the Balkans.

24-25: Excellent photo of a German armored column passing a burning Yugoslav convoy in a Serbian village.

26: Stills from the film "Story of a Life." (4)

39: German girls on a beach.

40: A battle between a toad and a snake. (4)

Back-Cover: German tank fording a river in Yugoslavia.

No. 13. The lead article for this issue is, in light of related developments from 1942 to 1945, exceptionally interesting. Titled "Two Kinds of Air Parity: The Great Mistake in British Plans for Aerial Warfare," the central message of the article is that even if Britain should catch up to Germany's aircraft production (a big if, in Signal's opinion), parity still would not be attained between the two countries, because of the greater distances the RAF would have to travel to bomb German cities, compared with the short distance from the French coast to England's industrial centers for the Luftwaffe. The author (Richard Schulz) claims that the longer distances would necessitate more fuel, repairs, and replacements than the Germans would need. This was certainly true, but nevertheless all these problems were worked out by Bomber Command. Schulz further falls down when he uses

German aircraft as the basis for the comparisons between the two air services--the He-111, German's chief bomber, was vastly inferior to the RAF's Lancaster or Halifax. Strategically, the Allied air forces, by 1943 at the latest, were far superior to the Luftwaffe, But Schulz' greatest error is his assumption that German strategic thinking would be used by the British as the basis for their aerial strategy. In fact, German thought along these lines was very superficial, whereas Bomber Command refined Douhet's teachings to a fine art.¹⁹

Military: The invasion of Crete was certainly one of the most audacious large scale military operations of World War II. It is somewhat surprising that Signal accorded it so little coverage. In this issue, the only one really to concentrate on Crete, we find only one short text piece, "Parachutists start for Crete," which is a description of preparations for the invasion; one photo-essay, "After Corinth: Crete," which deals more with paratroops in the Greek campaign than in the struggle for Crete; and a short, but laudatory, mention in a retrospective article on the Balkan campaign. Perhaps the staggeringly high German casualty figures cooled Signal's ardor for the battle.²⁰

This retrospective article, "The Balkan Campaign against England," is a detailed, generally accurate assessment of the campaign (leaving out the obligatory anti-British passages)

by Hauptmann Harald Webersteadt, an officer in the OKW. Some interesting photos and maps complement the text very well.

The only other military coverage is devoted to the U-boat war. On page 3, we see a portrait of "The Hero of Scapa Flow." Günther Prien. The accompanying text is his obituary: Prien was killed in action on March 7, 1941. Rear Admiral Gadow contributes a text piece called "U-Boats in the World War and Today," which claims that England was in very dire straits due to the German submarines (as she was), and that this would continue to be the case until the war's end (which was not so).

Political: The most interesting article in this vein is: "They did not know where they were going." This is a collection of interview with Commonwealth POWs in Greece. Six colonial soldiers and two Englishmen are asked for their thoughts on the campaign and the war in general. All are more or less negative (perhaps not too surprising for newly captured soldiers); some are so pro-German as to be on the brink of treason. One of the more interesting interviews is with a Jew from Darmstadt, who got out of Germany in 1939, went to Palästine, found himself in uniform and, ultimately, in a POW cage in Greece. It should be remembered that these interviews could easily have been written by PK men; on the other hand, negative opinions would not have been too hard to find in a defeated army largely made up of

colonial troops.

"League of Nations?, Community of Peoples!" is an almost self-explanatory piece by the Nazi historian F.W. von Oertzen. This is a predictable article ridiculing the League of Nations, which would be replaced, after the war, by a true "League of Nations"-- a united Europe. Though routine, it is interesting as a specimen of National Socialist history, which did not often appear in Signal.

A brief anecdote about Al Capone, one of the most frequently covered Americans in the German press, is the main item in "Further reported," which completes the political section.

Social: For once, all the articles in this area are interesting and, in some cases, actually engrossing. Two weird inventions are reported on in "Without Motor, without Sail" (a boat with an autogiro for propulsion) and "The Sun irrigates Plantations" (a device used to fertilize the Sahara).

A pictorial on Tokyo gives us an interesting glimpse of the Japanese capital in the spring of 1941. Art is not neglected--"Flemish Artists of the Present" covers the successors of the great Dutch painters of past centuries. No Rembrandts in sight, but the article is nonetheless quite readable (and is, in addition, a booster for Flemish

nationalism, an aim often promoted by the war-time German press). The theater is covered in "They have seen two and a half Millenia," which deals with a play in a Greek amphitheater. All of the guests are German soldiers. Even the humorous material is, for once, actually funny. "The Sufferings of a Cartoonist," by Charles Girod, is quite amusing, as is a photo spread on a strange bullfight. Only the conclusion of "Bergstrasse 75" is below average. On the whole, this issue is a well-balanced, highly readable one, interesting in all areas--something which did not happen all that often.

Cover: "So they jumped over Crete!" Paratroops jumping out of a Ju-52.

Plates: 9: Crew of a Bf-110 resting under the wing of their plane in Africa.

10: Moslems visiting Luftwaffe men in the Balkans.

23: A German cruiser at anchor in a harbor at sunset (possibly the Hipper).

24-25: "In the camp of the Stukas of the sea." E-boats and their crews alongside an escort vessel at a German naval base.

26: Flemish painters Prosper de Troyer and Hendrick Luyten de Kaart. (2)

39: Girl at beach.

40: Festival dance in Bulgaria. (3)

Back-Cover: Aerial view of Suda Bay during the battle for Crete.

Fourteen British and Greek ships (including the York) are visible.

No. 14. Without a doubt the most "European" military force ("European" to members and believers, at any rate) in the Second World War was the Waffen-SS; by 1945, the Germans in this service were far outnumbered by the non-Germans.²¹ In one sense, the Waffen-SS was a truly European army (it was multi-national), but it did not have European aims (only German ones,) and comparisons to NATO are quite inaccurate.

At any rate, it was only natural for Signal to espouse the cause of European volunteers for this branch of the SS, and in this issue we find the first article devoted to this subject. "I want to fight for the New Europe" is a four page pictorial on "Germanic" volunteers serving in the Waffen-SS.²² Little is revealed in the piece, as it mainly consists of photos of cheerful, healthy individuals, none of whom explain why they joined the SS. Possible motives for collaboration in the Second World War have often been analyzed; this is not the place to examine this problem once again. Suffice it to say that some individuals were definitely sincere in their desire to build a new Europe, and others were not. Signal does not even mention that various motives existed. For the periodical there was only one motive: to build the new Europe. (One can not

help wondering why this article was not held for the next issue, as participation in the "anti-Bolshevik" crusade was a very potent argument for entrance into the Waffen-SS.)

Military: The issue opens with the first mention of the new theater of war: "The New Front in the East" is a full page map of the Soviet Union east of the Urals. As no military movements are recorded, and since the accompanying text is rather superficial, it may be that this was a hasty insertion into the magazine. Commencing with the next issue, however, coverage of the Eastern Front would become a regular feature.

A five page pictorial, "At the Front in the Homeland," portrays a Luftwaffe Flak unit, on and off duty, in the vicinity of Berlin. Unfortunately, the few photos purporting to show a real ground to air battle appear to have been doctored. On the reverse side of the coin, photos are printed showing London and Malta undergoing severe night-time raids, just to show that the Luftwaffe had not lost the initiative (although it had, of course).

Another military series, under the title "10 Minutes Strategy," is begun in this issue; the purpose of the series was to explain strategy and tactics to the average reader. The first chapter covers the differences between German and Anglo-Saxon (i.e., Anglo-American) military thinking. The Germans, naturally, stick to traditional, Clausewitzian teachings: to defeat the enemy in the field is their main

goal. The Anglo-Saxons, however, want to destroy their enemy's civilian population. This system was perfected by American soldiers like Grant, Sherman, "Admiral Farradit," (sic) and...Buffalo Bill Cody! The British adopted these tactics and refined them: the blockade against Germany in World War I is an example of this.²³ But Germany does not want to make a "cemetery out of mankind."²⁴

Finishing the military section is a series of aerial photos of Haifa, Alexandria, and Crete, printed in an article on "three German goals."²⁵

Political: Complementing the above-mentioned article very well is "The Diplomacy of Hunger." This piece is basically an extension of the "General Hunger" article in No. 3, 1941: by means of the "Trading with the Enemy Act" and the ensuing blockade the British are trying to starve the Continent into submission. But Europe is now agriculturally self-sufficient, and John Bull will have to try new tactics. America comes in for some lumps as well, in another example of Signal's severely anti-American stance.

"The Turkish Way," by Alfred Gerigk, is a timely editorial, for a German-Turkish treaty of mutual friendship had been signed on June 16. This was a necessary step for the success of Operation Barbarossa.

"We 'Herr Englanders' and the Old Woman of Bar-le-Duc" is a mawkish piece about an incident during the French campaign. Once again Signal shows its readers how England treats her allies, and draws attention to the "cruelty" of the former French government. Also included are "Further reported" and the final installment of "Reports from the Fifth Column." (By now the two phantoms are "full-fledged democratic ghosts.")

Social: Some interesting articles are to be found in this section. "Würzburg--The City of Light" gives us a glimpse of the ancient German city at war. "The eternally misunderstood Don Juan" is an examination of the historical Don Juan. E.O. Plauen, the famous cartoonist, contributes an article on the popular German strip "Father and Son." Several more routine pieces are included as well: "Hello, Sport" features some voluptuous German starlets practicing physical fitness. "The Marriage Church in Mexico" is a predictable tourist article, and "What is a Desk to a Dog?" is a thoroughly ridiculous piece on how objects appear to various members of the animal kingdom.

Cover: Luftwaffe men painting ship silhouettes (victory markings) on the tail of a Ju-88.²⁶

Plates: 9: Excellent shot of a German airstrip in the desert. (At least 22 Ju-52s and two Bf-110s are visible.)

- 10: Italian pilot after being picked up by a German air-sea rescue unit.
- 23: Afrikakorps soldier with Berber children in North Africa.
- 24-25: German horse-drawn artillery column in the field.
- 26: Don Juan, painted by the German impressionist Max Slevogt.
- 39-40: The German painter Paul Mathias Padua at work in his apartment in Munich and at his country home in Gmünd. (4)

Back-Cover: Camouflaged Bf-109 in flight over the African desert.

No. 15. This issue is the first number of Signal to deal with the Russo-German war (not counting the hastily inserted map in No. 14). "The Meaning of the Struggle," an editorial by Harold Weberstedt and Rudolf Fischer, is the magazine's declaration of war against the Soviet Union. The message of this piece is that Germany was forced to attack the Soviets to forestall the invasion of Europe which Stalin had been planning for some time.²⁷ The Soviet-German Pact of 1939 is dismissed as being a device used by Stalin to gain time to complete the Soviet Union's rearmament. A map of Russian territorial gains from September, 1939 to July 1940 is included to show Signal's readers the

expansionist nature of Bolshevism. Another map shows us how Russia's military forces are massing on her western borders to march against Germany. And finally, we are told, all of Europe has simultaneously risen up against Bolshevism (even Sweden, who has allowed German troops passage across her borders en route from Norway to Finland). What is the aim of this campaign? "To ensure the freedom and unity of Europe."

Military: A large amount of the military section (eleven pages) is given over to the Russian war. "The first Tank Battle in the East" shows a German Panzer Division (unidentified) passing by the blazing hulks of Soviet tanks. "Infantry and Artillery storm the Citadel of Brest-Litovsk" is an excellent pictorial on the battle for the ancient fortified city in eastern Poland. (No mention is made of the fact that parts of the city held out until July 10, nearly three weeks after the invasion). Shorter articles are found on air attacks on Russian airfields and the first days of the war in general (including a marvelous two page photo of a German infantry squad crossing the Steyr River in front of a burning bridge.)

Two other military articles are included as well: "We find the Enemy," a lengthy narrative of a Luftwaffe reconnaissance pilot in the Balkan campaign, and "the First," a

tribute to fighter pilots to Adolf Galland and Werner Mölders, the first recipients of the Swords to the Oak Leaves.

Political: The Weberstedt-Fischer article is the only political piece in the issue dealing with Russia. This does not mean that there are no other political articles, however, for anti-British sentiments are expressed in two lengthy features. "I was there in Syria," by Signal's special reporter Wolfgang Weber, is a report on "one of the greatest disgraces (in our history) of the Empire." This is a German history of the events leading up to the British invasion of Syria in June, 1941, and is quite biased, to put it mildly. "The Law of the "Inner Line" is concerned with the difficulties facing the British in supplying their troops in North Africa. Since the Mediterranean is closed to them, according to Signal, they must go around Africa to do this. (The British had adopted this policy in June, 1940, immediately after Italy entered the war.) But the Germans and Italians, employing the "inner line", can hop over to Africa via Crete and Sicily. Therefore the Axis has an insurmountable advantage in this theater, at least theoretically.

An exceptionally interesting piece, one which incorporates many social elements, is "The Castle of 100 Generals." This is a photo report on Burg Königstein in Saxony, where a large number of French generals has been

held in captivity since June of 1940. One photo of a German general and a French general conversing bears the caption "Captured opponents are no longer enemies," an ironic comment on Burg Königstein, for it was from this fortress that Henri Giraud escaped in 1942.

Social: With so much military and political coverage, one would think that the social area would be somewhat neglected. Not so: many articles are included. "And they still move..." is devoted to the theory of continental drift. "Three Adventures with Hannah" is an interesting article on snakes by the zoologist Dr. R. Mell. "Europe's Mother Tongue" is a piece on the Indo-European family of languages. However, the term "Indo-Germanic" is really more accurate, we are told.

Shorter features are also included on Spanish dancers; microscopes to help cooks; Mexico in the rainy season; and the "Königsteiner Burg-theater" (a French theater troupe at the prison camp mentioned above).

Cover: "Forward!" German troops passing a burning house in a Russian village on the early morning of June 22.

Plates: 9: The Greek cruiser Kilkis, half submerged in her berth at Salamis, a victim of Ju-87s. (an excellent photo.)

10: A Henschel Hs-126 reconnaissance plane over Athens.

23-26: Four paintings from Hans Liska's Greek sketchbook.

23: Breaking through the Metaxas Line.

24-25: Stukas over the Acropolis.

26: A bombed-out English airfield; a fire in the harbor of Piraeus.

39: Three girls on a sailboat.

40: Flowers and fashions. (4)

Back-Cover: "The Fight against England goes on." A British ship takes a bomb from a Luftwaffe plane; Ju-87s dive-bombing Tobruk.

No. 16. There is probably no better record of the early weeks of Operation Barbarossa than the coverage in this issue of Signal. So extensive is it that the magazine was forced to add eight extra pages--a rare occurrence. The photos are uniformly excellent, and deserve to be reproduced in their entirety (as opposed to individually, which would diminish their impact considerably).

Lond pictorials are presented on General Ewald von Kleist's I Panzer Corps ("Three Days of a Tank Advance"), on the destruction of much of the Soviet Air Force on its own airfields, and on the capture of another Russian airstrip by one German self-propelled gun.

Germany's allies in the anti-Soviet struggle are not neglected either. "Romania fights also" shows us General Ion Antonescu and King Michael at the front with Romanian soldiers.²⁸ Some very interesting photos are found here, as well

as in "Spain's 'Blue Division' on the March," which records the arrival of the Spanish volunteers, still wearing the Falangist uniforms which earned their division its name, in Germany.²⁹

PK man E.W. Müller-Waldeck contributes a textual piece called "Hour Y is here." This article tells of Müller's experiences in the first days of the war, concentrating especially on the crossing of the River Bug. For Müller "Hour Y" had truly struck: he was killed in action shortly before the piece was published.

Altogether there are thirty pages in the issue devoted to the war in Russia, an almost unprecedented number for Signal.

Military: As mentioned earlier, the time from April to December 1941 was the most serious period for England in her struggle against the U-boats. "If this continues....," a textual piece by Rudolf Krohne (largely extracted from an article in the April 28th issue of Time), evaluates the English shipping losses "according to a US expert."

Conclusion: "Whether slowly or quickly, the Battle of the Atlantic is lost to the British." This was not an unreasonable conclusion, given the circumstances of the time. Had the US not entered the war, the U-boats could probably have won the Battle of the Atlantic and made life very grim indeed in England.

"Bombs on the Western Harbor of Alexandria" is an interesting first-person account, by a Luftwaffe PK man, of a raid over the Egyptian city by a German bomber. Some good photos accompany the text. Finishing up the section is the second installment of the series on strategy: this chapter deals with flanking maneuvers.

Political: Despite the very large amount of military material, some intriguing political pieces are printed as well. Foremost is "Horror," a photo report on a "GPU Murder Commando" in Lvov. This is quite crude, and is better suited to the Illustrierter Beobachter, with its frequent pieces on "Bolshevik bestiality."

"Indian Prisoners talk" is a typical piece about POWs (see No. 13, 1941, for another example of this kind of article). Five Indians captured in Africa relate their feelings about the war and Germany. Some of their statements sound rather suspicious, e.g. "Hitler fights also for India's freedom," "I have read the book 'Mein Kampf' by Herr Hitler--it is a fine book,"³⁰ etc. The anti-British opinions in the article are to be expected.

"On the Other Side of Picadilly" is a story (whether true or not is never made clear) of a footloose Englishman in the Twenties, who marries a German girl and causes her ruination (and, ultimately, her death). The narrator of the story--the dead girl's brother--says of the Englishman "John Andrews" that despite all his faults there was something

likeable about him, but that he was also the type of Britisher who could not adjust to life after the First World War, and would finally be responsible for forcing a war on Germany.

"Further reported" makes another appearance in this issue as well.

Social: A few social pieces are also included in this issue. The most interesting, by far, is a biography of Heinrich Göbel, a scientist reckoned by some to have invented the electric light bulb twenty-five years before Edison.

Predictable articles are printed on German fashions in Brussels; Swedish girls at public baths in Stockholm; dolls from fairy tales (quite well done); and eyeglasses. But this section is rather short, and does not detract from the far above average military and political material. The issue as a whole is one of the best of the year.

Cover: A 3.7 cm. German self-propelled gun firing at a Polikarpov I-16 on a Russian airfield.

Plates: 9: German soldiers and border markers on the German-Russian-Lithuanian border; the town of Tauroggen under German artillery fire.

10: German infantry just before an attack on a Russian village on the morning of June 22.

27: German flamethrower unit in action in Russia.

28-29: Submersible Pz.Kpfw. III (of 17 or 18 Pz. Div.) after crossing the Bug River.

30: German Army blacksmith making horseshoes.

47: Dolls and figurines from fairy tales. (3)

48: "The Inner Front of Greater Germany." A German industrial worker.

Back-Cover: Aerial photo of German tank tracks near the city of Bialystok.

No. 17. On the 16th of July, somewhere near Vitebsk, the Russian artillery Lieutenant Jakob Dzugashvilli was taken prisoner by the Germans. What made him unique among all the hundreds of thousands of Russian prisoners was the fact that he happened to be Stalin's oldest son.

Naturally the German press made much of this one prisoner, but, in reality, there was little that the younger Stalin said that could not have been said by any of the hordes of other Russian captives. His statement is an accurate record of the hopeless confusion and bewilderment that was the lot of most of the Russian front line troops in the first months of the war. What is remarkable about him is the fact that he was attached to an ordinary unit, with apparently no special guards or personnel to see to his safety. Dictators' sons are not often exposed to the risks

which Jakob Stalin faced, obviously at his own choice.³¹

Signal gives the distinguished prisoner a front cover and the lead story in this issue. The original of "Yasha's" first letter to his father is reproduced, as is a photo of him in a very pensive mood. His fate is interesting, and tragic. He was sent to Sachsenhausen concentration camp, where he was reportedly killed in a suicidal attempt to escape on April 14, 1943.³² Many times the Germans sought to exchange him for high-ranking German prisoners (including Field Marshal Friedrich Paulus), but Stalin adamantly refused. Whether or not this decision was correct is hard to say, but it does throw some interesting light on Stalin's character; the dictator never shed any tears for his son.³³

Military: This section is largely a rerun of issue No. 16, at least insofar as the Russian Front is concerned. Pictorials are printed on the crossing of the Dnieper River; the capture of Kishinev by combined German and Romanian forces; Soviet roads; air attacks on Russian lines of communication; and tank battles. The tank article shows us a duel between a Panzer IV and an obsolete T-26B, won, naturally, by the German. Hans Liska contributes an excellent painting of a T-34 attacking two German tanks: the Germans were having considerable difficulties with the T-34, and this

painting shows it to good effect. Again, the coverage is uniformly excellent.

"The Great Desert Battle" is a picture-text account of General Archibald Wavell's disastrous attack against Sollum of June 15, 1941. The Germans virtually routed Wavell's troops, destroying a considerable amount of the total British armor in the desert. Some exceptional photos, by PK man Sepp Moosmüller, are printed; the text consists of extracts from the diary of an anonymous "german Halfaya-fighter." (The Halfaya Pass was the scene of much fighting in this action and throughout the desert war.)

Nor does this end the military material--the sinking of the British battleship Hood by the Bismarck on May 24 is described, in words and paintings, by Lt. I.C. Schmitz, who was on board the Bismarck during the engagement. No mention is made, now or ever, of the loss of the Bismarck. Lt. Schmitz survived his ship, however, for he crops up again at a later date in the pages of Signal.

The third installment of "10 Minutes Strategy," which deals with the subject of encirclement, or "The Idea of Cannae," completes the section.

Political: In "Priest and Head of State" we get a look at Father Josef Tiso, President of the "independent" state of Slovakia. Signal visits Msgr. Tiso in his home city of Banovce, where he is seen reviewing troops, haranguing crowds, hobnobbing with Slovak

fascists, and making state decisions.

Alfred Gerigk contributes an interesting article, with some unusual photos, called "The Soviets came..." This deals with Lithuania, Latvia, and Estonia under Russian rule from July 1940 to June 1941. It is hardly an objective look at the Soviet take-over, but it does deal with a period in the history of the three Baltic Republics often overlooked, and is thus of some value.

Social: Unfortunately, this section is a disappointment, consisting largely of very routine pieces (i.e., articles on dogs, women's hats, a Turkish opera company, and phenomena of the stratosphere). Erik Reger is responsible for a boring short story called "The Cherry Hill." The only interesting feature is "The German Face," which consists of photos of unbearably Nordic sculpture from the "Great German Cultural Exposition" of 1941.

Some of the ads are more interesting than these articles, especially the full page ones for the Berlin Wintergarten and the film "Homecoming."

Cover: Stalin's eldest son Jakob in German captivity.

Plates: 9: Scenes "between Libya and Egypt." Three

photos of the campaign in North Africa,

including one of Erwin Rommel and his staff.

10: Excellent photo of the SS Cavalry Brigade in Russia.

23: Three abandoned Russian tanks (T-34/76As); Waffen-SS men building a bridge in Russia under the protection of an SS artillery unit.

24-26: The end of the British battleship Hood. Three watercolors by Lt. I.C. Schmitz, a war artist on board the Bismarck.

39: Girl on beach.

40: Cartoon cross-section of the stratosphere.

Back-Cover: Two photos of a Ju-88 preparing to take off on a nocturnal bombing mission.

No. 18. Undoubtedly the most interesting article in this, by and large, excellent issue is "Stalin sends Women into Battle," a pictorial on the "Amazon Battalion of Smolensk." The German press found this military outfit, which apparently only existed in its pages, irresistible.³⁴ Without a doubt some Russian women did take up arms, especially during the more desperate periods of the struggle, but a trained and disciplined body of women³⁵ fighting in the front lines seems most unlikely. We are shown a series of photos of female prisoners, who could just as easily have been nurses or secretaries. A German soldier is also

seen posing before a statue of a Russian woman armed with a rifle. This could have been meant to represent any number of things--a monument to women of the Revolution, an allegory, etc.--but we are supposed to see it as corroboration for the "Amazon Battalion" article. Whatever the truth, however, the so-called "Flintenweiber" passed into the German media and were accepted as still another manifestation of Bolshevik ruthlessness and desperation.

Military; Arthur Grimm continues his excellent coverage of the German advance into Russia in "We take a Bridge," which is a record of one of von Kleist's Panzer Divisions seizing a crossing of the Gorin River at Ostrog. Swampy terrain in Russia proved a considerable obstacle to German infantry. Signal covers one solution to the problem in "It is really quite simple--but one must have the idea." German soldiers in the field are shown fashioning "swampshoes" (very similar to snowshoes). This did not become a part of regulation gear, however.

"The Four Plagues of the Desert" is a photo report on Italian troops in North Africa--some of whom look to be on the verge of exhaustion. The "four plagues" are sand, thirst, heat, and mosquitoes.

"Under the Eyes of the Enemy" is an impressive

photo page showing German minesweepers operating in sight of the English coast. The fourth Chapter of "10 Minutes Strategy" is "The German School, or the Birth and Idea of the General Staff," which is a tribute to German military giants of the last century (Scharnhorst, Moltke, et al.).

Political: The lead article of the issue opens an anti-Roosevelt trilogy. Titled "Roosevelt: Emperor of the World?," the article takes its impetus from American moves to secure bases around the world. This policy has two causes, we are told: to stop the "aggressors" (Germany, Italy, and Japan, although she was not yet at war with anyone other than China) and to establish US hegemony over the entire world. The first motive was certainly true; the second, ridiculous.

"Already Peace again" is yet another photo report by the apparently indefatigable Artur Grimm. This shows a Ukrainian village under German occupation--the harvest is being taken in, machines and houses are repaired, etc. Reality was not so idyllic, not, at least, for very long.

Social: Some highly entertaining features are included here. Three interesting travelogues are found on Copenhagen, Marseilles, and Afghanistan, which the Germans were anxiously trying to keep out

of British occupation. "New Strength for Europe" is a long report on Europe's power resources. Are the Continent's resources inexhaustible? Only if Europe learns to stop squandering her coal in wasteful (i.e., non-military) projects. Shorter pieces are included on elderly museum goers and beauty treatments.

Finishing off the issue is "Flight with the Dog Skyth," an interesting two-part story by Peter Eckart about Russian emigrés during the Revolution and shortly afterwards.

Cover: German Army chaplain baptizing Ukrainian children.

Plates: 9: "The Führer and His Reichsmarschall."

Hitler and Hermann Göring (behind Hitler is Press Chief Otto Dietrich). (2)

10: German troops resting behind the front lines in Russia.

23: "Two Worlds." Soviet village set on fire by retreating Russian troops; German soldiers putting out house fires in an occupied Russian town. (2)

24-25: "Panzers break through the Stalin Line." Tanks of von Kleist's Panzer Corps advancing in Russia; street fighting in

Zhitomir. (4)

26: Copenhagen's "Lilliput Guard." (3)

39: German girls exercising. (3)

40: "New Strength for Europe." Map showing Europe's reserves of coal and water power.

No. 19. When the Germans crossed the Russian border they were met by an extraordinarily large number of Soviet citizens prepared to side with them in the struggle against Stalin. The murderous decade between 1929 and 1939 had done what appeared to be an irreparable amount of damage to the Soviet regime: the terror, uncertainty, and hunger of the Thirties were still fresh in many people's minds. Stalin himself recognized the gravity of his situation regarding the civilian population.³⁷ That the Germans did not effectively capitalize on this state of affairs may be regarded as one of the worst mistakes committed by them during the war. However, given Hitler's feelings towards Russia and the Russians there was probably no way this situation could have been rectified.

In "The Great Silence is Broken," a photo-text account by Hanns Hubmann, Signal gives us a picture of Soviet citizens in recently occupied Smolensk which tends to support the generalizations

made above. A cross-section of the city's population tells Hubmann their stories of life under Communist rule. Their statements are roughly eloquent, poignant, and, given the evidence that has come to light since the war on Russia in the 1930s, very accurate. Very little invention was used here. All too soon the Russians learned what German occupation really meant, and by then people like these would have been hard to find; many would have gone into partisan movements, been deported to the Reich, or have died---or been killed.

Military: Germany's newest ally on the Eastern Front is covered in an article called "In the Forests of Karelia," a photo piece on a joint German-Finnish operation. The Finns are pictured with some rather troublesome allies: the 6th SS Mountain Division "Nord." At this time the SS unit had shown itself to be not completely reliable in battle, and the Finns were complaining more about their German "brothers" ³⁸ than about the Russians.

Several other pieces on the Russian war are included as well. "Everywhere Guderian" is a pictorial record of the brilliant German tank expert General-oberst Heinz Guderian at the Russian Front. "Two Hundred out of one Million" is an aerial panorama of Russian POWS. "From Village to Village" shows us

German infantry advancing in the Ukraine, and "The Duce at the Führer's Headquarters" covers Mussolini's first visit to the Italian units in Russia (and his meeting with Hitler).

"Helgoland on Watch" is a photo documentary on the German island in the North Sea at war. It is highly intriguing, as Helgoland was, at this point in the war, perhaps more exposed to enemy action than any other German territory.

Completing the military section are an article on Italian torpedo boats in the Mediterranean and the conclusion of "10 Minutes Strategy." This installment features "The Secret of Victory: the Soul." This theme--the quality of German soldiery overcoming enemy materiel superiority--would be often repeated in Signal's pages.

Political: The second chapter of Signal's anti-Roosevelt trilogy is the only political piece in this number. Titled "Roosevelt imitates Wilson," the article, by Horst Claus, shows the magazine's readers how FDR built up anti-German, pro-English feeling in the US. The President is accused of being openly hostile to the Axis (true), of violating his own neutrality laws (true), and of aggression in the Atlantic (probably true). But to accuse him of single-

handedly driving the American population into a virtual state of war with the Axis is definitely overstated. Signal portrays the average American as having little real interest in politics and of letting the White House make all his decisions, but it is difficult, if not impossible, to visualize the country entering a war against as formidable an opponent as Hitler's Germany if most of the people had not felt the war to be necessary and just. Roosevelt may have been the "head cheerleader" for war, but he was not the main cause of American involvement. (Speaking technically, of course, Hitler was the person responsible for bringing about a state of war between the US and Germany, for he declared war against the US on December 11, 1941.)

Social: A very interesting travelogue highlights this section. In "Vichy--A Quiet Place," we are shown the capital of unoccupied France on a summer afternoon. Portraits of "The Marshal" (Petain) are in evidence, as are members of the Milice and the Chantiers de Jeunesse. These scenes provide revealing, and rarely seen, glimpses of the "new" France.

The members of the St. Thomas Boys Choir in Leipzig are profiled in a piece called "700 Years of the 'Thomaner'." Included is a photo of the Choir

in Hitler Youth uniforms, perhaps a not unusual sight in German churches of the time. An article on the medicinal value of apples and coffee is included, as are pieces on Italian dancers, Japanese art, and football. Humorous articles on fishing and Indian fakirs, and the second part of "Flight with the Dog Skyth," conclude the issue.

Cover: Two submarine crewmen getting a breath of fresh air on the conning tower of their boat.

Plates: 9: The devastated city of Vitebsk; a German loud-speaker car driving through a burning Russian village. (2)

10: German infantry column advancing in Russia.

23: Close-up of an Afrikakorps soldier in sun helmet and mosquito net.

24-26: "Hunting in Japan." Portions of a painting done in 1710 by Yasunobu Kano, and recently presented to Reichsmarschall Göring by Emperor Hirohito.

39: German soldiers on leave in Berlin. (3)

40: Girl modelling necklaces from South America. (4)

Back-Cover: Signal staffer Hanns Hubmann interviewing Russian girls in Smolensk.

No. 20. The German Navy's surface vessels played even less of a role in the Second World War than they did in the First. There were a few exceptions, of course, notably the Bismarck, but German naval strategy was such that the heavy surface ships were relegated to a distant second place behind the U-boats. It is all the more interesting, therefore, to read a long article in this issue called "The Admiral Scheer, alone on the Seas of the World." The Scheer, a "pocket battleship," was, in the tradition of the Emden and Königsberg of World War I fame, primarily used in the role of a commerce raider. This article captures her during her most successful cruise of the war, from November 1940 to March 1941, when she sank sixteen British ships. The Scheer's sinking of the auxiliary cruiser Jervis Bay is recorded, as is the capture of a freighter with 15 million eggs on board. Some very interesting photos of life on board the raider are included.³⁹

Military: A large number of short military articles appear in this issue; every front receives some coverage. In the East aerial photos of the capture of the harbor of Nikolaev are shown, as well as some remarkable aerial views of an enormous number of Soviet soldiers and vehicles trying to get across

the Dnieper River. "At Stalin's Orders" shows scenes of a devastated Russian village, apparently a victim of the Russian "scorched earth" policy. Another pictorial on Finnish troops in Russia is presented, as is one showing a German pioneer detachment building a huge bridge over a Russian river.

"Watch in the Desert" and "Camouflage and Deception" are two more pictorials, this time on the Afrikakorps. The latter article, especially, is quite interesting, as it shows German soldiers trying to camouflage themselves in an especially barren, flat area of the desert.

Just as the Navy is covered (see above), so is the Luftwaffe, in an article called "Night-Hunting." In this piece Luftwaffe correspondent Grossman describes his experiences on a night-fighter mission in Hauptmann Werner Streib's Bf-110.⁴⁰ The article reads well, but one cannot help feeling that Signal regarded this area as a relatively harmless (if adventurous) backwater. A year later things would be quite different.

Political: "Can America rule the World?" by A.E. Johann completes the anti-Roosevelt series. This piece is not really directed against FDR, however;

it is largely an economic article, "proving" that the U.S. is simply not capable of actually ruling the world, even if she succeeded in destroying the Axis and establishing her own global empire (over the British and her other allies as well as the Germans). Johann does include a statement which sums up Signal's feelings in relation to England and America quite well: "England as a world power has already lost the war--she can only continue with American help." There is no doubt about the real enemy there.

Signal staffer Wolfgang Weber, somewhat of an albatross in that nearly every Middle Eastern country he visited soon fell to the British, describes his impressions of Iran shortly before the Anglo-Russian occupation of that country. In "The Last Days of Iran" we see a country scrupulously neutral, treating all belligerents as equals, but still falling to the "two arch-enemies of mankind." The article includes a humorous treatment of American tourists.

Social: "European Transportation without Borders" is a long article on the future of Europe's railways. Some rather questionable drawings of future locomotives are included. Even an article like this has a considerable political content--Chapter headings

like "Railroad workers strive for Europe" are surely another manifestation of pan-Europeanism.

Two travelogues are featured in this issue. One, on Mexican fishermen, is very routine; the other, "Prague 1941," provides some excellent views of the capital of the "Protectorate" in the summer of 1941.

The rest of the social material consists of several light pieces of fluff. "La Stella and the Little Cadet" is a fictional story as bad as its name implies. "Japanese Dance Art" is Signal's view of Kabuki theater. A profile of Robert Högfeldt, a Swedish cartoonist, reveals his apparent disdain for human beings. "The Noble Lipizzaners and the Art of their Riders" is an account of the Spanish Academy in Vienna.

Cover: A German soldier about to throw a stick-

grenade. (A very famous photo, usually captioned as being taken in the Polish campaign. Obviously it was not, for it would probably have been

published at that time had it been taken in 1939.)⁴¹

Plates: 9: German infantry on the march in Russia;

German motorcyclists taking a breather in the East. (2)

10: Two Afrikakorps soldiers in a sandstorm near Sollum; Flak gun with kill markings

in the desert. (2)

23: Ceremonies for German sailors crossing the Equator for the first time. (Apparently taken on board the Admiral Scheer.)

24-25: Two cartoon maps by Manfred Schmidt showing how misused land may be renewed.

26: A newly discovered portrait (artist unknown) of Michelangelo, ca. 1550.

39-40: Scenes of the Spanish Academy in Vienna and the Lipizzaner Stallions in action. (7)

No. 21. On page 14 of this issue we see a full page photo, entitled "After the Storm," of two German soldiers gazing out over the city of Kiev from the Citadel. This magnificent photo sums up the tremendous German successes of autumn 1941 very well. A large portion of the magazine is given over to articles dealing with the Russian Front. Some of the articles are interesting, some are not, but none quite matches the impact of the photo mentioned above.

Shifting to the southern area of the Front, Signal covers yet another Axis "co-belligerent," Hungary. "Shoulder to Shoulder--Like 25 Years Ago" is a photo report on the Hungarian land and air forces in the Soviet Union. Judging from the photos printed

it is obvious that the Hungarians were not equipped
 to fight a modern war.⁴²

"Afterwards..." is another group of aerial photos of Russian battlefields after the guns had ceased firing. By now these scenes, initially very impressive, had lost some of their edge through repetition. "Over the Dnieper" is a pictorial record of German assault boats crossing the river, "At the Enemy" shows us German artillerists in action, and "A Soviet Pilot bails out" is an interesting sequence of photos showing the capture of a Russian flyer.

Military: The only other military piece in the issue is a quite unusual one: "10,000 Tons on the Horizon," a photo-text account of a school for submarine crews, which, unlike aviation schools, never received much attention.

Political: In the "The March to Freedom" we see the first steps on a road which, by 1945, saw an enormous number of Russian anti-Soviet movements. Artur Grimm is the author of this photo piece, which shows Ukrainians (as opposed to Russians) being released from POW cages. These men, or men similar to them, were to be invaluable to the Germans as auxiliary police forces--as long as no danger was near--but as front line troops they left much to be desired.

Gerhard Timm, a German journalist present in Moscow until June 22, 1941, contributes his impressions of the Russian capital in "Life in Moscow 1941." Thimm's article contains predictable indictments of Bolshevism, world revolution, and Stalin, but is actually a rather tame piece, mild in tone, calmly phrased, and not altogether inaccurate. This article would probably have been rejected out of hand by the I.B. and many other German periodicals, simply because of its soft line.

Though the issue is primarily Russian oriented, Signal does not neglect the British either. "General Time: Still on England's Side?," by Wilhelm Lorch, is a very typical political piece, reiterating the themes of German strength and increased production after two years of war (as compared with the situation in 1916). But for England time is running out. Lorch, like most of Signal's writers, regards the US as a virtual belligerent--without her support Britain would already have been knocked out of the war, he claims.

Social: A veritable pot-pourri of articles is to be found in this section. For art Signal visits the Flemish painter-poet Felix Timmermanns at home. A photo story called "A Woman as Sculptor" profiles the German sculptress Milly Steger (Signal finds

the idea of a sculptress rather hard to take, but Frau Steger is shown creating heroic warriors, working on busts of paratroopers, etc., safe enough topics.) Low-brow art (i.e., cartoons) is covered in a page of drawings by Manfred Schmidt.

Should any Europeans be contemplating a trip to Indo-China, Signal prints a travelogue on "The Land of Surpluses, the Land of Secrets." "The Veil falls" is another travelogue, basically restricted to an examination of modern Turkish women. Other harmless pieces are present on military music, vignettes in a German railroad station, and hats. Finally, there is "A Gentleman from Calcutta," a short story by Helene von Srachno.

The only serious article in the section is "An Enemy of Europe," which explores the dangers of the potato bug. This was apparently part of a nation (or Continent) wide campaign aimed at eradicating the insect.⁴³ Heinz Graupner, author of the piece, tells us that the potato bug's offensive will be brought to a halt at Germany's borders.

Cover: German soldier posing before a Soviet artillery piece destroyed when a shell exploded prematurely in its barrel.

Plates: 9: "German aircraft on the Finnish front."

A Focke-Wulf FW-189 circling over a German motorcyclist; an FW-58C "Weihe" surrounded by a herd of reindeer.

10: Four scenes of Afrikakorps soldiers salvaging edibles from a wrecked British freighter on the coast of Libya.

23: "In the Last Second." A painting by Hans Liska showing a group of German soldiers rushing ammunition forward to an assault gun at a crucial moment in a duel with a T-34.

24-25: "The 'Rollbahn.'" Excellent Liska panorama showing a convoy of German trucks carrying supplies to the Eastern Front as troops work to clear military debris from the road.

26: Mounted army buglers and drummers; Luftwaffe saxophone players. (3)

39: "Modern hats with ancient Ancestors." (5)

40: Scenes from the film "Der Meineidbauer." (4)

No. 22. In this issue one of the most reprehensible articles ever published by Signal appears. "Thus the Soviet Soldier sees the World," by Willy Beer,

purports to deal with a visit to a typical camp for Russian prisoners. The horrific treatment meted out by the Germans to their Soviet captives was matched by few other things in the war,⁴⁴ but one would never know it from this article. We are shown photos of a neat, roomy camp with happy Russians, all of whom are well fed and reasonably clean. The text reveals how the Germans are rehabilitating these men, "nearly reduced to animals after twenty years of Communist rule:" religious services are held, differences between nationalities are recognized, etc. With an irony which would become apparent only in 1945, Beer notes that all the Soviet soldiers have an insatiable hunger for wristwatches. Undoubtedly, however, the most contemptible feature of the article is a photo of five Russians sharing a loaf of bread, "which they receive every day. Thus the Soviet prisoners realize that not only do the Germans have enough to eat for themselves, but also have food enough for their captured opponents." This was as big an untruth as Signal ever published, for, whether or not Beer knew it, the Germans were in no way prepared for the enormous numbers of Russian prisoners they took in 1941. Hunger and starvation would have resulted even if the Germans at the top had had a

benevolent attitude towards their charges; however, they did not, and so, in all too many cases, the POWs⁴⁵ were reduced to degradation, starvation, and death.

Military: One of the battles which produced such enormous numbers of prisoners, and probably the greatest battle (in terms of numbers involved)⁴⁶ in modern history, was the encirclement of several Russian armies east of Kiev in September 1941.

"Ruins as far as the Eye can see" is an excellent pictorial on the aftermath of the battle. Apparently in conjunction with this article, though no locale is specified, is a piece on how the individual German soldier was responsible for the victory.

Another key article on the Russian war is "The Ring around Leningrad," a pictorial on the German forces laying siege to Russia's greatest seaport. This was the first article (but not the last) done by the magazine on the epic struggle for the city. Also present is "Stukas--and a General," another pictorial, this time covering Generaloberst Wolfram von Richthofen's VIII Fliegerkorps in action in the southern sector of the Front.

Two pieces on the war against England are included as well. "Wounded before Tobruk" is a short account of the excellent medical care Afrikakorps

soldiers received in the desert. "The Sea War against England--Different than 1914-1918," an editorial by H.H. Ambrosius, seeks to compare the Battle of the Atlantic in the two wars. Had the Americans not entered the war it is quite probable that England would have lost this campaign, and the article is essentially correct in its conclusion that England (as opposed to the Allies) had lost the battle. Once again, however, Signal underestimated the Americans, and, by the middle of 1943, the war in the Atlantic would be lost nearly as completely as the war in Africa.⁴⁷

Political: No specifically political matter appears in this issue.

Social: With one exception, the social pieces are very mundane. We are shown a musical contest in Linz; Swedish fuel substitutes; a horse race in Berlin; floral arrangements (one of the women pictured is the wife of the Japanese Ambassador to Germany, General Oshima); synthetically produced wool; French dancers; a dog mascot of a German tank division; and a comic look at encounters in an elevator. Also printed is a short story by Werner Klau, "The Two Brothers and the 'Prince of Hamburg'."

The exception to this flood of mediocrity is

"The Electric Rapid-fire Cannon," an article on a weapon of the future, with illustrations by Hans Liska. The heavy artillery piece shown is rather fanciful (capable of firing 750 rounds per minute, we are told) and certainly was never given serious consideration during the war. The article concludes, however, "Who knows when this cannon will become real?

Perhaps in twenty or thirty years..." No doubt Signal was hoping that the British and Americans would think that such a gun was actually on the drawing boards or even in production. And, given the nature of some of the "wonder weapons" of 1944 and 1945, such a monstrosity might not have seemed out of place in the German arsenal at that stage of the war.

Cover: Crew of a German anti-tank gun jubilantly celebrating a victory over Russian tank.

(This photo could be used to sum up the entire German campaign in Russia from June to December 1941.)

Plates: 9: "Night and Day." A Russian village burning at night and children returning to their village the next day (after German occupation). (2)

10: A "long-distance wedding" ("Ferntrauung")

close to the front lines in Russia.

23: Scenes taken at a training camp for "Bosnian Regiments" in the newly created Croatian Army. (3)

24-25: "Snow and Sand--but the same Sun."

Views of German troops in the Arctic, contrasted with shots taken in the Mediterranean theater. (4)

26: Horst Caspar as "The Prince of Hamburg," plus two drawings (by K.F. Brust).

illustrating the story of the same name. (3)

39: Peasant girls in Bulgaria, Italy, and Macedonia. (3)

40: Paintings by Japanese and Lapp children. (3)

No. 23/24. As was the case with many of the more luxurious German illustrateds (and, for that matter, Life), Signal chose to wind up 1941 with a "Special Issue." The issue, bearing the numbers 23 and 24, was not really a special issue, but rather a double one. A "special" was usually one which either had no number in the year sequence, or one which concentrated exclusively on one topic, or both. This copy of Signal fulfills neither requirement, and is in fact merely an ordinary issue of the magazine with twelve extra

pages.

With its two main articles, "The Decision in the East" and "History will not repeat itself," Signal⁴⁸ comes a cropper. "Decision in the East" is a retrospective of the Russian campaign from June to October, accompanied by several excellent maps with the German armies identified, rather unusual in war-time German magazines. The victories won by Germany were very impressive, but they were not conclusive, and though this article is basically factual, its conclusions are premature: "There is no longer a Bolshevik army." "The Bolshevik monster is beaten." "Stalin can only throw old men and children into the lines as cannon fodder." The only piece of reality comes in the final paragraph: "The campaign is not yet over." This is immediately modified, however, with the assurance that "the fate of Russia is sealed." For once Signal had succumbed to ranting and boasts quite worthy of the National Socialist papers.

"History will not repeat itself," by Walther Kiaulehn, concerns itself with the oft-made comparison between Napoleon and Hitler invading Russia. Everything Kiaulehn says to refute this comparison is quite true--the two invasions had very little in common--but the real similarity between the two could

not perhaps have been made by the author: both dictators had bitten off more than they could chew, and both came to grief in the vast expanses of Russia.⁴⁹

(The article contains some fawning passages on Hitler's military genius, again rather atypical for Signal.)

It is worthy of note that by the time this issue reached the stands the Russian winter offensive had begun. So much for the "Decision in the East."

Military: This section is entirely concerned with the war against the Soviet Union. Aerial photography predominates in several features showing battlefields in Russia. By far the most interesting of these photos are to be found in a feature called "Ship Cemetery Kronstadt." The death of the battleship Marat (sunk by the famous Stuka pilot Hans-Ulrich Rudel) in a Ju-87 attack on the Soviet harbor is captured, as are several attacks on the Marat's sister, the October Revolution.

"Flight into Fire" is a pictorial record of the appalling end of a Russian tank. "A young Lieutenant..." (see section on color plates) has some excellent photos of infantry attacks in the summer of 1941. "In the Rear of the Enemy" (to be concluded in the next issue) is the account of a German officer and his men who find themselves behind the Soviet lines

during the German advance. Also included are routine features on the Luftwaffe and the joys of receiving a letter from home.

However, the most interesting piece is "The Way to the Front," a pictorial essay by Arthur Grimm. This is a record of a three day journey from the General-government (Poland) to the Front via auto. Obviously, at this time partisans were not particularly active, or Grimm and his party would probably not have survived the trip. Twenty-two highly interesting, often unusual, shots record the odyssey; as usual, Grimm's work is outstanding.

Political: All the articles in this vein (including the two long ones mentioned earlier) also deal with the Soviet Union. "Our Car stops in a Village..." is a pictorial on a PK unit in a Russian hamlet between Smolensk and Briansk. The piece is quite similar in tone to "The Great Silence" in No. 19, and is also valuable for a glimpse of a PK unit at work.

"The First Religious Service" is a photo article on the first Orthodox services held in a village in Eastern Poland which had been occupied by the Russians between 1939 and 1941. Soviet "inhumanity" is shown again, this time in photos of defaced

religious paintings, church walls, etc. This is also another example of the "carrot" offered to minorities in the Soviet Union.

Social: Quite similar in style and content to the piece on European railways in No. 20 is "Europe--Center of World Air Traffic," which is a combined tribute to German aviation (and the Lufthansa in particular) and a manifestation of pan-Europeanism.

"Gray--and nevertheless colorful" is a short piece on the development of military uniforms, with two color plates included.

A paean to "the greatest composer of all times" is to be found in "The hard Life of the gay Wolfgang Amadeus Mozart." "Inspired Hands" is a pictorial on German artisans. Two inane pieces close the issue (and the year): "In a Single Second" is a collection of stop-photography, and "Moser--Do that again!" is a group of absurd stills from the film "Viennese Blood."

Cover: Luftwaffe officer writing a letter home in a bunker somewhere in Russia.

Plates: 17-19: "A Young Lieutenant photographs his Baptism of Fire." Scenes of an infantry company in Russia. (8)

20: "The War Decorations of Greater Germany."

Seven of Germany's military decorations (including the Knight's Cross with Oak Leaves, Swords, and Diamonds; the German Cross; and the War Merit Cross).

29: Buildings of the Romanov Dynasty: the Alexander Palace in Tsarskoe Selo, the Summer Palace of Paul I in Pavlovsk. (3)

30-31: "The Birth of Christ," by Grünewald.

32: Winter scenes in Germany (including a view of the windmill of Sanssouci at Potsdam). (3)

41: "400 Years of Uniforms." A collage of military uniforms of all countries from 1570 to 1941, painted by I.C. Schmitz.

42: "Potsdam Parade." A painting by Franz Krüger showing officers of the Prussian Army in 1849.

43: Berlin ballet dancers Liselotte Michaelis and Gustav Blank, as Colombine and Pierrot.

44: The first colored photos of vitamins. (3)

Length: 66 pp.

D. 1942

No. 1. 1942 was to be the last year in which the Axis had a chance to win the war. Despite the Russian winter offensive, the situation was quite favorable for Germany as the new year dawned. Curiously, however, the lead article in the first issue of the year was entitled "What would happen if..." Written by O.P. Häfner, it discussed the consequences of a Russian victory. The stock propaganda theme of "the German soldier fights not only for Germany but for Europe" and the "Crusade against Bolshevism" remain uppermost in the piece, but the first faint notes of what would become the dominant theme in 1944-45 (i.e., "After us the deluge. Europe has no alternative to Soviet rule other than Germany.") become evident. Already, then, the first hints of a shift from fighting for something to fighting against something. The article is not helped too much by the addition of clumsy trick photographs--smoke belching forth from newly erected chimneys in the Vatican, Russian cavalymen foddering their mounts on Napoleon's tomb, and so forth.

Military: Nothing is to be found about the Russian winter offensive (except, possibly, the negative tenor of the article mentioned above). However, two pages are devoted to the capture of an island (probably either Dägð or Õsel) in the Baltic, presumably sometime in the fall of 1941, judging by the uniforms pictured.

Political: Signal presents us with another one of those overlabored articles so common in the German press during the first year of the Russian war: the enormity of the territory in the East. "The occupied territories are greater than France, Spain, and Portugal put together," and so on.

"Soviet sculpture--simple and tasteless" provides a hardly objective look at Russian art, and indirectly casts some more aspersions on the "Worker's Paradise."

Social: There is nothing really outstanding here: sculptor Arno Breker receives French artists in Berlin; Portuguese fisherwomen; water for Ankara, etc. An interesting article is provided on European commercial aviation, and another on the war against bacteria is also to be found.

Cover: "Ersatz." Russian prisoners.

Plates: 9-10: An excellent series of six photos showing the destruction of a Blenheim bomber by a coastal patrol boat of the Kriegsmarine.

23: German cruisers in calm and stormy weather. (2)

24-25: "Whoever sails for England..." A burning British freighter.

26: Restoring a fourteenth century painting.

39: "The Magic Coat": a film of Hungary in the 1800s.

40: German dancer.

No. 2. The second issue of the new year is devoted almost entirely to Italy. The overall theme of the magazine is "Side by side we fight." In ringing tones Signal announces that "Italy forced Britain's African Army back to Italian East Africa, took the first steps against the Anglo-Bolshevik conspiracy in the Balkans, and is now fighting in the hard battles in the East." All of these statements were half-truths at best--the consequences of the "first step in the Balkans," so disastrous for both Axis partners, are not mentioned. This passage, and others like it, impart a far greater role in the Axis to Italy than she really possessed.

A special report by Italian Air Force Colonel Delio Vecchi gives us an overall view of the Italian war effort. Though the Italians had shown horrendous lapses (and would do so again), at this stage of the war they were performing fairly creditably, especially in the Fourth Libyan Campaign. Thus the issue should not be discounted as being totally propagandistic and inflationary.

Military: On the Italian theme we find a gallery of excellent photos of the CSIR (Italian Expeditionary Force in Russia), obviously taken in the summer of 1941. Also included is a very laudatory portrait ("What a man!") of the Duke of Aosta, former head of the Italian forces in Ethiopia and currently in a British POW cage (but not for long--the Duke died from natural causes on March 3, 1942).

In non-Italian affairs, Signal devotes a full page to the death of General Kurt von Briesen, killed in action in Russia. Von Briesen had been a favorite of Signal (see No. 9, 1940) and also of Hitler.¹ He was also one of the first German generals to die in battle in this war, and possessed an excellent military pedigree, all of which are responsible for the full page treatment he received.

Political: The lead article of the issue, entitled "The Direction of the War," produces nothing new, merely reiterating the theme of participation in a united "autonomous" Europe under German patronage as opposed to physical (Russian) or economic (British) enslavement.

Social: Again, this section is primarily concerned with Italy. Alessandro Pavolini, who was executed by Italian partisans in April 1945, contributes a touristy article on the city of Rome. "First the family--Portrait of an Italian Woman" requires little comment. Other articles are found on Italian actresses, textile manufacturers, etc.

Also there is an interesting article on the song "Lili Marleen," (sic) and another on Maurice Chevalier in Germany--entertaining French POWs, rather than Germans.

Cover: An Italian soldier throwing a hand grenade in Africa.

Plates: 9: "The Duce on the Eastern Front." (2)

10: A BF-109 and a Luftwaffe standard bearer in Africa.

23: The alliance of the German, Hungarian, and Italian Air Forces in Russia, shown by an excellent (staged) photo of a BF-110, Macchi MC 200, and a Fiat Cr-42 in flight together. (3)

24-25: "Bersaglieri storm a Soviet bunker." A painting by Hans Liska.

26: German dyes for Italian fabrics.

39: "The classic Italian." An Italian girl with a laundry basket. "An incomparable race!"

40: Tuna fishing off Sicily. (4)

No. 3. The main theme of this issue is stated in the title of the lead article: "The World at War." This concerns itself mainly with the entrance of Japan into the war. After outlining the advantages of having the Japanese as allies, the article concludes with yet another appeal for European unity--or else. "Europe will either be recreated, or it will no longer exist." Another article--"Solidarity"--points out the strong, enduring alliance among the three equal partners of the Axis, as compared to the bankrupt imperialist policies of the U.S. and Britain (who has to rely on poorly trained, poorly paid, colonials to fight her wars).

Military: A two page pictorial on the war in Africa is presented, as is an interesting article called "Mud," by Lt. Virgilio Lilli of the CSIR. Lt. Lilli gets quite vehement

about the state of Russia's roads, blaming (in order) Stalin, the GPU, the Kremlin, Klimenty Voroshilov, Semyon Budenny, and "the whole damned society" for the poor shape of the roads. (Interestingly, Transport Minister Lazar Kaganovitch is absent from the list.) Another routine account of the mission of a FW 200 Condor over the North Atlantic finishes the military section.

Political: "The People of Kharkov" is a typical feature on the sufferings of various inhabitants of the city under Soviet rule. More interesting, perhaps, is "I am Tchaikovsky's Niece," which deals with the composer's last surviving niece, whose husband was shot by the Bolsheviks and who was shabbily treated herself.

The visit of the Grand Mufti, Haj Amin el Husseini, to Berlin in December 1941 is covered in a story called "Moslems as Germany's Guests," which includes the famous photo of the Mufti with Hitler. Goebbels reported that this picture had had a great influence amongst Tatars,² and doubtless this was the purpose of the whole article.

Social: This section is made up of very routine articles: European soccer, "Weather for Europe," a travelogue on Thailand, and a piece on the Danish clown Madsen are the "highlights."

Cover: "The Snow Helmet." A German soldier wearing a winter-camouflaged steel helmet.

Plates: 9-10: Excellent photos, showing uniform detail in depth, of the Legion Volontaires Francais (the LVF was the main group of French volunteers fighting in Russia). (4)

23-25: Series of four photos showing Panzer Grenadiers attacking a Russian village.

26: Views taken inside a steel plant. (3)

39: Lapplanders in native dress.

40: Cartoon map of Europe showing weather for the Continent.

No. 4. The generally stagnant conditions on most of the fronts at this point of the war (excepting, of course, for the Russian offensive) are reflected in this issue. Other than Africa, every theater of the war is covered--thus no central theme emerges. The highlight of the issue is certainly a long pictorial on the LVF. Along with the Blue Division and the Walloon volunteers, the LVF was one of Signal's favorite subjects. And perhaps deservedly so--after all, France had long been the hereditary enemy. Photos of "Oberleutnant" Jean Fontenoy, etc., were an excellent ploy on the part of the magazine. If the French could put aside their differences and join the Germans against the "world enemy," the article

implies, then all of Europe should have no qualms about doing likewise. (Ignored, of course, is the fact that the LVF did not exactly represent the entire French population.)

Military: A further article on the European war against "the Bolshevik pest" is found in this issue. "Comrades of the Wilderness" covers German-Finnish operations on the northernmost part of the Eastern front. An interesting account, told largely in pictures, of a Luftwaffe air-sea rescue unit in action; a look at life in the rear areas of the Russian Front and an account of the sinking of the Repulse and the Prince of Wales by Japanese bombers are also present.

Political: Only one article, an editorial called "USA--Facade or Reality," is contained in this issue. It is absolutely typical of the pieces of this type which had been a staple of German journalism dealing with the U.S. for some time. "In the land of prosperity, forty percent of the population is undernourished." American students are practically idiots--"73% of them thought that (the philosopher Immanuel) Kant was a German general, 34% thought that Cromwell was an American," etc. Naturally, "Murder Inc." is prominent in the article--but how different it sounds when called "Mord G.m.b.H!"

Social: This area is best represented by an interview/visit with Richard Strauss, another showpiece of Nazi culture.

Yet another piece on European weather is included, and so is a tacky article on dance routines.

Cover: German mountain troops on the Arctic Front.

Plates: 9: "Bei 35 Kälte." German troops in Russia warming up around a fire--all are suspiciously well dressed and equipped.

10: German naval vessel shelling an Allied freighter.

23: An Arab on his horse; a German on a reindeer drawn sled. (2)

24-25: "Everyday Scenes in the East." Typical photos of artillery units in Russia. (4)

26: Entertainment for wounded Germans in Greece. (2)

39-40: Two photos of Hungarian girls.

No. 5. A further preoccupation with the expansion of the war dominates this issue. A story about the Japanese-Chinese struggle, a long piece on Japan's aerial strategy in the Pacific, and an article called "Children of Heaven--China hopes for Order" all reflect continuing interest in the theaters of the war now opening up. Also, a hideous painting entitled "Landing," which depicts a Japanese landing force just before hitting the beach, receives a prominent place in the magazine (p. 3).

Military: The first article directly related to the winter battles in Russia finally appears. The cover and a pictorial essay, dealing with events in the Crimea, present the fighting as local skirmishing, which it was not--the Russians had given the Germans considerable trouble in the Crimea.³ Still (as yet) Signal has not admitted that a Russian general offensive had taken place. Other military pieces include a story on artillery outside Leningrad, one on the bombing of Sevastopol, and an ironically bucolic piece (in view of the Russian offensive) called "At Peace," which gives the magazine's readers an incredibly peaceful, routine picture of life behind the lines in Russia.

Political: A very interesting article called "Freedom is not easy" centers on the oft-reproduced photo of a weeping Frenchman in Marseille. Signal refers to an article in Fortune, which claimed that the U.S. was threatened by Germany and Japan. This is definitely not the case, according to A.E. Johann, the author of the piece, who states that the Axis has never threatened the "democratic freedom" of England or America. It is just the opposite--the U.S. is backing Russia, which is intent on destroying the freedom of the European continent. In fact, says Johann, the Frenchman in the photo would be arrested and shot by the Bolsheviks as a freedom fighter.

Social: This issue features Wilhelm Furtwängler, the conductor of the Berlin Philharmonic. A story on the state of German cancer research, another on what happens when a baby is born in Germany, and some kitsch on hairdos and fashion are included as well, as is an exceptionally interesting portfolio of anti-British sketches by A. Paul Weber.

Cover: A Russian soldier surrendering to German troops in the Crimea.

Plates: 9: Two German soldiers in Russia.

10: A German cruiser in the Atlantic.

23: "The world's largest radio tube."

24-25: A painting by Hans Liska showing two BF-110s strafing a Russian transport column.

26: A Persian cat.

39: New hairstyles "für die Frau."

40: Italian girl in Palermo.

No. 6. After a relatively poor issue, Signal comes back with a quite good one in No. 6. Many very interesting little articles are presented in this number, as well as some major ones. The most chilling one is called "They sacrifice Hecatombs," which is basically a series of photos of Russian dead and prisoners (along with one of counterattacking German units). One of the most appalling photos of the Russian campaign is reproduced,

no doubt to show the bestiality of the Soviet High Command, "who let their men go days without provisions." It shows a column of Russian prisoners crossing a bridge, while some twenty of their fellows, who have apparently just broken from the ranks, throw themselves on the ice of a tiny pond to try and get a drop of water. What makes the scene so appalling is the realization that this was not an isolated event (the life of Russian POWs was inevitably miserable, at least for the first two years of the war), and also that it was not always the Soviet High Command who reduced men to such a state. (These men were, after all, prisoners of war.) The article also includes a photo of a "Jewish Commissar," common enough for some periodicals, but unusual for Signal. By reading between the lines (specifically, the title and the photos of enormous numbers of prisoners) one realizes that this fighting could hardly be called skirmishing.

Military: An interesting article on the "Battle in Libya," by Gerd von Eisebeck, provides a relatively accurate summation of the war in North Africa from March 1941 to January 1942. Most notable about Eisebeck's article is his treatment of Rommel, who was now nearing the peak of his success in Africa; it is pure adulation for the man who had not only destroyed the British generals Cunningham, Auchinleck, and Ritchie, but who had "shaken the British Empire to its foundations."

A nice photo sequence of a U-boat entering its bunker in France, a piece entitled "Like Thieves in the Night" (a British nuisance raid in Norway), photos of Finnish generals, and story about having fun during a U-boat's mission complete the military section.

Political: Why has murder, inflation, shortages of necessities, and so forth increased in Iceland? And why are Portuguese women weeping? Because Roosevelt is at work, trying to grab Europe. Or so we are told in an article on the occupation of Iceland. (The Portuguese have to send men to their Atlantic islands to prevent Roosevelt from stealing them.)

Social: This issue is filled with interesting features. Foremost is a story on European radio--"Europe Speaking"--which concludes with a paragraph on the future: television for Europe. Also to be found is a piece on Baron Münchhausen, scenes of Spanish life, and, for the men, a story about twins who are both boxers. For the women, a typical fashion piece is included.

Cover: Generaloberst Rommel in Africa.

Plates: 9: Luftwaffe Stabsfeldwebel after a mission.

10: Machine gun post on the English Channel.

23: "How does California olive oil taste?"

German sailors with part of a prize cargo.

24-25: A supply column in the East at sunset. (A beautiful photo.)

26: A Japanese dancer.

39: Negative and positive color exposures of a girl.

40: A chameleon gets its prey.

No. 7. This issue is primarily a non-military one, but it does contain the first full length treatment of the winter battles in Russia that we have seen in Signal. Entitled "That was General Winter: They have met him and conquered him," it provides a reasonably accurate description of the fighting, though the author (Hubert Neun) plays up the severity of the winter rather than the Russian offensive itself. Neun stresses the theme of overwhelming Russian numerical superiority (true, in some cases) and adds, in a phrase which would become the stock description of the Russian front after 1942, "Our losses were bitter. But the enemy's were greater than can be described." The whole article, constantly reiterating the toughness of the German soldier, produces the feeling that, come what may, the German fighting man can not be pushed out of Russia. This was, obviously, quite a change from the 1941 coverage of the Russian war.

Military: The other military articles in this issue are: a story on the bombing of Malta; photos supposedly taken inside a U-boat during an intense depth-charging; and a

pictorial on Italian night fighter pilots, using Macchi MC 200s and Fiat G.50s.

Political: The issue opens with a marvelous sketch by Hans Liska, called "Bombs on Paris." This will result, we are told, from the determination of the Allies to make Europe into a theater of war (i.e., a gigantic heap of ruins). Nothing will be sacred!

Next we find an intriguing article called "Billy, Jim and John figure it out." Billy, Jim and John are workers in the American armaments industry. They have all read Roosevelt's promises of tremendous increases in war material production, but they are intelligent enough to see that these increases are "absolutely impossible." However, Roosevelt and his colleagues are not capable of realizing this. Once again Signal has totally underestimated the capacity of the American industries. When it became apparent that not only could the quotas be met, but surpassed, this type of article was quickly shelved. Then the theme became "Despite the overwhelming material superiority of the Allies, we will win anyway." According to this article the "material superiority" would never be attained.

Contrasting with this is a feature on German armaments production--"The Stream of Steel." The essence of this is that, since the Germans have already been on a war footing for three years, the Allies have no chance to catch up with the well-planned German industries. Interestingly, one of

the photos shows a factory full of Heinkel He-111 bombers under construction. The He-111 was already obsolete in 1940, yet it was produced until 1944. This was one of the biggest failings of the German armaments industry; reliance on outmoded types certainly made for increased, smooth production, but the He-111 (as one example of this policy) was a sitting duck for almost any Allied fighter from 1940 to the end of the war.

Social: And what is the German worker striving for? Why, for victory, of course, but also for a home for his children. This is the message of a lengthy article about the ideal housing quarters of the German worker. A story on the Gulf Stream, a feature on French workers in Berlin (photographed at a cabaret, and not at their plants or quarters), and the almost obligatory piece on fashion complete the issue.

Cover: German armaments plant worker.

Plates: 9: Unidentified German infantry Lieutenant
(a holder of the Knight's Cross) in Russia.

10: Camouflaged positions in Africa.

23-25: Series of five paintings by Walter
Gotschke showing German soldiers in action
in Russia.

26: Plan of the "Ideal" living quarters for a German worker and his family.

39: Spring plowing.

40: Ursula Deinert, a star of German dance.

No. 8. The centerpiece of this issue is a long retrospective dealing with events from March 1941 to March 1942. Though this had undoubtedly been a highly successful period for the Axis, it was also the time when the seeds of total defeat had been shown (in particular, the entrance of the US and Russia into the war). The article is a typical propaganda piece, emphasizing the "preventative" nature of the Axis military moves in the past year. Greece and the Balkans had been invaded to forestall a British occupation of the area, from whence an offensive against the Reich could be launched. Russia was attacked to prevent the Bolsheviks from overrunning Europe, Pearl Harbor was bombed to stop Roosevelt from dismembering Japan, and so forth.

The Russian winter offensive is dealt with in some depth, but it is largely dismissed as being a result of strategic German withdrawals, the severity of the Russian winter, and a case of pointless suicidal attacks. The article says that the greatest

result of the offensive was the depletion of Soviet reserves; to face the coming German offensives the Russians would be very hard pressed. This was quite true. But the continuous battles in Russia from December to March had been a shock to many Germans, and may truly be regarded as "the first ringing of the alarm bells." "The high point of the year 1941," concludes the article, "was the destruction of the possibility of a Bolshevik offensive."

Military: A long article, "The History of a Company," is presented in which the story of a German infantry company (unidentified) is told, from the invasion of Poland in 1939 to the winter battles of 1941-42 in the East. It is an interesting story, one which Signal would repeat several times (using different units, of course). The only other military feature is a photo page on the small patrol boats of the Kriegsmarine.

Political: Other than the main article, there is only one piece in this category, an editorial entitled "From Geneva to Berlin," a history of the origins and development of the Axis.

Social: After visiting with Furtwängler and Strauss, Signal now turns to Max Planck, the eminent German physicist, who is visited at his home. An

interesting story on a new color film process is also included, but from this on it is all downhill. Articles on an insect war, the making of port wine, and fashion wind up the issue on a sour note.

Cover: Feldwebel Josef Leopoldsberger (d. 15-9-42),
a Knight's Cross holder, being bandaged.

Plates: 9: "The Führer." Hitler, Keitel, and Jodl in
conference. (A birthday portrait.)

10: Workers' quarters in the "Soviet Paradise;"
front laborers of the Organisation Todt
in Russia. (2)

19: German soldier cutting barbed wire.

20-21: Excellent shot of two Bf-110s of ZG 26
"Horst Wessel" over the African coast.

22: Lower Saxon girl in festival dress.

31: Color film positives and negatives.

32: "The secret of the new color film."

Length: 40 pp. (Notice the cut of eight pages, in
effect from now on, unless otherwise indicated.)

No. 9. GPU regiments on the Unter den Linden? Iran a
Soviet republic? And--God forbid--Texas cowboys
("texanische Kuhhirten") getting the best seats in
the Café de la Paix? All this will come to pass when

"Stalin and Cripps divide Europe,"⁵ claims Signal in this issue's lead article. Not only this will happen: Hungary, Poland and Finland are to be completely depopulated because of the animosity towards Russians manifested by the peoples of these countries. All three nationalities will be sent to Siberia, and their countries will be repopulated by Russians. In one sense the article is laughable, in another it is a chilling prophecy for the future. Texans in Paris? Russians in Berlin?

Military: "The quality of the individual soldier is much more important than the quantity of men or machines" is the message of an extremely long (for Signal) article called "The Secret." The magazine readily acknowledges the superiority of some Allied weapons (for example, the Russian infantryman's sub-machine gun), but claims that if these weapons are in the hands of inferior soldiers they are no match for a superior soldier. And make no mistake: the Allied soldier is inferior to the German "Landser" in every way--or so we read. For many reasons, states Signal, this is so; Germany's secret weapon is the quality of her individual infantrymen. Many people are of the opinion that this was true, the German soldier was⁶ by far the best fighting man of the war. Unfortunately for Germany, by 1944 and 1945 the magnificent troops

of 1940 and 1941 had, by and large, either been killed or were sitting in Allied POW cages. Even if this had not been the case, numerical inferiority was getting to such a stage that the Germans would probably have been overrun no matter what their quality.

In other military news, we are shown "The 33rd Soviet Tank" destroyed by a Flak battery; "The focus of the Attack," with German shock troops at the point of an advance in Russia; and "They came back" (the return of the British to the Continent in a bombing raid on Paris).

Political: Aside from the Stalin-Cripps article, the only real political piece in this issue is "The Maximum Socialist Defense." This is a fascinating article reproducing several defeatist letters sent home by Russian soldiers. These letters has been intercepted by the NKVD. In turn, the NKVD dispatch, together with the letters, was intercepted by the Germans. Signal reprints the original letters and the NKVD documents as well.

Social: This area is composed of many thoroughly ordinary articles. Pieces on chess, procreation in the plant kingdom, the theater, and athletics are included, as is "Baraka," a travelogue by the famous German world traveller Colin Ross. A story on the French

actor Harry Baur in Berlin concludes the issue.

Cover: Luftwaffe soldier readying machine gun in plane for action.

Plates: 9: Generalfeldmarschall Walther von Reichenau (d. 17-1-42).

10: A Hans Liska painting showing Italian remote-controlled high explosive motor boats being launched at the British fleet.

19: The passage of the Scharnhorst, Gneisenau, and Prinz Eugen through the English Channel. (2)

20-21: Four phases of the "Channel Dash" depicted in maps. (A short text accompanies these plates.)

22: Spanish women in festival dress.

31: A mother and daughter romping in a field of flowers.

32: Bumblebee.

No. 10. There is little of exceptional value in this issue, but it is nevertheless an interesting one. The second installment of "The Secret" sums up what (in Signal's opinion) makes the German soldier unique and invincible. The spirit of Frederick the Great and the heritage of the past, an absolute confidence in

victory, and the very close relationship between officer and man, plus, of course, the unique ingredient of "German-ness," all contribute to the "soul of the man--the secret of victory." Once past this rather predictable piece, however, the issue becomes quite interesting.

Military: Certainly the most engrossing article in the issue is "The Diary of a Soviet Major." Though this kind of article was featured in almost all of the wartime German periodicals, it is still riveting reading. The description of the frequently appalling conditions in the Red Army during this period of the war is moving, in part because these conditions were no invention of the German press--they were all too real. Stranded and cut off from all provisions and shelter, recognizing German superiority, and often receiving orders which had little to do with reality were everyday conditions for a large part of the Red Army in 1941 and 1942.

Other military pieces include a feature on Luftwaffe night fighter pilots, one on the Afrikakorps between battles, another on life aboard a U-boat in the vicinity of New York, and a most interesting description of aerial and long range photography, complete with a panorama of Leningrad. (There is also

a painting by Hans Liska showing two Italian soldiers placing magnetic mines on a moving Russian tank.)

Political: A predictable piece on "robber-state" England is the only long political article in the issue. 250 years of imperialism have glutted the Empire, and now the cry to be heard from all its possessions is "Away from England!" The Empire will crumble of itself, says Signal, correctly as it turned out.

Minor features are found on the mysterious burning of the liner Normandie at her berth in New York, a visit of Sir Stafford Cripps to India, and the concept of "Lebensraum."

Social: The best article in this vein is one entitled "In the 28th Year of War." Signal interviewed various Berliners about their life in this, the third year of the war. We are told by a shoemaker that this is not the third year of the war, but the twenty-eighth! From 1914 to 1942 has been one long struggle, not yet concluded. Other than this, reactions are as may be expected. Another article, "Guests in Berlin," deals with the visit of French cinema people to the German capital. A medical piece is also included.

Cover: A U-boat helmsman using a radio compass. (Note

unusual cap badge.)

Plates: 9: Knocked out Soviet tank.

10: Company cobbler in Africa.

19: German coastal artillery on the Channel;

Mark III tanks in Russia. (2)

20-21: "Young Eagles": NSFK gliders and pilots. (3)

22: Flower stall in Brussels.

31: Danish girl.

32: Line of chorus girls.

No. 11. The most interesting article in this number, once again a widely diverse, highly entertaining issue, is a story called "Prisoners of the Sahara." This relates the fate of a Heinkel 111 crew, forced down in the African desert after a mission. Ultimately, on the brink of collapse, they were sighted and picked up by an Italian rescue aircraft. What makes the story so interesting is what is left out: the fact that this crew is obviously the crew of the He-111 which bombed Fort Lamy on Lake Chad, highly successfully, in an extremely daring surprise raid on January 21, 1942. Signal does not mention the mission at all, probably to keep the British and the Free French in the dark about the facts of the raid, which took them totally by surprise.⁷ (The article deals solely with the crew's experiences after landing in the desert on

exhausting their fuel supply.)

Military: Another interesting, and unusual, article, "To the Dead Enemy," deals with a military funeral for a British soldier killed in a nuisance raid on St. Nazaire. German honor guards are shown standing watch over the coffin, suitably bedecked with a British naval jack. The message, of course, is that chivalry is not yet dead, not in the German armed forces at least.

A photo spread, "At 500 Meters," purports to show Russian infantry attacking the German lines, closely followed (in a second photo) by a German counterattack over the same terrain. The photos are quite blurred, and the "Russians" could easily be Germans, however.

Political: Two pan-European congresses are dealt with in a photo essay called "A Continent speaks." The first congress, that of the Union of National Journalists Associations, held in Venice, was for the purpose of furthering the intellectual construction of Europe. Representing Germany are Dr. Otto Dietrich, the Reich Press Chief, and Wilhelm Weiss, the chief editor of the Völkischer Beobachter, hardly intellectual luminaries.

The second conference is more in Signal's metier; it was a gathering of "Front-Students" (i.e., students who had seen front line service), held in Dresden.

Dr. Goebbels is seen visiting the students, as is Gauleiter Gustav Scheel, head of the National Socialist Students Association. According to Signal, These young people are the intellectual advance guard of the new Europe. (Some exceptionally interesting uniforms are to be seen in the photos accompanying the article.)

The other political articles are more routine. "The Ice Way through Alaska" ridicules an American proposal to get war materiel from California to Siberia through Alaska, crossing the Bering Strait via a bridge or tunnel. Signal claims that the first materiel delivered via this route would not reach Vladivostock until 1952, by which time Bolshevism will have been long dead.

"Japan breaks the Chains" is even more predictable. Written by a member of the Japanese military staff in Berlin, it refers, once again, to the necessity of Japan's entrance into the war--to stop the Anglo-American designs on her Empire. "Meeting in the Hotel des Invalides" is yet another appeal to European unity.

Social: This area is also interesting, although it is also fairly typical. "Germany-Spain" is an article on a match between soccer teams of the two

countries in Berlin. Results? 1-1. (Included is a rare photo of the standard of the Blue Division.)

A long article, "The Puzzle of Dutch Painting," centers on the medieval Dutch painter Jan van Eyck. "Frenchwomen discover a City" shows us how much fun it is to live and work in Berlin. Other, less interesting, articles on fashion and medicine are also present.

Cover: "The Intellectual Elite of Europe." Students from sixteen European countries at a meeting of "front students."

Plates: 9: Luftwaffe Hauptmann Franz von Werra (d. 25-10-41). (Von Werra was the only German in the Second World War to successfully escape from a POW camp in Canada. He returned to Germany only to be killed in action over the English Channel.)

10: Italian torpedo boat in the Mediterranean.

19: Destroyed Soviet anti-aircraft gun.

20-21: Russian cavalry attacks German tanks.

(A painting by Walter Gotschke.)

22: Girl in valley; weather station on mountain.

"Who will write their history?" (2)

31: Girl at sea-shore.

32: "Diagnosis in colors." An aircraft engine painted in different colors to indicate degrees of heat reached in flight.

No. 12. In this issue we see the first detailed, explicit account of a phenomenon soon to become a deadly commonplace--a heavy night attack on German cities by the RAF. In this case, the target was Lübeck, and the raid (of March 30) was extremely devastating.⁸ The article, "Britons over Lübeck," emphasizes the destruction of cultural sites and treasures (with a color plate of the burned out Cathedral). This was a deliberate policy of the British, according to the article.

Military: How many mountains are there in the step-pes of Russia? Well, none, of course, but "Nevertheless in the Right Place," says Signal in an article on German Mountain Troops in the Ukraine. This issue is crammed with military articles: "Between Crete and Derna" is about the rescue of a British pilot in the Mediterranean, "Three Bombs" deals with an ineffective bombing raid by a Soviet aircraft, "Quick Assistance" shows us how quickly a wounded German soldier receives

receives medical aid, and "The End of two Swordfish" is a series of photos showing the destruction of two British Fairey "Swordfish" torpedo bombers by a German destroyer. (In this case, the film is very murky, leaving open the possibility of tampering.)

This issue is more concerned than usual with two of Germany's allies. The cover and pages 2 and 3 are devoted to Italy, in a feature on the African campaign called "Bersaglieri against Tanks." A long photo essay, "The Invincible," about Finland, specifically General Mannerheim and life at the Finnish GHQ, is also presented, as is "Lotta," a picture-text account of the Finnish Lotta Svärd organization. This was an organization of Finnish females performing as nurses, air raid wardens, rear echelon personnel, etc. The Germans were always great admirers of the association, and it was held up as a model for German women.

"Virtus Militaris," by Colonel E. Moravec, is a typical piece of Signal journalism, concluding with the two goals to be reached after the end of the war-- a socially rebuilt Europe, and "peace on Earth for all men!"

Political: No (overtly) political material appears in this issue.

Social: This section features a wide range of

social articles, some interesting, others less so. In the latter category is "A Young Girl in Stockholm," as are "Elixirs of Life," (about hormones) and "Slovakia offers...", a travelogue about the German puppet state. More interesting are "An Oil Sea burns" (fighting an oil fire), "Young Japan practices parachuting," and a photo article on German radio link-ups between the home front and the front lines.

Cover: German and Italian staff officers at work together.

Plates: 9: German columns advancing in the East. (A painting by Walter Gotschke.)

10: A German artillery crew during a pause in the fighting.

19: "The Raid on Lübeck." Burned out buildings in Lübeck (including the Cathedral) after the raid of March 30, 1942, by the RAF.

20-21: "New Gobelins for the Reichskanzlei." (Pictured are Mongol Princes in Hungary, and the Battle of the Teutoburger Wald.)

22: A young girl in Stockholm.

31: Girl sunbathing.

32: Slovak peasant couple in traditional dress.

No. 13. The war is beginning to pick up again, at least in this issue of Signal. The long period of quiet after the end of the Russian offensive had been broken by the first German offensive moves. The air battle over the Reich was becoming deadly serious (however, no real mention of the thousand plane raid on Cologne would ever be printed in Signal). In Africa the Sixth Libyan Campaign was just beginning, and it appeared that an invasion of Malta would soon be launched.

Military: The African campaign receives most of the military coverage in this issue. An article of especial interest in this area covers the German Red Cross nurses with Rommel. (Four nurses in the Afrika-korps actually received the Iron Cross, Second Class, a rare distinction when awarded to women.) The bombing of Malta is reported in three pages of aerial photography, and Luftwaffe depth charge operations in the Mediterranean are also covered. So as not to forget the Axis' junior partner (heavily engaged in this theater of the war) an article on Italian torpedo boats is also featured.

Another story on the Luftwaffe night fighter units, "Enemy in Area 'Polyp'," is presented, with paintings by Hans Liska. The night fighter pilots were to become a staple of Signal's coverage of the

war in the air, though they would naturally not become as prominent as in Der Adler or Die Wehrmacht.

A photo essay, "Documents of World Significance," shows us the far-reaching military moves made by Japan in the Far East; included are two photos of the attack on Pearl Harbor. Another ally--Finland--is covered, albeit superficially, in an article on "Finland's Sportsmen." This covers Finnish athletes in the war against Russia, among them the great Paavo Nurmi.

Political: A long article, "Senior Lieutenant Vasili grows indifferent," is a record of the gradual disillusionment of a Soviet officer with the Communist regime. The story rings true ("Nothing has been invented," we read), especially when it tells of Vasili's final military engagement. His artillery battery has been destroyed, his men killed or wounded, and he himself cut off from his own lines. He knows the consequences he must face, should he return to headquarters. Finally he decides to allow himself to be taken prisoner. (Obviously, this piece is about the disastrous days of summer 1941, which does not make it any less interesting.) Unfortunately, Vasili does not appear again in Signal, not at least under this name. This is a pity, as he is presented as a type likely to have joined the Vlasov movement.

Social: The only interesting article in this

section is a piece on the state of Europe's canals. The section also includes the following articles: "Boy or Girl" (a continuation of the hormone piece in No. 12), "Between the Battles" (an Italian Air Force officer on leave, who behaves just like a German), "Help for the Housewife" (scientific advances which will help at home), and a ridiculous article on film kisses.

Cover: Italian pilot Lt. Celentano with two German comrades whom he had saved from a British attack.

Plates: 9: Burned out Soviet ships after a Stuka attack.

10: U-boat crewman on bridge of his boat during a cruise.

19: German soldier with scissors telescope in Africa.

20-21: German artillery piece, crew, and half-track in Cyrenaica.

22: "What the Africa-flyer needs other than war materiel; cheese, coffee, and water." (3)

31: Girls at seashore.

32: Sea-elephant.

Back-Cover: Award of the Knight's Cross of the War Merit Cross to Meister Franz Hahne, worker at an armaments plant, on May 20, 1942.

No. 14. In this issue we find the first editorial by Giseler Wirsing, who was to become the driving force behind the magazine (see chapter I). Wirsing contributes a long essay on "The puzzle of the American Failures." The US had indeed not shown a tremendously successful record in the first six months of the war, though things were beginning to look up in the Pacific. Wirsing tells us that Roosevelt was faced with two crucial decisions: whether to take advantage of the war situation and create an American empire covering the whole world, and how to head off the approaching racial-economic crisis within the US. The best way to do both was to go to war, and this Roosevelt proceeded to do post haste. However, he did not first make sure that America's military forces were adequate to the task. This, coupled with the Japanese advances in the Pacific, shattered his dreams--not only have the Americans practically been kicked out of the war, but the defeats the country had suffered would exacerbate the internal crisis. So Roosevelt has really done himself in. (This is a fairly typical article, but one with certain interesting themes--at his worst, Wirsing was still better than any other Signal editorialist.)

Military: Things were just picking up on the

Russian front, and Signal presents a photo spread on the beginning of the Battle of Kertsch, complete with typical Russian prisoners (one of whom still wears the long-obsolete "Budionovka" cap).

Other military features deal with the average "Landser," the bombing of Malta, and a Finnish offensive in the far North. This piece, "Three Days," shows off the hodge-podge nature of Finnish uniforms and equipment. Some of the Finns pictured appear to be wearing Polish steel helmets.⁹

Of a somewhat different nature, but still within the military sector, is an article called "Platz frei--Cannons coming!" This is a history of the development of artillery; it is concluded in No. 15.

Political: Aside from Wirsing's editorial, the only political feature is a photo documentary called "On Order!," which depicts the destruction of cultural sites in Lübeck and Rostock. This was done deliberately, Signal tells us. Whether or not this was the case, the photos are most impressive.

Social: In this section Signal puts forth a powerful incentive for Russians to come over to the German side. "Once Again Peasants" tells the story of Russian peasants who are again masters of their own land. A photo is included of a German official

presenting a Russian with the deed to his new property. This was undeniably a potent argument for collaboration or, at least, passivity; unfortunately it was done only very rarely, and only in the first year of the campaign. The collective farms were not destroyed, but strengthened. Once again, the initial optimism of many Russians was soon cruelly dashed. Other social articles are more run of the mill--Japanese cartoonists, the greatest arc light in the world, and the running of the Marathon in 1942 are all covered.

Cover: Artillery gun-layer in action.

Plates: 9: German infantrymen on the attack.

10: A Bersagliere recounts his adventures against the Russians to German soldiers.

19: German flame-thrower being used against a Russian bunker.

20-21: "Breathing Pause." A German infantry squad during a rest period. (Uniforms are all clean and none of the men appear to be dirty or sweating.)

22: German heavy artillery in action at night.

31: Girl at beach.

32: Portuguese fishermen in holiday attire.

Back-Cover: Marathon runner (a German naval officer) ends the race from Marathon to Athens.

No. 15. For the first time in the year 1942 Signal devotes all of its military coverage (except for the conclusion of "Platz frei") to the Russian front. The German offensive, begun in the Crimea on May 8, produced the first really large scale fighting in the East for some time. The drive for the real German goals of 1942 (Stalingrad and the Caucasus) was not launched until late June, however, and thus the two battles Signal covers in this issue, tremendous as they were, were only sideshows compared to the campaigns in the summer and fall of the year. They were, however, extremely important victories, not least for the considerable propaganda value involved.

Though Sevastopol remained yet unsubdued, it was not the only area in the Crimea still under Soviet control--the Russians had maintained control of the Kerch peninsula. In one week of fighting Field Marshal Erich von Manstein's 11th Army had cleared the peninsula and captured the important harbor of Kerch, thus isolating Sevastopol still further, and, more importantly, leaving the Germans in an excellent

position for the invasion of the Kuban. Signal covers these battles in a series of maps, aerial photos, and shots of dead Russians, shot up columns, etc., quite reminiscent of the summer of 1941.

The second battle covered in this issue was brought on by Marshal Semyon Timoshenko's counter-offensive, launched south of Kharkov in mid-May to relieve the pressure on Kerch. After very heavy fighting the Soviet drive was halted and a good part of Timoshenko's troops found themselves encircled--240,000 prisoners being taken by the end of the fighting. Maps and combat photos cover this action as well.

Military: The only other military article in this issue is the conclusion of "Platz frei" (see No. 14).

Political: The most interesting feature in this number is not the extensive battlefield coverage, good as it is, but an article called "Wilhelmplatz 8/9." The story centers on Dr. Goebbels; it deals only with his duties as Propaganda Minister, omitting his other State and Party functions. This was the only in-depth article on any of the top level German leaders (with the exception of several pieces on Albert Speer) that Signal would ever publish, probably for the reason that, with the exception of these two men, all the German leadership (including the Führer) was too "German,"

as opposed to "European." The article itself deals with everyday life inside the Propaganda Ministry, and was written by Rudolf Semmler, one of Goebbels' closest aides. It provides an exceptionally interesting view of the day-to-day life of the Propaganda Ministry; pictured are one of the morning conferences presided over by Goebbels, a first draft of an article by the Minister for Das Reich, and numerous Propaganda Ministry functionaries, among them Werner Naumann, Hans Fritzsche, and Alfred Ingemar Berndt.

The only other political article is an editorial by a "Heidelberg philosopher" (Hans Bähr) showing how the concept of European unity has become a fundamental part of European thought.

Social: This area is more routine, but there are some interesting articles. "Five from Tank 11" shows us a German tank crew close up--their origins, families, hopes, etc. (Though unidentified, the tank commander is Lt. Hyazinth Graf Strachwitz, son of the famous German tankman of the same name.)

"A Success" deals with a showing of Arno Breker's works in Paris. In attendance are sculptor Aristide Maillol, film-maker Jean Cocteau, actor Sacha Guitry, and other notables. (Maillol and Cocteau were heavily covered in Signal's French edition.) Another article

on statuary, "Curious, Curious," deals with busts, masks, and statues of Goethe.

Cover: "Assault in the East." German troops attacking somewhere in Russia.

Plates: 9: German troops receiving orders for action.

10: German column moving forward in the East.

19: Slovak fighter pilot in front of his aircraft.

20-21: U-boat making test dives in the Mediterranean. (2)

22: Italian sailors doing crossword puzzles on deck of warship.

31: Girl in window.

32: Goethe's workroom in Frankfurt am Main.

No. 16. In this issue Signal unveils a subject which would, in time, become an important ingredient in its arguments for a new Europe. This was the idea of an army of Russians (under German control, of course) fighting against Communism. This was the ultimate anti-Communist tactic, one supposes. What could be better than Frenchmen, Dutchmen, Spaniards, and so on, enrolled in the crusade against Bolshevism? Obviously, only one thing could top this: Russians

fighting against the Soviet system. Not surprisingly, Signal was always in favor of the Russian Liberation movements, taking sides quite early on the question. As we shall see, many lengthy articles would be presented on the subject, including one special issue, which was probably the best coverage of Russians in the Wehrmacht to be published during the war, and culminating with the "Himmler-Vlasov" Extra of late 1944.

This massive coverage begins rather inauspiciously. In a feature called "Fighters for a New Europe" we see two photos of Russians on the German side. One shows an old-timer wearing the German General Assault Badge; the other, more significant, photo depicts a company of Cossack cavalry in German uniforms fighting against partisans. (Also in the article is SS Lt. Colonel Christian Frederik von Schalburg, fallen in Russia as commander of the "Freikorps Danmark.")

Another piece on Russians in the German Army is to be found in the portion of the magazine usually reserved for social affairs. Entitled "Tatar Wedding," photos are printed showing Tatars in German uniforms. These pictures are hardly earth-shaking; however, they are probably the first illustrations printed in Germany depicting Russians in German uniforms, and no doubt

left some of Signal's readers quite bewildered by this development. Russians in German uniforms?¹⁰

Military: The lead article in this section, and for the issue as a whole, is called "Six Days Battle in the Arctic Ocean." Written by Benno Wundshammer, a Luftwaffe war correspondent who later became one of Signal's main contributors, the piece centers on the Luftwaffe's attacks on a convoy bound for Murmansk. Though not named, the convoy is PQ 16, which was heavily attacked by KG 30 and I/KG 26 from May 25 to May 30. According to Wundshammer, the convoy was nearly destroyed. Actually, only seven ships (out of thirty five)¹¹ were sunk. Had Wundshammer reserved his jubilant tone for the next convoy (PQ 17), which was almost completely destroyed, he would really have had something to crow about!

A very long pictorial article, "Assault on Sevastopol," is also to be found. It is an excellent photographic record of the capture of the city, "the strongest fortress in the world." A short piece on a Luftwaffe raid on Bir Hakeim in Libya is included as well.

Political: England's participation in the Crimean War ("the poorest managed campaign in English history," we read) is debunked in a piece called "England's inglorious Share." Also present is "Treason to Europe:

The Hopeless Churchill-Molotov Pact," which needs little comment.

Social: "Nikolausberg" is the chronicle of an average German farm at war. Everything is suitably rustic and prosperous, and we do not see any French or Polish POWs working on the farm. An interesting piece on an archaeological dig in Greece is to be found, as is a more predictable article on a historical opera called "Columbus." An extremely humorous mini-article on a Luftwaffe band playing saxophones while wearing anti-mosquito nets concludes the issue.

Cover: German infantry moving forward in Russia.

Plates: 9: "After fighting in the dust of the steppe."

German troops relaxing.

10: Luftwaffe officer cutting the red star off a wrecked Russian aircraft.

20-21: Finnish lakes, seen from the nose of a Heinkel 111.

22: Ducks and Tomatoes.

31: Girl at lake.

32: A map of Europe and Asia, made by Paola del Pozza Toscanelli in 1457, and recently rediscovered in Florence.

Back-Cover: Tatar in German Army during a wedding festival.

No. 17. There is little doubt that the period from May to November 1942 was the "high-water mark" of the Axis. The often horrifying experiences of the past winter had been forgotten or were ignored as the Russian front began to resemble the great days of 1941 once again. Rommel appeared to be on the verge of smashing through Egypt to the Suez Canal, and possibly a good deal farther than that. Signal was naturally jubilant at this turn of events, and this issue fully reflects this--indeed, this number (and one or two others from this period) may be said to be the "high-water mark" of the magazine's existence. Never again could the military situation be so favorably reported on.

Military: The mood of optimism and confidence is best summed up in a short article called "Ten Weeks," which reports, fairly accurately, the military events from May to July 1942. We are then given lengthy articles on the fall of Sevastopol and on Rommel's advance to El Alamein, which he reached on July 1. (Unbeknownst to Signal he would never advance any

farther.)

A long picture-text account of the beginnings of the German drive in Russia is presented in "So began the second Summer." The text (by Herbert Neumann) is an account of the fighting as experienced by the elite infantry division "Grossdeutschland." The photos (quite representative of the action) show all branches of the German Army--they do not directly relate to "Grossdeutschland." However, the two complement each other very well.

Completing the military coverage is an excellent photo report on "German Artillery of 1942." We are shown several pictures of the "supermortar" Thor in action before Sevastopol, as well as some shots of long-range guns (apparently on the English Channel).

Political: Since this is almost exclusively a military issue, there is only one piece of political journalism in this number--an editorial called "People against Trusts," by the French economist Francis Delaisi. This article (concluded in Number 18) is almost self-explanatory; it is predictable political pabulum reiterating how the democracy-trusts forced the war on the peoples of Europe, how the Anglo-Americans are trying to set up world empires of their own, and how a "revolutionary" war is really being

produced by the trusts (i.e., all Europe will join together to fight the common enemy--the "liberal economy-trusts"). Once again the revolutionary spirit of 1792 will flare up in Europe, this time in reaction to these enemies, and a "national socialist" spirit (and economy) will triumph on the Continent.

Social: In comparison to the excellent military coverage, the social area is routinely boring--the high point is an article on Kindergartens in the Alps! (Other, duller, articles are included on water sports in Berlin, electrical workers on the job, and a movie on Desiree Clary, one of Napoleon's paramours. We are also treated to a ghost story.)

Cover: German soldier watching an explosion in Russia.

Plates: 9: Generalfeldmarschall Erwin Rommel.

10: Italians moving a 10.5 cm. gun in Africa
(with German help).

19: German column advancing in Russia.

20-21: German anti-tank gun and crew in action
on a highway in Russia, with knocked-out
vehicles burning in front of them.

22: Heavy German mortar immediately after
firing a round.

31: The Order of the German Eagle. All classes of this decoration (almost always reserved for foreigners) are pictured.

32: Girl at beach.

Back-Cover: Oberleutnant Hans-Joachim Marseille, highest scoring Luftwaffe ace in Africa (d. 30-9-42).

No. 18. Signal introduces something quite new in this issue--interviews with captured "Yankees." This technique had previously been used with Britons and Russians, but at this stage of the war American prisoners were quite hard to find. Eight sailors from the freighter Carlton of PQ 17 give their impressions of their fate. None are critical of Roosevelt or the war, and only two praise the Germans (for warm clothing and food given to them). Most just give straightforward, non-political, narratives of the sinking of the Carlton.¹² But other, later, interviews with US prisoners would not be so apolitical or honest.

Military: The story on the US prisoners is part of a long article, divided into four parts, called "Uninterrupted Battle." This gives us an overall view of the war at the northern end of the Russian front; specifically, in the vicinity of Murmansk. Part

one is concerned with the bombing of the city of Murmansk by the Luftwaffe. Part two deals with German surface vessels operating from the fjords of northern Norway. The American POWs are found in part three, which gives us the story of the destruction of the Allied convoy "Competent" (PQ 17) by the Luftwaffe. This is done in a much more muted tone than the article on PQ 16 in issue No. 16; it is strange that the tremendous German victory against the Allied ships is emphasized so little. Part four deals with German mountain troops on the Fischer Peninsula in northern Russia. All in all, the series provides an interesting glimpse of one of the most neglected areas of the Russian war.

From Murmansk to Libya is a very great distance, and it is really no surprise that Signal does not refrain from publishing articles about the Afrikakorps in the same issue which deals so heavily with the war above the Arctic Circle. The message does not even need to be stated, it is inescapable (and impressive). As Göring would say in his address of January 30, 1943, "From the North Cape to the sands of Africa..." (Specifically, the articles are: "Canister No. 4" (the problem of supplying water to the troops in the desert) and "Inconvenient Tanks,"

which describes how Rommel has thwarted Winston Churchill's war aims.)

A long photo essay, "After the Breakthrough," gives us an excellent glimpse of the Sixth Army and the Fourth Panzer Army as they headed for Stalingrad and the Caucasus in the summer of 1942. These pictures were about the last ones of this kind (i.e., German troops advancing rapidly across the steppes of Russia) that Signal would publish.

One further military piece is presented in this issue--"100,000 Tons sunk," a typical feature of war-time German journalism. This shows us how much 100,000 tons really is--twice the weight of the Firth of Forth bridge, as much as 150 railroad trains of sixty cars each, and so on.

Political: With so much military coverage, there is little room for either political or social material. The concluding installment of Francis Delaisi's "People against Trusts" is printed, as is a humorous piece called "Wanted: One General," which ridicules the generally poor performance of the leading Allied generals of the time (Wavell, Timoshenko, MacArthur, etc.). The story "Inconvenient Tanks" is also semi-political in nature.

Social: All kinds of articles are presented in

this vein, although all are very short, "Europe's best Musicians--under 18 Years of Age," "Acting in the Shadows of the Acropolis," and "Eternal Features" (which reveals that the Portuguese dictator Salazar is an exact double of a man in a fifteenth century painting) are some of the features, most of which are absolutely forgettable.

Of more interest, perhaps, is an editorial called "The Virtues and Defects of Pain," which is followed by a photo piece entitled "The Joy of Life," which depicts mutilated veterans dancing and having fun. Needless to say, Signal considered the disadvantages of pain to outweigh by far its advantages.

Cover: German tank crewman in vehicle.

Plates: 9: German motorcyclist in Russia.

10: Romanian infantry in the Crimea.

19: Unloading German tanks in Africa.

20: Motorcycle and sidecar in Africa.

21: Armored reconnaissance vehicle of the

21st Panzer Division in Africa. (Sd.Kfz. 250/3)

22: Luftwaffe Flak gun and a heavy machine gun in Africa. (2)

31: Gerhart Hauptmann.

32: RAD girl picking apples.

No. 19. Almost half of this issue is devoted to the German tank arm. The lead article, simply called "Tanks," by Walther Kiaulehn, presents a history of the development and employment of tanks up to the beginning of World War II. Quite similar to the article on artillery presented earlier in the year, the piece includes much on tank warfare in World War I. Some interesting photos are included (among them one of SS-Obergruppenführer Sepp Dietrich, who had been a tank man in the First World War).

A pair of articles is contributed by General-major Rudolf Theiss, then chief of the tank-training establishment of the German Army. The first, "Panzer-Grenadiers," details the role and duties of the armored infantryman. It is a lucid, straightforward tactical piece, one of a style not often seen in Signal. (It is accompanied by a magnificent two page photo of Panzergrenadiers, together with armored reconnaissance vehicles, entering the oil fields of Maikop.)

Theiss' second article is more in Signal's usual style. Entitled "British Tanks--What they were supposed to do and what they have done," it is, not surprisingly, highly critical of British armor, which, it must be admitted, was not performing very spectacularly at this stage of the war.

Concluding the material on tanks is an odd piece called "A Night Battle: Tank vs. Tank." We are told that this was "photographed for the first time." However, the photos show flares, tracers, etc., and are murky and of a not very revealing nature.

Military: Owing to the treatment given to tank warfare the remaining military coverage is very brief. Most interesting is "Three Nations on One Airstrip," which tells of German, Croat, and Slovak airmen in Russia. The third nation--Slovakia--is represented by the personal pilot of the Slovak Defense Minister Catlos. A photo page on German depth charge operations off Norway is also presented, as is a salute to Luftwaffe Feldwebel Rudolf Müller, awarded the Knight's Cross on June 19, 1942, after destroying his forty-first Russian aircraft.¹³

Political: Only one short feature is presented, ridiculing the American shipbuilder Henry Kaiser's plan to mass-produce gigantic flying boats as if they were Liberty Ships.

Social: The social area is best represented by an article on the 1942 Salzburg Festival, culminating with a full page photo of Richard Strauss conducting an orchestra. The other pieces are rather more typical: the construction of shoes for women, the daily life

of a female circus director, and the story of rare animals are all covered in articles. More interesting is a feature on model ships, used to train Luftwaffe pilots for anti-shipping attacks.

Cover: Panzergrenadiers following a German tank.

Plates: 9: German tank crewman (a veteran of the Spanish Civil War).

10: "From Gray comes Green." Camouflaging a German tank. (2)

19-21: German artillery piece and its crew in action. (3)

22: Two Bf-110s of ZG 26 "Horst Wessel" over the Mediterranean.

31: German Army Fieldpost men in Russia.

32: Girl.

Back-Cover: "The End of Dieppe." (Three British prisoners.)

No. 20. This issue is certainly one of the more interesting ones, possibly the most interesting one, of the year. Several excellent articles are presented on some very intriguing topics (among them German police units in Russia, the Anglo-Canadian disaster at Dieppe, and the Slovak "Rapid Division"). All

bases are touched in this issue, from Finland to Africa, and from Dieppe to the Caucasus. Once again, this is sort of a "high-water" issue. Only two issues later, the cover of Signal would show a picture of Stalingrad, and from that point on German fortunes went steadily downhill.

Military: The issue opens with a picture of Oberleutnant Wilhelm Spindler (13/GJR 98), one of the conquerors of Mt. Elbrus, the highest peak in the Caucasus. (Hitler, incidentally, was extremely angry at this piece of derring-do, claiming that such a diversion of manpower was counterproductive at best.¹⁴) On the following pages we are shown a large map of the fighting in Southern Russia and the Caucasus--German flags are seen right outside the city of Stalingrad, and at Pyatogorsk in the Caucasus, halfway to the Caspian Sea. (Interestingly, Signal did not report the entrance of German troops into Asia; supposedly, the Manish Dam was the border between the two continents, and when German forces took this all the other leading periodicals made a great show of this feat.)

Next we are presented articles on three little-known fighting forces. As part of its contribution to the war against Bolshevism, tiny Slovakia sent

one division to fight in Russia. This unit, the "Rapid Division," performed fairly well at the front,^{14a} and as a tribute to it Signal features a photo essay called "The Sons of the Tatra in the Caucasus." Some excellent photos are printed (including one showing a conversation between a Slovak officer and a Kirghiz).

"Finnish Officers" is, more or less, a tribute to Marshal Mannerheim, who had recently turned 75. It is the least interesting of the three articles under consideration.

The third "little known" fighting force is covered in an article called "Police--Quite Different." Quite different, indeed: the German police units in Russia represent one of the most tragic episodes of the war: tragic, and simultaneously sinister. As major shortages of manpower developed with the rising casualty lists in Russia, efforts were made on the home front to make good the losses in any way possible. Among the first casualties of this policy was the ordinary German policeman (the "Schupo" and the "Orpo"). Whole police units were transported en masse to Russia, where they were largely used against the partisans. The results (as in Yugoslavia, where the war was much the same in this respect) were appalling--the Police were regularly and routinely

decimated.

The slaughter was not one-sided, however, for Police units were among the worst offenders in the murderous treatment meted out to Jews, captured partisans, and "reprisal" victims.

Needless to say, this article covers neither of these aspects. The text largely deals with the organization and essence of the German police (no combat reports are included). The photos purport to show the Police outside Leningrad. However, the only Police unit at the Leningrad front at this point was the 4th SS (Police) Division,¹⁵ which is not mentioned in the article. Some of the men are almost certainly part of this unit--though no SS insignia is visible, the Waffen-SS pattern camouflage smocks are being worn by some of the men. The ones who are definitely Ordnungspolizei troops must be men of rear echelon security units.

Some highly interesting captured British documents are presented in "Dieppe." Signal is fairly restrained in this article, but the magnitude of the disaster was apparent to all. Perhaps the quiet, moderate tone of confidence served Signal's purposes better than a jubilant, raucous "we told you so" type article would have.

Three other military pieces are included: "Tanks advance," which shows a German tank unit staging and attacking somewhere in Russia, "Battles without Enemies," which is a photo report about a captured Russian munitions dump, and "The Desert Greenhorn," a most interesting piece which shows how a new man gradually becomes accustomed to the rigors of Africa.

Political: For the first time in the war, Signal runs an editorial on the possible demoralization of the German civil population by British bombings. The article says (correctly) that the British could never achieve this aim. The bombing of Cologne by 1000 planes in May 1942 is mentioned, but only in passing, with no indication of the magnitude of the attack or its aftermath.

An amusing article is presented under the title of "What Photos do not say." This is composed of various pictures and captions taken from the English press, which are held up to the truth--as Signal saw it--and subsequently ridiculed.

Social: Given the large amount of military coverage, only three short social pieces are included. "Blocked from Sea to Sea" is an interesting profile of the Caucasus. The other two are quite typical: a photo spread on the Scala Ballet in Milan, and the

restoration of a work of art.

Cover: Naval gun in action at night.

Plates: 9: Marshal Mannerheim of Finland, in full dress uniform.

10: Two Afrikakorps soldiers sunbathing.

19: German troops in a wheatfield in the Caucasus, with two Bf-110s close overhead.

(A painting by Hans Liska.)

20-21: The wreckage of Fort Maxim Gorki II in Sevastopol, as painted by Hans Liska.

22: German troops, tanks, and vehicles staging for an attack in Russia. (An excellent photo.)

31: Mountain climbing in the Alps.

32: Various bacteria, filmed in different colors.

Back-Cover: Italian cruisers in the Mediterranean.

No. 21. Easily the most interesting article in this rather routine issue is the lead editorial, "Humanity at the Crossroads." What makes this pedestrian piece so interesting is (1) its author, and (2) the fact¹⁶ that it is printed in the English language. The author of the essay is one Fred Curtis Thornley, an American engineer who had worked in the Soviet Union,

and found himself stranded in Germany when war broke out. Apparently, Mr. Thornley quickly threw his lot in with the Germans, though he is described, naturally, as a man "who loves his country." The article provides no new perspectives--it could easily have been written by a German. It is subtitled "A Plea for European Unity," and that pretty much sums up its basic content, though passages are included warning of the Bolshevik menace, debunking the leadership of Churchill and Roosevelt,¹⁷ and, interestingly, praising Abraham Lincoln (an unlikely ally of Nazi Germany).

Military: In contrast to the usually immaculate front soldiers so often pictured in Signal, the men in "The Story of 50 Kilometers" really look as if they had gone through some heavy fighting: most are dusty, drenched with sweat, and covered with dirt. The story, largely a photo essay, gives a quite accurate picture of an infantry company on a march to the front lines in Russia. The march winds up with a skirmish involving German casualties, which are not passed over in the article. All in all, this piece, which is quite long, is extremely realistic, attempting neither to minimize nor maximize the hardships of daily life in the German front armies in Russia.

The only other military piece in this issue is called "Why is Japan winning?" This article claims that the war in China is virtually over, and draws its basic support from the victories of Japan in the past year, which were admittedly impressive. The piece might have had some validity before the Battle of Midway; however, the pendulum had by now swung away from the Japanese. (Midway and Guadalcanal are not even mentioned.)

Political: Other than the Thornley piece, there is only one political feature in this number--"The Glass Horn," which is a humorous piece of head-shaking about the Americans, "who think that Bismarck is a shoe polish," and who believe that all German guns are drawn by horses--all the way to the Caucasus!

Social: A visit with the "Flying Professor," Willy Messerschmitt, is the highpoint of this section. We are shown some highly interesting photos of a Messerschmitt assembly plant, and also some of the Professor relaxing. (This is part of the series of visits with famous Germans.)

"For the Soviets--Closed!" is a readable account of the resources of the Caucasus, now lost to the Russians. Other articles focus on the city of Florence, the filming of Bizet's "Carmen," and young

German girls coping with the war.

Cover: German infantryman in Russia.

Plates: 9: German military cemetery.

10: Long range gun in action on the Channel.

19: Luftwaffe fighter pilot Heinrich Setz, holder of the Oak Leaves. (Killed in action on March 13, 1943.)

20-21: "The China War is Over!" Three maps showing the Japanese war in China and the Pacific. (Needless to say, this was a considerably premature statement.)

22: Professor Willy Messerschmitt surrounded by admirers.

31: Burned out Russian tank in a field of sunflowers.

32: Michelangelo's statue of David in Florence.

Back-Cover: German infantry squad in Russia.

No. 22. "Stukas dive on Stalingrad," we read in the caption to the cover photo of this issue. And so it is that we come to one of the turning points of the war. Suddenly, after issues filled with reports of the drive to the Caucasus and the Volga, we are there: in the very city of Stalin. Of course, the

staff of Signal, and the average German, believed that the city would inevitably fall to the Germans. There was no question of this; consequently the battle received major coverage, at least in its opening stages. With the benefit of hindsight, however, this issue produces a grim, eerie feeling in the modern reader. We know what will happen here, something that very few (if any) of Signal's readers would have ever imagined.

The coverage of the battle in this issue is devoted to the air war over the city; specifically, to Ju-87s dive bombing Russian positions. Nevertheless the reportage (by Benno Wundshammer) is top notch. The photography, particularly the two page panorama on pp. 4-5, is spectacular. From these photos, taken at an early stage of the battle, we can glimpse the severity of the fighting. (Wundshammer's text is quite realistic in depicting the action as well.)

Military: Signal does not restrict its coverage of the Russian front in this issue to Stalingrad alone. Also included is a story on the destruction of a Soviet armored train, and a photo page called "Only 60,000," which depicts a POW cage for captured Russians in the Caucasus.

At this time the war was reversing its course

in North Africa as well. However, Signal does not present any coverage of the Battle of El Alamein. Instead, we are given a textual piece by Rudolf Theiss, called "The Struggle for Libya," which is another overall review of the campaign in Africa from September 1940 to June 1942. In addition to this piece, which has some interesting points, if somewhat lacking in relevance, Signal includes a photo piece on an Afrikakorps vehicle repair workshop, a type of unit which had played a large part in Rommel's successes.

A short piece on the highest Italian military decorations (in conjunction with the color plate on page 10) completes the military section.

Political: A geo-political article, "Between the Caucasus and Egypt," is the main piece in this section. Continued in the next two issues, it deals with Syria and Lebanon, and tells us how and why England has grabbed these two lands. In addition to this we are again shown how England treats its erstwhile allies (in this case, France).

The only other political column is "Mood Reports," a short piece consisting of items culled from the English and American press. Naturally enough, all the opinions printed are hostile to the conduct of the war, suspicious of allies, pessimistic, and

so forth.

Social: Quite relevant to the article on Stalingrad is a feature on the Volga River. Called "Giant Volga," the article presents the Volga as the life-line of Russia; also described are the important cities on the river.

An interesting piece on a pan-European chess tournament is also featured, as are stock articles on movie actresses and rheumatism. A cartoon page is also included.

Cover: Ju-87s over the rubble of Stalingrad.

Plates: 9: Hauptmann Peter Frantz (RK), of the self-propelled gun company of "Grossdeutschland," in his vehicle.

10: "The Medaglia d'Oro"--the highest Italian military decorations.

19-22: An excellent series of three photos showing a tank attack in Russia. (The photo on pp. 20-21 is probably the most often reproduced color plate of all the Signal plates--the other two views, which are directly related to the centerspread, are seen far less often, especially the picture on p. 22, the culmination of the series and possibly the most dramatic of

the three.)

31: A Venus fly trap swallows its meal. (2)

32: The German actor Werner Krauss as Paracelsus.

No. 23/24. As in the previous year, Signal closes out 1942 with a double issue, incorporating Nos. 23 and 24. The issue has a very large number of articles, most of which are largely retrospective in nature. This would be the last time that Signal could really afford to look back on the course of the war--at years end in 1943 such an issue would have been nearly impossible to produce, and in 1944 an issue like this would probably have been banned. (Although, curiously enough, in 1945 a retrospective of sorts was published in book form--see Appendix III.) The tide had irrevocably turned.

Military: The key article, not only for this section but for the entire issue, is "Fortunate Strategy," by Colonel Max Freiherr von Pitreich. This piece, taking up a full eleven pages, traces the developments and stages of the war from 1939 to November 1942, and reveals little new, mainly concentrating on the reiteration of stock propagandist themes: "The Bolshevik Danger," "Roosevelt's Ambition," "Churchill seeks Aid," etc. Accompanying the article

are some excellent maps, as well as a number of cartoons from the Allied press.

"After Three Years," an introduction of sorts to von Pitreich's article, shows, quite effectively, the gains of the Axis from 1939 to 1942, via maps.

Completing the surveys of the major branches of the Army (artillery, armor, infantry) is an article by Signal staffer Walther Kiaulehn called "Infantry--The Queen." This is a predictable piece, tracing the history and development of infantry from medieval times (and earlier) to the present day, and concentrating heavily on German infantry. Kiaulehn's conclusion is rather safe: no new weapon will ever replace the common infantryman. Accompanying the article is a nice series of paintings of infantrymen from the time of the Hoplites to 1942, unfortunately in black and white.

In a non-retrospective vein (i.e., current news), pride of place must again be given to Benno Wundshammer for "In the Vicinity of the 'Red Barricade.'" This piece, with remarkable photos taken in Stalingrad, tells of Wundshammer's experiences inside the city. The reporting is quite stark, almost severely realistic. This, perhaps, results from the shock Wundshammer undoubtedly received on viewing the battle from the ground rather than the air (he was,

after all, a Luftwaffe war correspondent).

Four other interesting articles on the Russian campaign are presented. "Flight into Death" is a photo spread on a Russian cavalry charge against the German lines, viewed through a telescope. "The Front against Bolshevism" is another photo piece, covering all the German allies in the East. Twenty different peoples are pictured, divided into: Allies, Legions (including Eastern legions), and Foreign Volunteers in the Waffen-SS. "The Last Shot" shows us the death of a "Stalin Organ,"^{17a} viewed from the Luftwaffe plane that destroyed it. "Equal to any Situation" depicts a Panzerjäger unit in action.

Other services receive coverage as well. "Six Stuka Men" consists of profiles of six pilots (all holders of the Knight's Cross) from the Immelmann Geschwader (I/St.G.1). "Tonnage in Chains" covers Allied shipping losses inflicted by all three members of the Axis; special mention is made of the Italian submarine commander Enzo Grossi, who, it is claimed, sank two US battleships: the Maryland, and a ship of the Mississippi class.¹⁸

Completing the military coverage is "The War Lord amongst his Soldiers," a portrait of the Führer

surrounded by admiring soldiers. (The photo was taken in Poland in 1939.)

Political: Although some of the retrospective military articles contain political material, there are explicitly political features in this issue as well. "In Solitary Greatness..." reveals to us "the greatest secrets of political success." The great secrets revealed are, however, not exactly earth-shaking: the article is a paean to authoritarianism. When there is a Bismarck, a Moltke, a Hindenburg, or--especially--an Adolf Hitler, things get done. Hitler's wisest move was to consolidate all governmental agencies in his own hands--all too often in German history strong men have been cut down by weak-willed politicians (most notably, of course, in November 1918), or so we read.

"Between the Caucasus and Egypt" centers, in this installment, on Iraq, yet another victim of the British mania for Empire. "The Glass Horn" once again ridicules the Allies, taking its impetus from Allied press clippings. (In this issue newly instituted Soviet decorations and an American plan for "super-soldiers" are satirized.)

Generalmajor Theiss contributes another article to Signal, with "And the people put up with This,"

which scoffs at the propaganda methods of the Allies.

Social: Echoing the overall theme of the issue, we are presented a long piece called "Yesterday--Today--Tomorrow," which puts economics on the same footing as culture, military affairs, politics, etc. That is, the future lies in a Pan-European economy, rather than in various national economies, many of which are at the mercy of "robber states" like England and the US.

An excellent article is presented on sculptor Arno Breker, obviously one of Signal's favorites. Other pieces are included on German peasant houses, the Berlin Scala, and collapsible bicycles.

Cover: Close-up photo of a German infantryman.

Plates: 17: "Here We are." German soldiers displaying a swastika flag to a Luftwaffe plane overhead.

18: Burning Allied freighter.

35: German infantrymen in a cornfield in Russia. (This photo has been reproduced very often.)

36-37: German tank crew in the Caucasus.

38: Three photos depicting a German tank and Panzergrenadiers under fire in the Caucasus.

55: Arno Breker doing a bust of SS-Oberst-
Gruppenführer Sepp Dietrich.

56: Peasant house in Lower Saxony.

Back-Cover: Soldier of the Blue Division and girl
friend in Dresden.

Length: 72 pp. (This is the longest edition Signal
ever published.)

E. 1943

No. 1. In this first issue of 1943 more coverage is given to the German armaments industry than to any military or political events. The key article on this subject is "The Stronger--The War of Economic Forces," by Wilhelm Lorch. This is an overall assessment of the war production of the Axis, Germany in particular. Lorch paints a very optimistic picture of these industries, which, to be sure, were steadily increasing production, and would continue to do so until 1945. "For the Battle in the Atlantic" is a photo piece on the construction of naval guns, and "The Woman with the Grenades" is a portrait of an ordinary German housewife at work in a defense plant. (Three color plates are devoted to this subject as well.)

A sentence in Lorch's article sums up the true nature of the war in January 1943 quite well: "An anti-tank gun can cancel out the worth of the production of many tanks." In short, the war had turned. The German effort was now largely a defensive one. In the past two Januaries Signal had begun the year with reasonably optimistic issues. Not so any longer--the overall tone of this number is a determined

tenaciousness, almost a feeling of "We can stick it out longer than you."

Military: The last article to be printed on Stalingrad until after the fall of the city appears in this issue. "The Gorges of the Volga" is another pictorial by Benno Wundshammer; this time he is back in the air, accompanying Stuka pilot Egbert Jäckel in attacks on the city. Some excellent photos are printed--but no mention is made of the encirclement of the Sixth Army. "Storm Tents and Reindeer" is a pictorial on General Dietl's mountain troops in Finland, and is the only other military piece present, except for a very brief article on a German tanker evading British torpedoes.

Political: Professor Heinrich Hunke contributes a long political-economic treatise called "Does the Big Businessman still have a Future?" The Professor's conclusions are predictable: robber barons (such as F.W. Woolworth) will never be able to exist in the new Europe, but the "new big businessman" (as exemplified by Alfred Krupp and Ernst Abbe) will. In addition to being a routine denunciation of Anglo-American capitalism, the piece was no doubt meant to reassure larger German industries that they had a place in the new Europe (i.e., national-

ization would not be undertaken).

Former editor Heinz Medefind finishes up his three part series "Between the Caucasus and Egypt" with an examination of the fate of Iran. The article deals with the joint Anglo-Russian occupation of that country, and reveals no surprises. (Wolfgang Weber's article on Iran in No. 20, 1941, was far more interesting.)

Social: Two odd articles highlight this section. "For One Million" is a pictorial on the tremendous stocks of food and clothing on hand for the troops in Russia. Without a doubt this article would have drawn some interesting comments from many "Landser" in the East (especially the men of Stalingrad), where winter clothing was still not available to all after two years and where hunger was increasingly frequent.

"Caracul-Poodle with Ration Cards" is a grotesque piece on (1) the conquest of Germany by the poodle, and (2) ration cards for dogs. Not only is the subject odd, but the fact that it received a full page is bewildering.

An interesting article on the transformation of a German town for a movie set in the 16th century, and two average pieces (on dancing and scientists) close the issue.

Cover: "Class of 1943." German artillery pieces awaiting transport to the front.

Plates: 9: Kapitänleutnant Reinhard Suhren, commander of the U-564 and holder of the Swords, being welcomed home after a long voyage.

10: U-boat crewmen repairing a damaged boat in high seas.

19-21: Testing heavy guns at a German armaments plant. (Krupp?) (2)

22: English POWs, and a captured British armored car, in North Africa.

31: Four scientists of the Siemens Werke with their newly invented microscope. (2)

32: Spanish and Hungarian dancers. (2)

Back-Cover: Scenes of the Kharkov Opera Company.

Length: 40 pp. (All 1943 issues are this length, unless otherwise noted.)

No. 2. One of the more overlooked German "military" services receives a large amount of coverage in an article called "Building Site Europe." Certainly the tedious work of pouring cement, digging trenches, or corduroying roads was not as glamorous as shooting down British bombers, torpedoing an American freighter, and so on, but it was every bit as necessary, and

luckily the Germans had an enormous organization on hand to perform it. The Organisation Todt, named after the late Armaments Minister Fritz Todt, was to be found in every theater of the war. It was composed largely of non-Germans, though the higher officers were all German. The article, largely a photo piece, gives us a glimpse of the OT at work all over Europe, including the reconstruction of the famous Dnieper Dams, blown up by the retreating Russians in 1941. Featured are interviews with several non-Germans of the Organisation, among them a Vietnamese. Thus, we see a "European" organization at work all over the Continent, for the good of the Continent--not just for Germany.

Military: Once again the struggle against the Murmansk convoys is covered, in an article called "Friend and Foe." Signal shows us the German view of an aerial attack on a convoy (not identified in the article), and then contrasts this with an Allied view of the same attack. This is done by including an article from the British magazine The Sphere. Surprisingly, the English account of the battle is even grimmer than the German. This, of course, adheres to one of the fundamentals of propaganda: nothing can be more effective than the enemy's own

words turned back on him.

"28 Pilots destroy 3239 Aircraft" is a typical German propaganda piece designed to show the supremacy of German quality over Allied quantity. The victory scores of Germany's top twenty-eight fighter pilots have been added up to produce 3239 aircraft, which, as the article tells us, represents 40 squadrons, 4320 engines, 19440 tons of bauxite, 291.6 million work hours, etc. The author would have us believe that all the aircraft destroyed are Anglo-American bombers, whereas the great majority of these planes were single seater Russian planes, often obsolete at that.

Finishing the military section are photo pieces on the removal of a Russian mine field after a winter storm and on "the terror of the steppes"--the Bf-109.

Political: For the first time, and slightly predating Dr. Goebbels' Sportspalast speech of February 1943, Signal brings up the concept of total war, in an article called "The War of Work Hours." However, total war receives only a cursory mention--not entirely an accurate one at that--as the piece is chiefly devoted to showing, once again, why the Americans will never outproduce the Germans. The main reasons for this are: German products are¹ vastly superior to Allied ones, the distances from

America to the battlefields involve more man hours consumed, and millions of Americans must do "useless" work--constructing ships to protect other ships, etc.

Major Etu Endo, a member of the Japanese military mission in Berlin, contributes an editorial called "Japanese Soldiery." From Endo we learn that all Japanese soldiers are prepared to die for their Emperor, that Japan is, in essence, a "völkisch" state, that Bismarck and Frederick the Great are honored "like Gods" in Japan, and that the fundamentals of National Socialism are very closely akin to Japanese thought.

"The Unity of Europe" may be summed up quite neatly by citing its paragraph headings: England won't, the Soviet Union would like to, but only Germany can lead the new Europe. To support these conclusions, Signal extracts material from The Nineteenth Century, an English journal whose editors could easily have been tried for treason if the material Signal quotes is accurate.

Social: Some very interesting features appear in this section, the best being "The Chronicle of the War," a revealing photo article on how the Wochenschau was produced. "Five Generations" is a visit to the Wilm goldsmith firm in Berlin. Included in this highly interesting piece is a photo

of a Field Marshal's baton being fashioned. A photo essay on German wounded recuperating at Baden-Baden and another piece on a new career for a permanently disabled veteran are also quite readable.

Unfortunately, there are two very routine articles present as well: "Can Animals count?," and "Three Operas," a typical opera piece.

Cover: German machine gunner in winter camouflage uniform on the Russian Front.

Plates: 9: German bomber pilot in his aircraft.

10: "The highest artillery post of the war."

A German artillery piece on Mt. Elbrus
(4200 meters high).

19: Panzer IV on the Russian Front.

20-21: Afrikakorps Pz.Kpfw. IV driving past
a burned out British Bren gun carrier.

22: German wounded at Baden-Baden.

31: Org. Todt crane at work.

32: Products of a modern goldsmith's shop.

No. 3. This issue is almost a "special issue"--

that is, more than half of the magazine is devoted to the German Navy. The Kriegsmarine, in numbers the smallest of the three services, usually received far less coverage, except, possibly, in the case of

submarine warfare, than did the Army or the Air Force. In this issue Signal tries to rectify this situation.

The best article, and one of the best ever published on the Navy at war, in this coverage is "U-boat Stronghold on the Atlantic," a pictorial by Hanns Hubmann. The article is set in one of the bases on the French coast used by the submarines as home ports (probably either Brest or St. Nazaire) and covers a time span from the return of a boat to its departure on a new mission. We see the boat being repaired, provisioned, etc., as well as the crew enjoying rest and recreation. Admiral Dönitz interrogates the boat's commander. Scenes of the port's garrison are recorded. All in all this is a most excellent, highly atmospheric piece.

Admiral Friedrich Ruge is the author of a text piece on an inglorious, but necessary, theater of naval operations--the war of the mine sweepers, coastal patrol vessels, and submarine chasers. "Men in Blue change Colors" is a photo piece on infantry training received by naval officers. This would, no doubt, come in handy in 1944 and 1945, when masses of half-trained naval personnel were formed into combat groups and thrown into battle.

Most of the color plates also deal with the Navy.

It should be noted that the portrait of Admiral Raeder on page 9 was probably the last one ever published of him, for very soon thereafter he fell into disfavor with Hitler and was kicked upstairs. His successor, Karl Dönitz, is seen in the plate on page 19, where he still identified as Admiral in charge of U-boats.

Military: The only military article not mentioned above is again a nautical one. The cover story, "In the Harbor of Toulon," is a pictorial on the events of November 27, 1942, when the French Navy scuttled its heavy ships lying at anchor off Toulon to keep them out of German hands. This must have stunned Signal, which had been trying to build a bridge to the French for the last two years, for no accusations or imprecations are printed--only dry captions accompany the photos.

Political: For the first time since July 1942, Giselher Wirsing makes his appearance in Signal, with a lead article called "Roosevelt's Third Illusion." The main thrust of this editorial is aimed at downplaying the American landings in North Africa in 1942. The piece is not altogether convincing, and is, at times, inaccurate, especially when Wirsing describes the "second illusion"--underestimation of Japanese

military might by the US. This may have been true up to 1941, but by 1943 the tide had definitely turned in the Pacific and Allied victory was no longer in doubt.

A geo-political article is contributed by Lieutenant Commander Rudolf Krohne. "The Secret of Points of Main Effort" (Schwerpunkte) shows us that the German, Italian, and Japanese navel forces have successfully used geography to set up "spheres of influence" stretching from the Gulf of Mexico east to the Aleutian Islands which are controlled by the Axis. Of course, by this time the Axis naval forces had all been placed on the defensive, but Krohne's article is certainly valid geographically--had it been printed a year or a year and a half earlier it would have been accurate as well.

Social: "General Standardization" is a long article on the necessity for conformity in a war economy. This obsession with standardization to achieve productivity had a negative as well as a positive effect on the war effort--for the development of new machines requires a considerable degree of non-standardization (new tools and jigs disrupt the flow of production to be avoided at all costs).

Casual pieces are included on film actresses

and psychological studies of children made during gymnastic exercises, but the section finishes up in a totally macabre fashion. "Who laughs last" is a pictorial on wounded German soldiers having a snow-ball fight during their convalescence. The date on this number is the "first February issue 1943"-- the same time when the German Sixth Army was suffering its final agonies in the frozen hell of Stalingrad. This article is in rather poor taste when one takes Stalingrad into account, and it is surprising that it was published at this time.

Cover: German soldier on the deck of the half-submerged French battleship Strasbourg in Toulon harbor after the events of November 27, 1942.

Plates: 9: Grand Admiral Erich Raeder.

10: U-boat bridge crew on deck of their boat during a mission.

19: Admiral Karl Dönitz with two of his staff officers (one is Kapitänleutnant Adalbert Schnee, holder of the Oak Leaves).

20-21: German Navy surface vessels off Norway. (An excellent photo.)

22: German minesweepers throwing up a

smokescreen; close-up of torpedo tubes of a German torpedo boat. (2)

31: East side of Schloss Marienburg in West Prussia.

32: Actress Kirsten Heiberg in a new film.

Back-Cover: U-boat crewman shaving off beard grown during his boat's voyage.

No. 4. Like its predecessor, this number is, in essence, a "special issue:" it is almost entirely devoted to the Protectorate of Bohemia-Moravia. The Protectorate was a direct result of the complete dismemberment of Czechoslovakia in March 1939, and always had a kind of special status in the new Europe. Part of the Reich, but not of it, it was in many ways quite similar to Denmark, which also occupied a "privileged" position in German-dominated Europe. Unlike Denmark, however, the Protectorate lost its territorial integrity, and was considered to be a part of the Reich. Though the Czechs did not have an especially easy time during the war, the Protectorate fared quite well in comparison with a former neighbor like Poland.

The lead article on the Protectorate is titled "The Legacy," and is unusual for Signal: it is a

tribute to SS-Obergruppenführer Reinhard Heydrich, assassinated by Czech agents flown in from England in the spring of 1942. Wisely, perhaps, the article does not mention Heydrich's activities prior to his installation as Deputy Reichsprotector in September 1941.² He is called "a noble fighter as a statesman, as a fighter pilot, and as a man," which, giving the Devil his due, he probably was.³ This nobility did not carry over to his activities as head of the SD and Sipo, however. The Allied press always referred to him as "The Butcher of Prague," which was far from the truth. Heydrich recognized that a maximum effort could be gotten from the Czechs if their load was lightened, and he made many attempts to win them over to the German side rather than to coerce them.

Heydrich's death proved to be a tragedy for the Czechs on two levels: first, the barbarous reprisals taken after the assassination, and, second, his successor, who proved to be a considerably worse ruler.^{3a} Kurt Daluege, SS-Oberst-Gruppenführer and Generaloberst der Polizei, replaced Heydrich, and is profiled in an article called "The 'Old Man'." Daluege was a giant of a man, widely detested by his colleagues. (The article calls him "the most

popular SA leader in Berlin." In fact he was largely responsible for the slaughter of the Berlin SA on June 30, 1934. In 1929 he had jumped over to the SS, which had produced a great deal of resentment and suspicion among the SA.⁴) Together with his deputy, Karl Hermann Frank, he soon withdrew Heydrich's "carrot" approach, replacing it with the "stick," as used by Rauter in the Netherlands and most of the higher SS leaders in Russia. After the war he, along with Frank, was executed by his former subjects.

An interesting glimpse of the Hradschin Castle in Prague, seat of both the Reichsprotector and the Czech "President" Hacha, is seen in a piece called "Visit to the Castle," which features a photo of an enormous Czech demonstration, supposedly against Heydrich's assassins. We also see Hacha literally being looked down on by Daluge and Frank.

In a long pictorial, "Productive People," Signal shows us the Czech armaments industry, now working to support the "European war of freedom." "Socialism without Demagogery" is a description of the average Czech worker, much better off in the Protectorate than in "former" Czechoslovakia, we read. Signal continually refers to the Czechs as the

"productive people" (schaffendes Volk), producing an image of androids toiling happily away at the arsenal.

"The Protectorate in the Greater German Area" is a geographical piece showing why Bohemia and Moravia should be part of Greater Germany. The ancient University of Prague is covered in an article called "The Oldest University of the Reich." "Impressions of Prague," is a long tribute to the Czechs and their magnificent capital. Pieces on Czech film actors and on Pilsner Beer are also included.

With perhaps one exception, "Impressions of Prague," the tone of the whole issue is very patronizing. Never are the Czechs treated as equals in the new Europe--they are more like a "protected species" than anything else.

Military: Two short military articles appear in this issue. "I film my Aerial Victories" is a series of aerial photos showing the destruction of two Hurricanes over France (the German pilot is not identified). "Destroyed in the Pocket of Toropez" is another pictorial showing wrecked Russian equipment. Though this winter was a bleak one indeed for the Germans on the Russian Front, there were a few places where the Soviets were being repulsed; the fighting around Toropez, part of the Russian Rzhev offensive,

was a clear-cut German victory, the Soviets taking heavy losses there.

Political: Giseler Wirsing contributes a long article to this section. "The Subterranean War against the Empire" is a clever piece which uses the differences between the US and England as a basis for "the proclamation of America's real war effort: against the British Empire." American designs on India, the Middle East, and Africa are shown in some detail. But, Wirsing concludes, we need not cry for England--she was prepared to sacrifice Europe to Bolshevism in order to keep her Empire. But now she will lose it anyway.

Social: There is only one article present in this category: a peculiarly National Socialist piece called "Who should marry Whom?" This article is based on a scientific study made by a professor at the University of Frankfurt, and deals with compatibility based on eye color, hair color, profession, etc.

Cover: Heinkel He-111s under construction at an aircraft factory, apparently somewhere in Bohemia-Moravia.

Plates: 9: SS-Oberst-Gruppenführer and Generaloberst der Polizei Kurt Daluge.

10: Reich Service Flag and the standard of the Czech "President" flying over the Hradschin; SS and Czech bodyguard troops at the Hradschin. (3)

19-22: Four views of war production at the Skoda Works.

31: Medieval buildings in Prague.

32: Astronomic clock, dating from 1490, on the Prague Rathaus.

No. 5. Hitler once said that Franco should build a monument to the Ju-52 for that aircraft's services to the Nationalist cause during the Spanish Civil War.⁵ This being so, then Hitler should have built thousands of monuments to the venerable machine, for the Luftwaffe got more service from the "gute alte Tante Ju" than Franco ever dreamed possible.

The Junkers Ju-52, which first flew in 1932, was the workhorse of the Luftwaffe from 1939 to 1945. The angular, rather ugly, corrugated trimotor was regarded with positive affection by thousands of German soldiers, for "Tante Ju" could go anywhere and do anything, or so it seemed. And in fact the Ju-52's achievements were really remarkable--much like those of her Allied counterpart, the DC-3/C-47/

Dakota.

"The Flight Log" is Signal's tribute to this unique machine. It is a very long pictorial, including two color plates, supposedly tracing the history of one particular Ju-52, from its entrance into Luftwaffe service through the Spanish Civil War, the Polish, Norwegian, Western, Greek, Cretan, and African campaigns to action in Russia. Whether this was really the story of one aircraft is highly doubtful, but it does give an excellent picture of one of the mainstays of the Wehrmacht.

Military: It should have been clear to all of Signal's readers that Germany was no longer in control on the Eastern Front. This is brought home quite clearly by a pictorial in this issue called "Counter-attack. The Bolsheviks attack..." With such captions as "Goal reached--we are back in our old bunkers," there should have been no illusions about the course of the war in Russia. The photos are excellent, and were probably taken in the northern sector of the Front, which was quite active in January and February 1943, as was the southern sector--but for that see No. 6.

One of Signal's favorite military outfits is covered in a story called "Vista, Suerte y al Toro!"⁶

The Blue Division was, at this point, performing very creditably on the Leningrad Front, and thus the pictorial on it is not merely an exaggerated propaganda piece.

Shifting fronts brings evidence of America's poor performance, as Signal saw it, in Africa. "His first Flight in Africa" is a pictorial record of the downing and capture of an American pilot on his first mission. Some of the photos, especially one of the flyer surrendering, may have been doctored. The color plates of American prisoners have been completely miscaptioned at best (see below).

"The End of '83 Aircraft" is a photographic record of the sinking of the American aircraft carrier Wasp by the Japanese submarine I-19.

Political: In this issue we are shown "the height of Bolshevik inhumanity:" the "shooting card." In an article called "Personal Revenge," Signal reproduces a document taken from a Russian prisoner, a white card which lists the number of Germans killed by him. Of 13 victims, 8 are listed as being despatched with a sharpshooter's rifle. Was this card issued only to sharpshooters? The Germans themselves had similar documents for men attempting to qualify for the sharpshooter's badge. It seems highly unlikely

that this card was issued to all members of the Red Army.

Giselher Wirsing's columns were now appearing in every issue--usually on page two. His piece here is "Roosevelt can not conjure also," still another attempt to downplay the American armaments industry. Wirsing correctly ridicules such inferior American planes as the P-39 and the P-40, but is seriously in error when he claims that the B-17 and the B-24 were inferior to their British counterparts and could not carry enough bombs. Soon the P-47 and the P-51 would make their appearance in the skies of Europe, and then this article would lose what little validity it possessed.

Turning to England, Signal tells its readers, in "Striking a Balance," that the British war fleet had suffered irreparable losses--466 naval vessels confirmed by the British themselves from September 1, 1939 to December 31, 1942. These figures were basically accurate, and the British were certainly hurt by the losses, but the war had now reached a stage where the naval struggle was no longer likely to be of decisive importance to the outcome. Still, articles of this sort would continue for some time.

Emanuel Moravec, formerly an officer on the

Czech General Staff and now (1943) Minister for Education and Propaganda in the Protectorate, is the author of "The Parable of the Snowball." This is a long article tracing the history of Bohemia-Moravia, which purports to show how much better off the Czechs were under German guidance. Apparently it was left out of Number 4, or perhaps Signal wanted to assure the Czechs that they weren't "one shot wonders." They weren't: they were "two-shot-wonders"--no other article on the Czechs or the Protectorate ever appeared in the magazine.

Social: Interesting minor pieces round out the magazine. Friedrich List, a "European of 100 Years Ago," is covered in an article which ties in with a movie about the famous economist. "13 Children" is a picture-text account of a Berlin family which obviously did not practice any form of birth control. But large families were, after all, a Nazi ideal. "Drunk Driving" is a scientific examination of a wide-spread phenomenon, at least among the ruling class, in Nazi Germany, and one which would claim the life of the Chief of Staff of the SA before the year was out. Probably the most interesting article is "With Old Japanese Eyes," a portfolio of photographs taken in Japan in the 1860's.

Cover: "Spaniards for Europe." Members of the Blue Division in Russia.

Plates: 9: Luftwaffe mechanic refilling the gas tanks of a Ju-52 somewhere in Russia.

10: Luftwaffe soldiers disembarking from a Ju-52 in Tunisia.

19: Painting of Gen.Lt. Munoz-Grande, commander of the Blue Division and holder of the Oak Leaves.

20-21: "Motorcycle Riflemen behind Stukas."

Two photos of the "pursuit in the steppes of the East." These scenes were clearly taken in the summer of 1942; by the time they were published the only "pursuit in the steppes" was that of Germans by Russians.

(One wonders why they were published at this crucial time.)

22: "Americans in Tunisia." A shot-down P-38 Lightning (mistakenly identified as a "Boston-destroyer") being examined by German soldiers; "American" POWs, all of whom are wearing British battledress and insignia, and are, in fact, very probably British soldiers. (2)

31: Opening the railroad line from Leipzig

to Dresden. A scene from the film "Der unendliche Weg" about Friedrich List.

32: German dancers backstage.

No. 6. The overwhelming disaster suffered by the German Sixth Army at Stalingrad was certainly one of the turning points of the European War. Although it did not mark the end of German initiative in the East (Kursk, six months later, did that), there can be little doubt that for a great number of Germans--and Europeans--the writing was truly on the wall as of February 4, 1943.

Such a colossal blow could not be camouflaged very easily; the German press was therefore instructed to give the fall of Stalingrad maximum coverage. This issue of Signal perfectly epitomizes the way that the press as a whole dealt with the battle.

The lead article, by Major Dr. Wilhelm Ehmer, is called "The Shield over Europe;" ⁷ it deals with the German soldier in the service of Europe rather than with the final days at Stalingrad. As we have seen, this motif was nothing new to Signal. Accompanying the article, however, are several paintings by Hans Liska showing the last moments of "Fortress Stalingrad." The "last moments," be it noted, as Signal wished to

show them, and not necessarily as they actually took place. In many places the Germans did maintain a tenacious resistance right until the very end, but Liska's are is just a bit too heroic (especially a sketch of three Generals on the firing line--this actually took place, but was intended to be, and was, merely a militarily correct form of suicide, much like General Werner von Fritsch's death in Poland⁸ in 1939) ; the "Alcazar of the Steppes," as Signal terms the city, did not go out in a blaze of glory, but to the accompaniment of the whimpers and moans of thousands of untended wounded in the cellars of the shattered city.

Military: As if to offset the news of Stalingrad, a long pictorial about the war in Africa is featured in this section. "Tunis: Faces and Fights" shows us a visit by Colonel General Jürgen von Arnim, head of the Axis forces in Tunisia, to the Bey of Tunis in one segment, and, in another, Allied prisoners taken in an action near Pont-du-Fahs. This section was little more than a skirmish--the German "Kampfgruppe Weber" decisively beating the French Foreign Legion in mid-January in a battle whose effects lasted for⁹ only two weeks. Successes like this operation were extremely short-lived. The long retreat from El

Alamein to Tunisia had received no coverage in Signal. Some interesting interviews with members of the Foreign Legion, and some Americans as well, are included. Conspicuous by his absence is Erwin Rommel, not mentioned in the article at all, whereas Jürgen Von Arnim receives much coverage.

"The Last Landing" is another piece composed of interviews with Allied POWs in Africa. This time the prisoners are airmen, shot down in a raid on the "open city of Tunis." (For more on this, see issue No. 7.)

To show that the Russian Front was still holding, despite the fall of Stalingrad, a pictorial called "One Night like Many," is presented; some vivid scenes of the German front lines in the East are included.

Political: Signal's primary task was to aid in the construction of a new Europe. Never was this aim better stated than in Giseler Wirsing's editorial in this issue. "We, the Europeans" is an excellent piece of writing explaining Europe's "war of unity." This article sums up what the magazine had been saying since 1940, and would continue to say.

Social: Perhaps the most interesting piece in this area is "Out of 9--1," a report on a sensational railroad project for the future. The trains pictured

could easily be termed railroad's answer to today's jumbo jets.

"Ordered to Father" is a pictorial on a new establishment set up by the German Navy. Families of sailors due for leave were brought to a ski resort to await their men. The reunited family could spend the leave period at the resort--"better than at home," we are told.

Short features on the Bavarian state operetta, wooden substitutes for metal, and the 1943 harvest ("Once again the barns will be full") complete the roster.

Cover: The Bey of Tunis, Sidi Mohammed el Moncef Pasha.

Plates: 9: German troops using a 50 mm. light field mortar.

10: Italian cruisers in the Mediterranean.

19: Panzer IV in action in Russia.

20-21: Destruction of a four-motored British bomber (apparently a Boeing B-17) by the Bf-110 of Hauptmann L. (Lent?) A painting by Hans Liska.

22: Filling gasoline canisters (jerry cans) in Russia.

31: Klaus Vogt, inventor of the sound film.

32: "Dancers from the first state operetta company in Germany."

No. 7. As German fortunes in the war continued to deteriorate, or, more accurately at this point, to stagnate, the need to find heroes became greater. The nature of aerial and undersea warfare had always tended to produce individual heroes; not so the struggle on the ground. From 1943 until the end of the war the German press looked for "unknown" heroes, usually in the Army, to publicize. Qualifications for this status were the award of high decorations or a rapid rate of promotion, or both.¹⁰

Signal used this type of story several times, especially in the "Einzelkämpfer" campaign of 1944, but the first real use of it occurs in this issue. "One against Fifty" tells the story of Hugo Primozic, promoted to Lieutenant in the field and holder of the Oak Leaves. Primozic was a sergeant in a self-propelled gun company who, apparently, destroyed a large number of Soviet tanks between September 1942 and February 1943. According to Signal, on the 16th of September 1942 alone he knocked out 24 Russian tanks. In this article he comes off as a common soldier trying to do his job; this piece restates one of the

magazine's favorite themes--the superiority of the individual German soldier over a numerically stronger enemy--but with specifics for the first, but not the last, time.¹¹

Military: A tactical piece on the U-boat war, "Encirclements on the High Sea," is the only military article of any substance (other than the Primozic story and a very short vignette on Luftwaffe marksmanship). This story explains the "wolf pack" strategy in some detail to the, presumably, uninformed reader. It is a generally accurate piece, with much praise for Admiral Dönitz.

Political: Benne Wundshammer reappears in this issue. Not heard from since his stay in Stalingrad, he is now in Tunis, a city described in a photo-text article called "Flying Fortresses over the Open City." Some rather grim photos are included as Wundshammer describes an Allied air raid on the capital of Tunisia.

"To be a Hammer or an Anvil," Giseler Wirsing's regular editorial, is a basically sound piece dealing with differences among the Allies, especially in their war aims. The point is made, correctly, that the Allies were fighting as a unit only to destroy the Axis. A particularly unflattering photo of Churchill at the Casablanca Conference is printed, with the

caption "Only one thing is sure--Churchill is not the master."

Wirsing makes a second contribution in "Report from Tokyo," which is based on Joseph Grew's book of the same name. Grew, the former American Ambassador to Japan, warned Roosevelt that Japan and the Japanese armed forces should not be underestimated. But, according to Wirsing, Roosevelt did not listen. The whole matter, claims the author, is one more example of the inept, megalomaniac nature of America's leadership.

Social: "The greatest police round-up in history," proclaims Walther Kiaulehn in a photo-text article called "Marseilles." The subject of the story is a mass arrest and partial demolition of the criminal quarter of the French city, but the remarkable photos could just as easily have been taken during the round-up of Jews anywhere in Europe. Marseilles was one of the most crime-ridden cities in the world, and a clean-up of some sort was perhaps necessary, but the article produces a grim impression, no doubt, partially at least, because of the photographs.

Two "world-theaters" (one the Spanish theater at La Alberia, the other the Berlin State Theater) are contrasted in a pair of articles. Typical pieces appear on palace gardening and refrigerated food

as well. An interesting pictorial on a hotel 200 Kilometers north of the Arctic Circle, used by wounded soldiers, concludes the issue.

Cover: Lt. Hugo Primozic, holder of the Oak Leaves,

"The man with the unique military career."

Plates: 9: Finnish shock troops awaiting the order to attack. Worthy of note is the skull emblem painted on each of the soldiers' M35 German helmets.

10: Luftwaffe pilots playing cards between missions at an airfield on the Channel.

19: Italian Freighter loading tanks and supplies for Axis troops in Tunisia.

20: Sequence of four views showing the demise of an Allied aircraft, shot down in flames by a U-boat's deck guns.

21: U-boat commander and his helmsman on the bridge of their boat.

22: Colonel General Eduard Dietl with a dog presented to him by Finnish soldiers.

31: Gustaf Gründgens, in Goethe's "Iphigenie."

32: Vegetables and fruits from all seasons, preserved by deep refrigeration.

No. 8. This issue of Signal, which is not, on the whole, a very good one, is strangely concerned with "dead letters." "Germany's Counterblow" is, of all things, a justification of the "revenge attacks" by the Luftwaffe on British cities. Signal is still bringing up British provocations of May 1940 to justify German attacks on civilians. By now, however, the Luftwaffe was merely a nuisance, albeit a sometimes lethal one, over England; the only serious threat the English would face would be the rockets of 1944-1945, at which time this article would have made some sense.

With the African campaign nearly over, two and a half pages are devoted to a bombing raid on Valetta, the capital of Malta. Surely this was another case of "much too little, much too late"--recent events in North Africa, combined with the Allied control of the air, had made Malta far less important than she had been a year or two earlier.

"Up to now 70,000..." is an article dealing with the U-boat campaign. The spring of 1943 was the period when the Germans finally lost the Battle of the Atlantic, but not as far as Signal was concerned: the article concludes with the motto of 1941, "Whoever sails for England..." Such threats were now largely meaningless. Along the same lines, the

magazine begins in this issue a semi-regular series called "The Battle on the Seven Seas," which takes the form of a bank statement showing Allied tonnage losses to the Axis powers. The total score from 1939 to this issue is, according to Signal's figures, 29,103,000 BRT.

Military: "Kampfgruppe Tyroller" is an interesting account of a battle-group formed by Luftwaffe Lt. Colonel Gerhard Tyroller to defend an airfield in the Soviet winter offensive of 1942/43. The piece rings true, and was probably repeated many times (not always successfully) in the dark winter of 1942.

For the first time in many months, Russians in German service are covered in an article. Called "Never again, they say," Signal shows us the "Ukrainian Volunteer Order Service" (Ordnungsdienst). This body was meant to combat Russian partisans; included are some interesting photos of Ukrainians being decorated by German officers.

Concluding the military section is an article showing how PK men are able to photograph a bombing raid.

Political: Still doing "double duty," Giseler Wirsing contributes two pedestrian articles to this number. "The Victorious Mahatma" is a tribute to

Mahatma Gandhi, whom he sees as a natural ally for the Germans (though Gandhi would have denied it).

"The Island" is a stab in the dark attempt to analyze social developments inside England since 1939. The island is treated as being socially bankrupt, ruled by high society and offering no ideas or real leaders to the coming generation. According to Wirsing, England is no longer part of Europe--"She falls behind. We, the Europeans, forge ahead."

Social: With one exception this area is quite routine. The exception is "How large is Europe?," which maintains that improved modern transportation has made Europe shrink. The end of the article slips totally into political rhetoric: Europe is now more closely intertwined than ever; one large state, with Germany as its "heartbeat," will soon evolve. Europe will not become part of a "Greater Soviet Union," the piece concludes.

Other features center (effectively) on peasant cultures throughout Europe; "War-Bread" in 1943; trick photography based on the film "Münchhausen;" a visit to the Teatro della Fiaba in Florence; and cabaret performances for Wehrmacht personnel on leave.

Cover: Winston Churchill. Caption: "No one has been

a more determined opponent of Communism in the last 25 years than I have." (This photo is a blow-up of the picture of Churchill at Casablanca mentioned in No. 7. The entire photo is reprinted in this issue as well.)

Plates: 9: German troops in the East.

10: Repair company fixing a Panzer IV in Russia.

19: Formation of Ju-87s returning from a mission.

20-21: German anti-tank gun and crew on a street in a Russian city. (Judging by the uniforms worn this photo was probably taken in the summer of 1942.)

22: Farmer plowing somewhere in Europe.

31: Baron Münchhausen (Hans Albers) riding on a cannon ball. Scene from the film "Münchhausen."

32: Argentinian dancer Manuela del Rio. ¹²

No. 9. The origins of the term "Iron Curtain" have been a frequent subject of debate since 1945. Some say that Winston Churchill coined the phrase in a speech delivered in that year, others feel that Dr. Goebbels was the first to use it. Most likely the

truth will never be known.

Perhaps it originated in this issue of Signal (May 1943), in an anonymous editorial called "Behind the Iron Curtain" (probably by Giseler Wirsing). At any rate, the article is a quite interesting one, describing conditions in unoccupied Russia. Most of the information given is taken from pro-Russian sources (i.e., Time, The London Daily Mail, etc.), and produces a pretty grim, and fairly accurate, picture of the difficulties the average Russian faced during the first years of the war.

Military: War correspondent Wolfgang Koerber begins a three part series, called "The Glowing Tower," describing conditions in the city of Millerovo during the Russian offensive of 1942/43. Millerovo was encircled for some time during the winter, and the beleaguered Germans were forced to throw anyone and everyone into the front lines--including Dutch NSKK men who happened to be in the city. Koerber was in Millerovo throughout the siege, and his experiences make for excellent reading. They are not (overly) embellished with National Socialist heroics, nor with condemnation of the Bolsheviks. All in all, this article was probably the best piece of straight war reporting that Signal ever published.

"After a Winter of the Hardest Defensive Fighting: Kharkov" is a photographic report on the recapture of the important Russian city in March 1943 by the II Waffen-SS Corps. The photos are very good, and reflect the bitter nature of the struggle of Kharkov.

Signal also begins an occasional series called "Against the Soviets." In each segment a European involved in the war against Bolshevism is profiled. The subject of this first installment is Gerardes Mooymann, a Dutchman in the Waffen-SS, who was the first of his nation to receive the Knight's Cross and was, accordingly, given extreme propaganda coverage throughout Europe.

Pictorials on the Blue Division and its new commander Emilio Esteban-Infantes; torpedo boats; and U-boat training schools are also present, as is "The Question," a lengthy evaluation of, and tribute to, Japan's military forces.

Political: Two highly interesting pictorials are to be found in this area. The first, "A Woman for a Man," is Signal's first in-depth coverage of "total war." This article shows us how German women are replacing men in the armaments industry, the bureaucracy, etc., and thus freeing men for front line service. Unfortunately, and to the dismay of

men like Speer and Goebbels, the German woman was mobilized for the war effort in far smaller numbers than her counterpart in England and the US.^{12a}

The second pictorial, "The Wall has fallen," is a record of how the German soldier is bringing culture, religion, etc. (in short, civilization) to the average Russian, brutalized after a quarter century of Bolshevik rule. The photos are interesting, but in fact this piece was pure propaganda: the ruling class in Berlin had no more use for Russian culture than the Soviets had had.

Giselher Wirsing's regular column is entitled "The Way of Europe's Youth," and provides some interesting thoughts on why Fascism appealed to so many young Europeans between the wars. He errs, however, when he says that Europe's youth is now represented by the volunteers in Russia. Though the numbers were large, they were a very small per cent of the overall number of young people in the Continent; moreover, the volunteers did not necessarily represent a viewpoint held by the majority of Europe's youth.

Completing the section is a typical "wedge" article--"wedge" in the sense that its chief aim was to create a rift between the Allies--called

"Air Bases and World Mastery." This shows how America is using her far-flung airfields as the basis for a post-war global empire, chiefly at England's expense.

Social: Only very pedestrian pieces (most of them quite short) appear in this section, covering fashion; Parisiennes relaxing in their city; colorful scenes of Europe; and the European climate. The most interesting article is a short, fairly accurate, piece on the causes of polio myelitis.

Cover: "School's out." Cadets at a tank training school after a lecture.

Plates: 9: German 81 mm. mortar unit in action in Russia.

10: German woman at work in an armaments factory.

19: U-boat cadets viewing a model of a submarine.

20-21: Scenes from a U-boat school. (5)

22: U-boat commander Erich Topp, holder of the Swords, on return from a successful mission.

31: African storks nesting in Bulgaria.

Speaking of their migration from Africa to Europe, the caption states that

"strangely, they avoid England."

32: Girl at beach.

No. 10. For the first time in two years, Signal devotes a significant amount of space to the "newest member of the European community," the independent state of Croatia. Walther Kiaulehn is responsible for "Croatia--Life on the Border," a long picture-text account of Germany's newest ally. The article places a heavy emphasis on Croatian military history and traditions; the Croats as a people are treated very patronizingly, as a kind of "semi-civilized barbarian." Just how independent Croatia really was may be seen in the caption to the article's lead photo (a scene of Croat troops--wearing German helmets and uniforms--being sworn in): "The independent state of Croatia is an ally of the Axis... the young Croat soldier swears an oath to Adolf Hitler."

An interesting pictorial, in color, on the Croatian Air Force in Russia is included. Actually, this formation existed only in name; it was an integral part of the Luftwaffe, and not an independant organization. Croat aircraft bore German markings with a small Ustase badge beneath the cockpit.

"Life on the Border" (not to be confused with Kiaulehn's article above) is a photo story about peasant life in the new state. Despite the captions, the basic primitiveness of this life comes through very clearly. As if to offset this, a piece is included on a Croat art show in Berlin.

Military: The second installment of "The Glowing Tower" is the major military piece in this issue; it is as well done as the first chapter. Two short pictorials, one on the development of armored warfare and the other on the German lines of supply in Russia, are also present. The latter article shows supplies moving to the front lines for "the (vainly anticipated) German breakthrough."

Political: Most of the issue falls within this area. Giselher Wirsing contributes one of his best articles, "The Basis for the Third World War." He speculates that, should Germany lose the war, the Allies would soon be at each others' throats. Europe would become the battlefield for World War III. (For a pictorial representation of this theme, see plates below.) Fears of a confrontation between the Anglo-Americans and the Soviets were fairly widespread in the Allied camp (Wirsing uses a speech by Vice-President Wallace on this subject to back up his argument) and, as things turned out, it very nearly

happened. It is interesting to note that already, in early 1943, some Germans were looking beyond the Second World War to the possibility of World War III, saying that only a German victory could forestall it. This type of article would become a very common item in German papers (and Signal) by 1945, but it was never better stated than here.

In a long pictorial called "What they don't speak about," Signal shows its readers the "real aims" of the war: the Russians want Sweden, Denmark, and the Dardanelles; Britain wants Holland and Belgium; the US Shanghai, etc. The war against the Axis is only a pretext for imperialism.

A comparison between Russian and American POWs is the basis for a very effective pair of articles. We see Russians aiding the Wehrmacht "to destroy the
14
'Workers Paradise'," whereas the Americans fight for "the security of the USA" (read "for world domination"). Included in the article on the Americans, apparently captured in the fight for Kasserine Pass, is a gallery of "gangster types." This was a regrettable lapse into typical Nazi journalism for Signal, which was just as vehemently anti-American as, say, the IB, but was far more refined and effective in its presentation.

A long pictorial called "Terror" centers on Allied bombings of Paris and Antwerp. This article was originally issued as a supplement to the French No. 8, 1943, and is identical to that supplement.

Finishing the section is another column by Giseler Wirsing called "The Rains Came." This is an examination of the war in Asia, particularly in what might be called Japan's Croatia, the independent state of Burma, under Ba Maw.

Social: This section is rather short, in light of the extensive political coverage. Pictorials on safety measures for women "in the total war;" the rising German birth rate since 1934; and scenic European oddities are presented, but the most interesting piece is an article called "The Green Heart of America," in which America's agrarian policies are thoroughly ridiculed.

Cover: Pz.Kpfw. VI (Tiger) tank.

Plates: 9: "Europe: Battleground of a Third World

War?" A map showing Europe in World War

Three--the Soviets have most of Central

and Eastern Europe, the Americans Western

Europe, and the British scattered enclaves

about the Continent.

10: Three views of the Croatian Air Force in Russia.

19-20: Three aerial photos of German tanks in action in Russia. Some text is provided on the development of armored warfare.

21: German Panzergrenadier in Russia.

22: Scenes of the first Croatian Art Exhibition in Berlin. (2)

31: The sculptor Josef Thorak at work.

32: Girl at beach.

¹⁵
No. 11a. Obviously, the most interesting feature in this number is not what is present in it, but what is absent. For a complete treatment of the censored portions of this issue see Appendix II.

Dr. Goebbels was defeated by the OKW in the matter of several articles in this issue.¹⁶ It is highly interesting, therefore, to find in this number the second (and last) piece devoted to the Propaganda Minister ever to appear in Signal. "Direct Reports" is a photo article showing distinguished front line soldiers at receptions given by the Minister. We see the Doctor receiving Waffen-SS men prominent in the recapture of Kharkhov (among them Kurt Meyer, Max Wünsche, and Hugo Kraas), a delegation of Army Knight's

Cross holders, and Field Marshal Rommel (shown playing with the Goebbels children). Magda Goebbels, with children, receives a group of SS men. This article may perhaps be called "the private Goebbels," as opposed to "the public Goebbels" (see No. 15, 1942).¹⁷

Military: For the first time, but not the last, Signal publishes a piece on the Atlantic Wall, which includes a number of photos of the "impregnable" barrier. Sketches by Hans Liska show how the defenses are supposed to function. It is doubtful that any part of the system ever worked as smoothly as shown in these diagrams.

"Signal visits a High School for Tanks" is the overall name for three articles: a pictorial on a tank training school, an article by Generalmajor Theiss called "Of Iron Science," and "Four from the Tank School," profiles of instructors and students.¹⁸

Portions of several articles are missing from the German edition because of the censorship exercised on this issue. (They may be seen in foreign language editions, however.) Page 18, missing in the German edition, contains part of the last installment of Koerber's "The Glowing Tower." As usual, this is top-notch reporting. Interestingly, Koerber mentions a Turkestani company inside the pocket, fighting bravely

for the Germans. On page 15 of the foreign editions we see "They were the first." This is a report on the Croatian troops in Russia. An intriguing document, a certificate of appreciation from Grenadier Regiment. 212 to the Croat Infantry Regiment 369, dated "Stalingrad, November 5, 1942," is reproduced. (The Croat Regiment shared the fate of the Sixth Army.) The article is continued on pp. 23 and 34, which are present in the German edition. Included is an interesting photo of a Croatian priest and Bosnian Imam in military uniforms performing a ceremony somewhere in Russia.

The series "Against the Soviets" profiles Carl Holter, a 57 year old Norwegian poet serving as a war correspondent in Russia.

Political: Giselher Wirsing really comes a cropper with his article "Today in Italy," the lead editorial for the issue. We read that Italy is stronger than ever and more determined to fight off the Allies than ever before. The Fascist contribution to the Italian war effort is heavily emphasized. Wirsing concludes, ironically, by stating that "Italy is a realistic nation."

A photo page, covering Allied shipping losses on the Murmansk convoys; a fishing treaty between Japan

and Russia; and Danish elections, is included to show the magazine's readers further differences between the Allies and to throw more light on how "free" the new Europe really is.

Social: Wirsing's key article of some issues back "We, the Europeans" is restated in geopolitical terms in a feature called "What really is Europe?" Unlike its model little of any value is offered in this article.

"A Village at War: Model Example Hintertux" is an interesting report on a tiny Austrian village in the "total war." Other features focus on the Medici (apparently intended as another tribute to Italy) and on the German sculptress Käthe Kruse.

Cover: Men of a tank training school during a "tug of war."

Plates: 9: Italian troops on parade. (This photo is in black and white, although the Italian flag on the right border is in color.)

10: San Gimignano, the "city of 100 Towers" in the province of Siena--"a symbol of proud Italian history."

19: "They follow the call--Action in the Total War." A Luftwaffe aircraftsman and

a girl in a recording studio. (2)

20-21: German infantry staging for an attack in Russia. (An excellent photo.)

22: Two ways to deactivate enemy mines: blowing them up at sea, and removing the fuses on land. (5)

31: A map of the Medici holdings, marriages, and influence throughout Europe.

32: Girl at beach. (This type of plate now appears to be a regular fixture of the magazine.)

No. 12a. Like its immediate predecessor, the most interesting thing about issue number 12 is not what is to be found in it, but what is lacking from it. This issue is the "Katyn issue," but one would never know it by reading the German language edition. (For a detailed discussion of the Katyn Forest massacre, as presented by Signal, see Appendix II.)

The overall theme of this somewhat expanded issue is the war of Europe against its enemies, especially the "menace in the East." This theme is best stated in an uncredited editorial called "The Continent's War Aims." After discussing the "base" aims of the individual Allies, Signal expresses the

goal of Europe: the total synthesis of all its strengths. Interestingly, the usual corollary of the theme, the natural leadership of Germany, is lacking. A graphic representation of this editorial may be seen in the plate on page 26, "The Hour of Decision."

The "European" war is further examined in two complementary pieces, one, an editorial by Giseler Wirsing, called "The Birth of the European Soldier," and the other, a pictorial called "From Conviction to Action," which shows us soldiers of eight different countries fighting in the German ranks in Russia.¹⁹

Wirsing's piece is predictable: "Since June 22, 1941, a new phenomenon has arisen, which has not existed for centuries, the European soldier" sums up the article quite well.²⁰ (The color plates on pp. 9 and 10 also fit into this article.)

Military: Replacing the Katyn material is a four page pictorial by Artur Grimm on tank warfare in Russia. The photos are very dramatic, especially a sequence showing a German soldier throwing a satchel charge onto a T-34, so dramatic that one can not help wondering whether they were staged.

"30 Million BRT" deals with the ships lost by the Allies up to April 1943. Signal shows its readers how large this number really is by printing a montage

of the Empire State Building made insignificant by a ship which would hold 30 million BRT. This kind of journalism was typical of the German wartime press. Going along with this absurdity is a short piece called "According to Demand..." which shows how the Yankees manipulate the weight figures of ships lost at sea in their favor. It doesn't matter, of course, for, according to Signal, the end is approaching for the Allied shipping fleets. This was a ridiculous claim; by June 1943, the month this issue appeared, the Battle of the Atlantic had been decided in favor of the Allies.

Christoph Freiherr von Imhoff, who was to become one of Signal's regular contributors, makes his debut in this issue with "The Transformed Army," a scurrilous editorial. Imhoff claims that the German Army has been radically changed by the Russian campaign; the German soldier has looked into the eyes of death and come through intact, his will to fight strengthened a thousand fold by the fate awaiting Europe should he falter. The article becomes really crude when describing the Soviet soldier, or, more prosaically, "the Demon from the East:" he is consistently treated as being only fractionally human. Against him, of course, is the soldier with "Gott mit Uns" on his belt buckle. The article is, on the whole, a regrettable lapse into

typical contemporary political journalism, as practiced by the VB, and its inclusion is surprising.

A very brief feature, comparing Allied positions of 1918 with those of 1943, is Signal's final article on the African campaign. A map of Africa is printed showing the Allies in full control of Tunisia; no German forces are to be seen. The magazine did not report the end of the fighting and the Axis surrender in Tunisia. This was not really Signal's fault, however; Hitler had instructed Dr. Goebbels that all news of the catastrophe was to be kept out of the German press.²¹

Political: And if Europe should go under? What awaits it then? The extremely gruesome Katyn coverage is supposed to show the fate of Europe under Bolshevik rule. This was not included in the German edition, but other material along these lines is present. Hubert Neumann contributes a long article (concluded in No. 13) called "It might not be so bad." This is a description, in reasonably objective terms, of the fate of a European country under Soviet rule. The country is not named, probably because Signal wanted its readers to think that the end result of a Communist takeover would be the same in any country, but it is probably Lithuania.

Still criticizing the Allies, Wirsing contributes

another piece, called "Meat-leggers." This is a rather remarkable job of conjuring, in which Wirsing uses the existence of a black market in the USA as proof for his conclusion that famine will soon overtake the country. He further implies that the food situation in Germany is much better than in the USA, another incorrect statement.

Switching to articles designed to show the Axis in a favorable light, we find "Once again on their own Soil." This is a long picture-text account of Russian peasants on their own plots of land. The German press was full of articles bearing practically the same title. These were a direct result of the decree of May 1943 which assigned land to the peasants who tilled it. This decree was good only on paper and in the press: it had no real effect on the masses of Russian peasants.^{12a} Seen in this light the piece becomes a cruel hoax.

Finishing the political section is a pictorial called "Officers of 1945 in the Labor Service." This is a record of officer candidates doing their time in the RAD. The implication is that even after four years of war Germany could afford to train her officers as thoroughly as in the pre-war period. This was not true by any means. As the demand for men at the front

became greater and more urgent the training received by officers and enlisted men alike shrank, until, by 1945, units went into the lines only half-trained at best.

Social: This section has a number of articles, all of which are interesting. "Can Brains be Transplanted?" is a unintentionally humorous article on a burning question, or so Signal tells us. A table showing the weights of the brains of famous Germans is included; but no political leaders are featured.

Nicholas Copernicus, "the great German thinker," is profiled in an article, as is the oldest German circus, the Althoff Circus. There are two pieces on the cinema: one, "Why Films Please Us," is thoroughly trivial, while the other, "Mirror of the Nation," is intriguing. It shows German actors in heroic roles, quite appropriate for the bleak situation in which Germany now found herself. Finishing the issue is a brief piece on the art of camouflage.

Cover: Men of an anti-tank school during a lecture.

(This cover was used only on the German edition, being replaced in the foreign versions by a photo of "the man who discovered Katyn." See Appendix I.)

Plates: 9: Spanish volunteers for the Blue Division leaving their homeland.

10: Volunteers from the Russian Army of Liberation (ROA) assembled to view the promotion of one of their number. (The caption states that they are from the Cossack Regiment "Plato.")

23-26: Five maps showing "the way of Europe."
 (The periods depicted are: after the collapse of Charlemagne's empire; the growth of Spain and France and the period of the Landsknecht; the rise of national states and the period of the Thirty Years War; Europe between the First and Second World Wars; and Europe's war against Bolshevism.)
 Some of these maps, especially the last two, are quite interesting.

39: The Bridge of Arles, as painted by Van Gogh and photographed by Hanns Hubmann.
 (A description of the bridge by Walter Kiaulehn accompanies the photos.)

40: Girl at beach. (3)

Length: 48 pp.

No. 13. In this issue, for the first time in its four years of existence, Signal prints an explicitly anti-Semitic editorial. The piece is titled "Secret

Agreements," and, despite its prominent place in the magazine (page 2), is anonymous. It should be noted, however, that this space was usually reserved for Giseler Wirsing. There is nothing very surprising about the article: Jewish figures (especially in Russia) are shown to be running the war, a Jewish world conspiracy has its own war aims, Jews make up the nucleus of the "anti-Europeans," etc. What is surprising is that this article appeared in Signal at all. The magazine had tried to keep its distance from this issue, which would certainly repel more western Europeans than it would attract, and had generally been successful. Perhaps it was included as a token gesture towards the anti-Jewish elements in Germany. Whatever the reason for its inclusion, it was never repeated.

Military: More of Artur Grimm's excellent photography highlights the military section. "A few Trenches--and what is behind them" is a portfolio of photographs of the front lines and the rear echelon areas immediately behind them somewhere in Russia. Grimm is also responsible for "Fire on the Steppes" and "Comrade Artillery" (see color plates below).

Several short features are also present. "A Barrier before Southeast Europe" is a pictorial

record of the fighting in the Kuban bridgehead. "A U-boat special report" is a brief look at a training school for submarine officers. "A man, of whom the World speaks" is a tribute to U-boat commander Otto von Bülow, holder of the Oak Leaves, and, according to Signal, the man responsible for the sinking of the aircraft carrier Ranger.²² The series "Against the Soviets" profiles Captain Ordás, formerly of the Blue Division and currently a member of Franco's bodyguard.

Political: Dr. Goebbels stated, in a conference in December 1942, that though the British Beveridge Plan was in many respects similar to Bismarck's social policies, it was backward in many areas. The Propaganda Minister also ordered that it was to be exposed as being either too utopian or an out and out confidence scheme.²³

In response to this directive, Signal published a long article called "Real Socialism," which examines the Beveridge Plan point by point, contrasting it with "real socialism" (i.e., German's progressive social legislation from the 1880s to 1939). Not surprisingly, the German system is found to be superior in all respects. Following this is an extract from an English paper claiming that Beveridge's ideas were

"too beautiful to be true." Yet the article does not come down too hard on the Plan. In short, Goebbels' directive had been followed completely.

"The Spider and her Web," Giseler Wirsing's main contribution to the issue, is another blast at America, and a routine one at that. Hubert Neumann concludes his interesting article "Not half so bad." And a tribute to "Tempo--the magic work of assembly line aircraft production" is printed, which shows how rapidly an He-111 can be assembled. At a time (July 1943) when Hamburg lay in ruins, when the Reich was increasingly on the defensive, this long obsolete bomber was still being turned out in large numbers. The German armaments industry was truly capable of miracles, but it was also capable of errors, some of them of considerable importance.

Social: With one exception, the social fare in this issue is run of the mill. That exception is "Men of Tomorrow," an examination of the Adolf Hitler Schools (partially in color). Unfortunately, the "Men of Tomorrow" never took the place reserved for them: by 1945 many of the students pictured here were probably in the front lines.

The rest of the material covers public baths; wounded veterans finding a place in society; soldiers

on furlough; and "colorful scenes of Europe."

Cover: Participants in a U-boat commanders' training course on the deck of a submarine.

Plates: 9: Student at an Adolf Hitler School standing in front of a "völkisch" mural.

10: Scenes at an Adolf Hitler School, where the "Men of Tomorrow" are being produced. (5)

19: "Fire on the Steppes." German tanks advancing through a grass fire on the plains of Russia. (3)

20-21: "Comrade Artillery:" German artillery piece in action in Russia; a "Soviet stronghold" on fire after an artillery bombardment; and Russian prisoners-- "prisoners of the Grenadiers, and the Artillery." (3)

22: A visit to a German Army school for cooks. (4)

31: Picturesque sights in Normandy, Italy, and Croatia. (4)

32: Crowd at a spa somewhere in Germany.

No. 14. No one article or feature stands out in this issue of Signal. However, something does attract

attention in the issue: the small amount of military coverage. This is not an isolated event; from the first of the year the military section has been steadily diminishing. This was apparently a result of the worsening situation at the front. This trend would continue until the end of Signal's existence: the last issue has no military coverage at all. In fact, the very next number (in effect a special issue) contains only four pages, two of them color plates, dealing with military events. Clearly, the time of "political" dominance was upon Signal.

Military: The only article of any consequence is "New Tactics--New Tasks," a report by Hubert Neumann about the everyday life of an unidentified German general on the Eastern Front.²⁴ Accompanying this is a photo piece on soldiers at a "furlough village" in Russia. This was for men who could not (or did not want to) get back to the Reich whilst on leave.

Short photo pieces are included on a U-boat receiving oil from a tanker on the high seas, and on British aircraft downed in the Channel.

Political: Considerable space is devoted, once again, to the German armaments industry. One of

Giselher Wirsing's columns in this issue explains why the "factory concerts" were wise moves. These concerts were an excellent propaganda tactic, and the German press got much mileage out of them. Here Wilhelm Furtwängler is pictured conducting an orchestra at a war plant. Another article in this area praises female workers in the "total war."

Wirsing's second column, "Dai Toa Kyoeiken,"²⁵ praises Japan. A good part of the text is devoted to the war in China (which, it will be remembered, Signal had proclaimed over some time ago). The war was still going fairly well there for Japan, but elsewhere in the Pacific things had changed radically for the worse. These events are not mentioned in the article.

As if there was not enough in the way of current events to cover, Signal prints a long editorial by Heinrich Hunke called "Peace without Unemployment." Hunke uses the old argument that Germany did away with unemployment between 1933 and 1938, and claims that all Europe can do so as well. He does not mention the price necessary for this, however; this problem was solved, after all, by a totalitarian state.

Finishing the section is an excellent pictorial by Artur Grimm called "The transformed Village."

This shows a Russian hamlet when captured by the Germans and as it appeared one year later. Though the piece is pure propaganda, it is not without considerable interest.²⁶

Social: Almost all of the material in this section, aside from short pieces on race horses and scientific oddities, deals with the German film industry. Wolfgang Lebeneiner, head of the UFA film company, and an actor-director as well, contributes a piece called "Breakthrough to Art." in fairness to Lebeneiner, 1943 was actually a great year for the German cinema; "Titanic," "Munchhausen," and "Opfergang," all great films, were produced that year. "100,000 Snapshots=1 Moving Film" is largely a tribute to Dr. Goebbels and the UFA. "The Big Test," a kitschy article showing three actors getting their first break in the film world, completes the section.

Cover: Standard of a Cossack regiment fighting on the German side in Russia. (Though the photo is not of the best quality, the standard is exceptionally interesting. Prominent in its design are the Romanov eagle, the Archangel Michael, and a religious inscription.)²⁷

Plates: 9: German mountain troop officer.

- 10: Panzer IV and grenadiers advancing through a forest.
- 19: Japanese painting (ca. 1200) showing "the confidence of victory."
- 20-21: The Greater East Asia Co-Prosperity Sphere, as seen from Japan. (A two page map.)
- 22: Luftwaffe fighter pilot at an airfield in France making preparations for a flight. (5)
- 31: Film director Veit Harlan and his wife, actress Kristina Söderbaum, during the filming of the movie "Opfergang."
- 32: Actor-director Wolfgang Liebeneiner, head of the UFA film company, on the set of the film "Big City Melody."

No. 15. One of the reasons why Germany held out as long as she did after the tide had turned in the Second World War was to be found in the person of the Minister for Armaments and War Production, Albert Speer. This remarkable man, who succeeded another remarkable figure--Fritz Todt--in early 1942, became the "man of the hour," at least for the German press, in the middle of 1943, and remained prominent until

the very end.

For several reasons, Speer was a natural figure for Signal. Despite his close ties to Hitler, he was not really a "Party" figure. (In photographs he was always seen either in civilian clothes or a simple OT uniform, to which he was entitled.) He had close relationships with many western European technicians and Industrialists, which was a great help to the cause of "pan-Europeanism." He lived fairly simply and was, if not an intellectual, happiest when working in his chosen profession--architecture. Last, but hardly least, his considerable talent and effectiveness in his position also played a large role in the prominent place he assumed in the European press.

This issue of Signal is virtually dedicated to the Minister. He is seen inspecting armaments plants, testing new weapons, and attending industrial conferences. Twelve of his closest subordinates are profiled in "Men around Albert Speer." Hanns Hubmann also contributes a long photo-text report on Speer the private man.

The texts of the pieces on Speer are interesting, but predictably effusive in their tribute. Some of the photographs are excellent, however. Two pages are given over to pictorial coverage of a ceremony held

in the Berlin Sportspalast on June 5, 1943, at which Knight's Cross holders decorated home front heroes with the Knight's Cross of the War Merit Cross; seen are, among others, Sepp Dietrich, Adolf Galland, and Heinz Guderian (shown decorating the factory worker Albin Sawatzki). Also included is a marvelous photo of Speer, Goebbels, and Robert Ley during the ceremony; Reichs-organisationsleiter Ley looks to be in very rough shape.²⁸ In one photo (with Josef Thorak), Speer is seen aping the Führer almost perfectly: clothes, hair, and stance are excellent imitations (consciously or unconsciously) of the many photos of Hitler at art exhibitions during the Thirties. Some of the scenes of the Minister testing field equipment are also quite good.

Military: The only substantial military piece in this issue is an examination of the most inactive part of the European war: "The Southeast Door of the Continent." Greece, Crete, and Bulgaria are included in this area, which Signal claims can not be forced by the Allies. The magazine need not have worried: there was never any real danger of an Allied attack in this direction, though, for a time, Winston Churchill strongly advocated one.

The only other military article is a short

pictorial on a unique German military vehicle: the Kettenkrad, an unlikely hybrid, half motorcycle and half tractor. The series "Against the Soviets" profiles "Prince K.," a Georgian fighting in the Wehrmacht.

Political: Three average editorials make up the bulk of the political coverage. Giseler Wirsing is the author of two, "Will Europe be poor?," whose main premise is that Europe must decide for itself whether it will be rich or poor--no external force may determine this, and "The Trick of Transformation," which shows that the Comintern is still really in existence, despite its official dissolution earlier in the year. The third article, "Söderström buys a Watch," claims that tariffs and customs between countries will virtually disappear in the new Europe, thus allowing goods to be sold much more cheaply.

Social: Germany was now undergoing a great transformation: the "terror bombers," as the German press was wont to call the Allied bomber fleets, were physically altering Germany's appearance and changing the pattern of daily life as well. This would be shown in great detail in future issues of Signal (see No. 17, 1943, particularly), but the first intimations of it appear in this issue, which opens with a full page picture of a Hitler Youth member manning a fire

hose after a heavy bombing raid.

The rest of the social coverage is pretty routine. "Wind in Chains" is a far-fetched article showing how wind power may be harnessed to supply energy for the Continent. "Each Day 200 Children" is a typical propaganda piece dealing with the birth rate of the city of Berlin. A photographic record of a tour of the Iberian Peninsula is included, as are features on theater backdrops and X-rays. The issue concludes with "European Table Talks," which delves into the past to examine "pan-European" thinkers to discuss the future of a united Europe.

Cover: Reichsminister for Armaments and War Production
Albert Speer with his secretary.

Plates: 9: Luftwaffe pilot eating an orange.

10: Ground crew reloading a Bf-110's nose
guns.

19: Minister Speer test driving a new Tiger
tank. (Among the passengers with Speer
is tank designer Dr. Ferdinand Porsche.)

20-21: "Tank Motors." A stockpile of tank
engines; checking a new motor; Albert
Speer and various experts (Porsche among
them again) testing a Tiger tank. (3)

22: Two types of camouflage: Bf-110's
camouflaged brown; a half-track and artillery

piece camouflaged green--both blend into surroundings very well. (2)

31: Making staging for a theater play.

32: Girl at beach.

No. 16. Signal had been covering the Russians serving in the German armed forces for over a year. Admittedly, the coverage had been rather sketchy, consisting mainly of short photo pieces and/or interviews with individual Russians. In this issue comes the first detailed look at this phenomenon.

The true story of the ill-fated Russians who threw their lot in with the Germans will probably never be known. What is certain is that an enormous number of men donned German uniforms, far more than mere opportunism or pure collaboration would account for. Even the appalling conditions in the German POW camps, which probably did force a lot of men to enroll in the various pro-German formations, was not the main reason for this change of uniform, an event without precedent in history, at least on this scale.

What probably drove most men into the German ranks were the excesses and failures of a quarter century of Soviet rule. This is one of the main failures of a quarter century of Soviet rule. This

is one of the main themes of a long article by Giseler Wirsing called "Volunteers of the East." Pre-revolutionary ideas (including the concept of private land holdings) had also not completely died out. Then too, many of the national groups (Cossacks and Crimean Tatars in particular) had not yet been totally assimilated into Soviet society, and saw the German advance as a means to reassert their national autonomy.

All these motives are discussed to one degree or another in Wirsing's fine article. The author avoids patronizing terms and racial thinking, and treats the Russians as natural allies in the struggle against Communism. If his views had been shared by those at the top of the German government, the war in the East could well have turned out differently. Some excellent illustrations accompany the text, including one of another unusual Cossack standard.

Military: Undoubtedly the most interesting piece in this section is "What's happening at Post 3?," a pictorial in which a long-distance camera observes Russian front line positions. The destruction of these posts is also recorded.

Another top-notch article is to be found in "112,000 Sea Miles." This is a photographic record of the 517²⁹ day long cruise of the German auxiliary cruiser Orion.

The Orion sank eleven British ships, and wrecked the phosphate producing plant of Nauru. Interesting as the article is, one must wonder why it was included now--the Orion had returned to port in August 1941.

The pro-German Russians are not the only foreign military group covered: a short pictorial on Latvian Waffen-SS men and Lithuanian labor service volunteers appears as well.

The military section closes with a routine article (with much color, however) on an artillery training school.

Political: An occasional series about the "crazy Americans" begins in this number. The series title is "Americana," and this first chapter covers "Victory Girls," juvenile delinquents, promiscuity, and "murder clubs of 13 year olds" (who "all smoke Marie-juana" (sic)).

The "Second International Journalists' Day of the Union of National Journalists' Associations" (see No. 11, 1942, for the first meeting of this august body) is covered in a four-page pictorial; most of the photos are of participants or guests, among them Reich Press Chief Otto Dietrich, Alfred Rosenberg, and the Norwegian poet Knut Hamsun.

In addition to his long piece on the Russian

volunteers, Wirsing has another article in this issue. "Bose among Indians" is basically a transcription of an interview Wirsing had with the exiled Indian leader Subhas Chandra Bose, who is still a regional hero in India; it makes for excellent reading.

Finishing the section is "Eight Newspaper Reports--and what stands behind them." This is a refutation of Anglo-American charges that Germany now existed only at the expense of her Allies and the occupied countries, and is a stock propaganda piece.

Social: Only two articles in this issue fall into this category. "A Cruel Prelude" is a feature on the loss of the Titanic in 1912. Coupled with this account of the disaster are scenes taken from the new UFA film "Titanic," a film which was marred by a poor script but had excellent scenes of the ship going under.
30

The second article, by Walther Kiaulehn, is a travelogue on Crete, "the island of secrets."

Cover: "A Frenchman of 1943--Captain Dupuis, participant in the 1914/18 and 1939/40 campaigns, member of the LVF, Tunisian fighter...decorated with the Croix de Guerre and the Iron Cross."

Plates: 9: Bulgarian troops during anti-partisan

operations in their country.

10: Map of the voyage of the auxiliary cruiser Orion.

19: Artillery captain, a holder of the Knight's Cross, sighting an artillery piece during a training school course.

20-21: Heavy guns drawn by horses and half-tracks during a parade at an artillery school.

22: More scenes of an artillery school. (3)

31: "On Crete." Three photos of the scenery and antiquities of Crete.

32: Scenes of a training course for veterinarians, both military and civilian. (4)

Back-Cover: "V in Bulgaria." An example of the take-over of the Allied "V" sign by the Germans and their allies for their own purposes.

No. 17. In the summers of 1941 and 1942 the pages of Signal had been filled with coverage of the great German offensives in Russia. In this issue of the magazine we see the end of this tradition: exactly two pages are devoted to the 1943 summer offensive. "Battle of Materiel" is a photo report on the Battle of Kursk (although the location is not named).

Of course, by September, when this issue made its appearance, Kursk had long since been over. This offensive was a disaster for the Germans, and may in fact be regarded as the last gasp of German initiative in the East. Immediately after the German drive had stalled out a Russian counter-offensive was launched, which practically rolled up the German lines in southern Russia. This momentous chain of events was also reflected in Signal: in the next issue we see photos almost identical to those in "Battle of Materiel" (and obviously taken at Kursk) identified as scenes of the "German defensive front...against the Russian great offensive."

Military: All the military coverage in this issue deals with foreign units fighting in the German ranks. The issue opens with a message from Pierre Laval to the readers of Signal praising the men of the LVF: "They embody the best of our military traditions."

Next we find a pictorial called "Russians ride against the East."³¹ This supposedly shows scenes taken during the fighting around Kursk, which is highly unlikely: the men pictured are Cossacks, who were used primarily on anti-partisan operations, and not as front-line troops. None of the soldiers shown

are wearing volunteer insignia, and are for all purposes indistinguishable from German soldiers.

A photo page on a Spanish officers' course with a hefty sprinkling of former Blue Division members (title: "Eastern Front Class") is printed, as is the first chapter of a new series called "For Their Country." Covered in this installment is the "Legion of Free India," which was largely composed of former Indian POWs and served on the Channel, posing no real threat to Great Britain.

Political: It should have been obvious to Signal that, despite the presence of the Blue Division, which was in fact soon pulled out of the lines and sent home, Spain was not about to enter the war. Yet, in this issue, Giseler Wirsing writes a long editorial apparently trying to bring this about. The article is very well written, citing many historical (such as the British occupation of Gibraltar) and contemporary offenses against Spain by the Allies, but the overall tone of the piece is a kind of "swim with the Axis or sink" warning to Franco--who is lavishly praised throughout--which could hardly have had the impact it would have possessed two or three years earlier.

"The Silk Girdle of Madame Sillin" is a long

piece on the Comintern and is, in effect, an expanded version of Wirsing's "Trick of Transformation" in No. 15. It shows once again how the Comintern may have been abolished in name, but not in reality, which was true.

Two shorter articles conclude the section. "The Captain comes to Us" is an interview with a former Soviet officer now serving in the ROA. (Once again the phrase "iron curtain" is used to describe the area behind the Russian front lines.) "Americana," the running series, reprints a number of American cartoons dealing with shortages and hardships brought on by the war. Not for the first time, Signal mistakes the ability of the American to laugh at his troubles, serious as they might be, for a sign of social unrest and political upheaval.

Social: The key article in this section (and perhaps in the issue) is "After One Night....," a photo report by Hanns Hubmann on a city in the Rhine-land (probably Essen) after a heavy Allied bombing.³² Ten days later he revisited the city to assess the long range effects of the raid. He found (and we see) happy, smiling people cheerfully going about their business.

Almost as a conclusion to this piece is another

pictorial called "Work goes on," which shows that devastating bombings can not stop war production. Except for the too-happy looks on people's faces in Hubmann's article (no one likes to be bombed out) both these articles are accurate: German war production actually increased as the bombings intensified, and the civilian morale stiffened rather than cracked.³³

The rest of the section is made up of interesting articles. "On Sunday" gives us a fascinating glimpse of Berliners trying to relax during the fourth summer of the war. "At Historic Sites" is a pictorial record of a tour of the battlefields of Singapore by a party of German sailors. Heinz Graupner interviews the French scientist-researcher Alexis Carrel, and "Council of Trust" shows us a council of German plant workers and management working together to iron out all problems. Only a trite article on modern kitchens descends to the mundane level.

Cover: Reichsminister Albert Speer helping a German family get their possessions out of a burning house after an Allied bombing raid.

Plates: 9: German torpedo boats on the high seas.

10: Forward dorsal gunner of a Do-217 E-2 manning his weapon.

19-22: Four plates taken inside an armaments plant, showing steps in the construction of bombs.

31: German cavalry officer taking his horse over a hurdle.

32: Young peasant girl.

No. 18. This issue of Signal opens in an unusual fashion. On page 3 we find a large photo of a Frenchman about to receive a beating from several Milicien types in Paris. The caption reads, "A Frenchman of yesterday in the France of Today," and concludes with a stern warning: "France of today will no longer tolerate a Frenchman of yesterday." The reason for the rough treatment about to be handed out to the "Frenchman of yesterday" was his failure to stand up and remove his hat during a fascist parade. This kind of thing was hardly an enticement to join the new Europe, and it is surprising that Signal chose to print it, since the magazine usually relied on the "carrot" rather than the "stick."

Military: The highlight of the military coverage in this issue is definitely "Battle of Annihilation." This is a pictorial record of the fighting around Kursk in July 1943; some excellent photos are printed.

Interestingly, all of the pictures show Waffen-SS units in action. The captions make it absolutely clear that the Germans no longer possessed the initiative in Russia, and--judging from the heavy emphasis placed on Russian materiel superiority--were not likely to regain it soon, if ever.

Signal's first material on the battle for Sicily appears in this issue: a photo report called "Shock Troops from the Air" covers a German paratroop operation somewhere on the island. Unlike the end in Africa, the Axis defeat on Sicily would receive considerable coverage in Signal.

The last of the military articles is yet another pictorial--but of a rather peculiar nature. Called "71 of 91," the piece consists of nothing but photos of 71 Allied aircraft supposedly shot down during two days of raids over Hamburg and Hanover. No doubt this kind of article impressed Signal's readers, but a closer examination reveals some curious inaccuracies in the piece. Many of the aircraft pictured were long obsolete in 1943; Wellingtons and Blenheims were certainly not used to bomb Hamburg in that year. Further, not all of the planes shown are bombers (as the article claims). It is strange that the magazine would have to resort to photos of this sort,

for in 1943 the Luftwaffe was still a very potent force, and plenty of contemporary Allied warplanes fell to its guns.

Political: The political coverage in this issue is interesting, but routine. Probably the best article is "Moscow--seen from the USA," this issue's installment of "Americana." Largely borrowing from the American Mercury, the piece deals with the efforts made in the US during the war to promote the Russian alliance.

Giselher Wirsing contributes two pieces: "A Stroll in Lisbon," which uses the Portuguese capital as a backdrop for the author's fears of ever-increasing Allied brutality and recklessness, and "Anarchy," which covers the duel between Generals Giraud and De Gaulle in North Africa. Ultimately both Frenchmen are dismissed as pawns of the Anglo-Americans. Should the Allies triumph, we are told, Europe will suffer the same fate as North Africa.

Social: Like the political section, the social area is largely composed of interesting, but irrelevant, material, mostly pictorial. Among the subjects are a track and field meet somewhere in Germany, promoted as a kind of ersatz Olympics; the 1943 Munich Art Exposition; furniture of tomorrow (mostly wood

primitives); actresses being made up for their roles; and a medical piece called "World-Enemy Virus encircled."

Cover: Close-up of a member of the "Russian Defense Corps," currently fighting against the partisans³⁴ in Serbia.

Plates: 9: Scene of the fighting at Kursk. In the background a Marder III,³⁵ in the foreground Waffen-SS men and Russian prisoners.

(An excellent photo.)

10: A squadron of new FW-190s being readied for front line service.

19: Destroyer crew undergoing inspection by ship's officers prior to a decoration ceremony.

20-21: U-boat flotilla putting out to sea for training exercises.

22: Porcelain insulators at an electric power station.

31: Furniture from the "environment of tomorrow."

32: Actress Sybille Schmitz being made up during the filming of "Titanic."

Back-Cover: Two scenes taken in the Belgrade Cathedral showing a religious service "on the day the war

against the Soviets began."³⁶

No. 19. The fighting on Sicily had been over for two months when this issue appeared on the stands. Now, in October, Signal devoted a considerable amount of space to this campaign. With the obvious exception of Stalingrad, this was the first time that the magazine had ever dealt directly, and at length, with a German defeat.

The coverage of Sicily begins with a Giseler Wirsing piece, "History of a Hunt." This is largely concerned with ridiculing Allied generals, especially Montgomery, and avoids the battle itself. Next comes a tribute to the "Sicily-General," Hans Hube, the commander of the German forces on the island. Not until page 36, however, do we get to the heart of the matter. "39 Days..." is a complete history of the campaign, told in five phases. With the exception of a certain amount of propaganda exaggeration (much like the British coverage of Dunkirk), the article squares with the facts: the Germans were allowed to retreat at their own pace, holding up far superior Allied forces. With no air cover they got all their men and most of their equipment over the Straits of Messina. Clearly, someone in the Allied High Command

had botched the invasion. Still, no matter how hotly Signal refutes the charge of a "German Dunkirk," which it was not, it was a defeat, and, as the magazine's great foe Winston Churchill once said, wars are not won by retreats. For Italy, the loss of Sicily was to be decisive.

Military: There are only two other military pieces in this issue. One, "In the Judgment of the Enemy," is made up of tributes to the German soldier by Allied leaders, as contrasted with the heavy handed treatment meted out to the German fighting man by the Allied press.

The other, "Harvest," is rather more ambitious. This is a long portfolio of photos linking the military with the home front. Pictures of Russian prisoners, wrecked tanks, etc., mingle with shots of war plants, young recruits, columns of locomotives, and, finally, the harvest itself. This is an excellent article, leaving the impression, whether true or not, that Germany was in better shape than ever after four years of war.

Political: The horror at Hamburg in July 1943 was still fresh in Signal's mind, judging from two articles in this issue. "Phosphorus-Inferno" is a tribute to German toughness, as seen by several

Scandinavian newspapers. More important is "Aerial Strategy of Destruction of a People," which is an indictment of the Allied policy of area bombing. Also indicted was historian Cyril Falls, who had stated in early 1943 that there was no longer any such thing as a civilian. When the Luftwaffe had been supreme (realistically, the past tense is used in the article), the Germans could easily have destroyed civilians rather than military targets, or so Signal tells us. But now that the Allies have seen that Europe can not be starved, as Germany was in 1918, they have decided to destroy her by indiscriminate air attacks. European culture is also to be obliterated. The Europeans, however, are too noble to use this nihilistic form of warfare. Self-righteousness prevails throughout the article. (The advent of the V-weapons in 1944 would later negate these arguments.)

The Detroit race riots of 1943 were a natural subject for Signal, and this issue's installment of "Americana," called "Between Goodwill and Hate," centers on those bloody events. Signal correctly attributes the flare up to the influx of poor blacks from the South to the urban centers of the North, and sees no solution to the problem.

Finishing the political section is "For His

Country," which profiles Batheniko M., a Russian deserter serving in the Wehrmacht.

Social: The highlight here is an article called "1943 like 1363." This is a fascinating picture-text account of the 1943 "Tiroller Landesschiessen" Festival in Innsbruck.

A tribute to the young conductor Herbert von Karajan and a piece on European workers at a Bavarian film studio, "in their old Profession," are also presented. Concluding the issue is another of Kiaulehn's touristy observations with typical political speculation.

Cover: "First fight, then study." Three Spanish students, formerly members of the Blue Division, at the University of Madrid. (All three wear uniforms with both German and Falangist badges.)

Plates: 9: German soldier carrying mines and hand grenades to the front lines in Russia.

10: Two Russian tank men climbing out of their knocked-out T-34 under the eyes of a Waffen-SS NCO. (Another excellent photo from the fighting around Kursk.)

19: German troops filling in a Russian anti-tank trench.

20-21: Panzergrenadiers during a breathing

pause in a captured enemy trench. (A painting by Hans-Jörg von Reppert-Bismarck.)

22: Two scenes of activity at an E-boat base.

31: Herbert von Karajan and impresario Siegfried Borries.

32: Parade during the 1943 "Tiroller Landesschiessen" festivities in Innsbruck.

Back-Cover: An incident during the Detroit race riots.

³⁷
No. 20. Following the material on Sicily in Number 19 is the first article by Signal on the ultimate consequence of that campaign: the fall of the Fascist regime in Italy. Titled "The Revolt of the Old Men," it was written by Giseler Wirsing, and is the lead article for this issue. The tone of the piece is far calmer than might be expected (except for a grim warning at the end to countries who might be inclined to follow Italy's lead), but the contents are quite predictable: Marshal Badoglio and the King have wrecked Italy. All she can do is to try and recreate the type of government she had between 1900 and 1918, or prostitute herself before the Allies. Either way, chaos and anarchy will ensue. Fortunately, the "German

Wehrmacht has taken Italy under its protection," so she has not entirely lost her chance to remain part of the new Europe. (The article has very little to say about either Mussolini or Fascism.)

Military: How bleak Germany's military fortunes were in the fall of 1943 may be seen in this issue's lead military article. "Twice September 8..." is the story of a commando type operation by the German Navy against the British held island of Spitzbergen. The purpose of the raid was not to occupy the island, but merely to wreck its facilities. Thus, Signal was reduced to giving maximum coverage to an insignificant action in a theater of no importance.

There are several highly interesting military articles present, the best probably being "New Flags--Old Honor," a pictorial tribute to the men of the LVF. Signal's cover story (and the subject of this issue's "Fighters against Bolshevism" series) is a member of this body, the Comte de Mayol de Lupe. We are told that the Count has been at the Eastern Front for two years, which is not so remarkable, perhaps, but for the fact that he was, in October 1943, 70 years old!³⁸ (Captain Dupuis--see the cover of No. 16--is seen here once again.)

"At the Beginning of the Third Winter in the

East" sets the scene for another pictorial, called "Movable Warfare." This is supposedly current footage, but was probably taken during the recapture of Kharkov in March 1943. The photos are quite good, concentrating on motorized Waffen-SS units, but they do not correspond to current reality in the slightest.

Benno Wundshammer is responsible for "Young Men," a standard tribute to the new recruits of 1943. There are also pictorials on Nebelwerfer^{38a} units and on Flak ships in the Channel.

Political: Giseler Wirsing is the author of another political piece, a short editorial called "The Master Race." The title refers to the British, not the Germans, and the article has little of note in it, except for an off-hand mention of the labor conscription program throughout Europe. This is unfortunate, we are told, but it is a necessary war-time measure, and does not really contradict the idea of a "united Europe," formed by voluntary cooperation amongst its members.

This issue's installment of "Americana," "Zoot-Suiters Jitterbug," is another attempt to read the approaching collapse of America into some new, admittedly bizarre, youth customs. The jitterbuggers, we read, are "an insidious poison against which the

politicians have no antidote." The article also describes Mexicans in very racist terms.

Social: This section is made up of five fairly long articles. Three routine pieces are pictorials: one on city children evacuated to the country, one on Post Offices built to match the local architecture, and one on a performance of Mozart's "Magic Flute." Walther Kiaulehn contributes another travelogue on Crete.

Dr. Heinz Graupner contributes an unusual article called "Woman--Autonomous in Her World." As we have seen, the National Socialist view of women was a very restricted one. Like everything else, the war had changed this considerably. Though the German woman was never mobilized to nearly the extent that her British or Russian counterparts were, the "Total War" had revolutionized her position. Graupner's article reflects this, and may perhaps be termed a history of the "liberation" of women. The old "Kinder, Kirche, Küche" concept is no longer in evidence (except for some slighting references to "peasant homesteads"). To be sure, Graupner claims that man is still superior to woman (despite some lip service to the ideal of equality), but the piece is indeed revolutionary, especially when one compares it to articles of 1940

and 1941 about the woman's place in society.

Cover: "From the Legion of Honor to the Iron Cross."

The Comte de Mayol de Lupe, in German uniform.

Plates: 9: Heavy artillery in action on the Russian Front.

10: Tatar volunteers in the German Army exercising with a light mortar.

19: "A Rider for Freedom." A mounted Cossack officer serving with the Wehrmacht.

20-21: Squadron of pro-German Cossack cavalry galloping across the steppes.

22: "A sensational development in photography." Strips of color prints, "as simple to develop as black and white." (The scenes on the strips are interesting glimpses of the Russian theater of war.)

31: Reconstructed Reichspost carriage of the 1800s, with the driver and footman in ceremonial uniforms.

32: A stylized photo of the German dancer Gisela Deege.

No. 21. This issue of Signal is, on the whole, quite ordinary. The only standout is a long color portfolio by Hans-Jörg von Reppert-Bismarck. Bismarck's artwork

is interspersed with extracts from interviews with some of his subjects. All these Russians have the same basic story to tell (i.e., "Bolshevik brutality" and "I hope that the Germans will win"). Giselher Wirsing's lead article for the issue also deals with a captured Russian soldier, but is radically different from Bismarck's writing, and, for that matter, Signal's (and Wirsing's own) usual treatment of captured Russian prisoners as well.

39

"Sentenced to Life" is the story of "Captain K.," a Soviet officer interviewed by Wirsing in Novorossiisk in 1941. At first glance the story appears to be fairly typical (K., a member of the Far Eastern Army, was purged in 1937 and semi-rehabilitated in 1939, only to fall into disgrace shortly thereafter)--until the final paragraph. We read that K. (who has shown no inclination to work for the Germans) is a "permanent danger to any culture." He is a Russian, to be sure, but he is also a "Soviet man." K. is a product of twenty years of Soviet rule, he is a "hollow man," "a horrid creature." This scathing passage is hard to square with Signal's (and Wirsing's) oft-repeated tribute to pro-Western Russians, who were products of the same era as K., but are praised in

very laudatory terms. Undoubtedly the dividing line between a "European" and a "hollow man" was the individual Russian's decision to aid the invaders.

Military: The most interesting piece in this section is a pictorial on the war in Italy. Also of some interest is "Whispers around the Camp-fire," a description of a patrol by Finnish soldiers in the forests of Karelia. After these two it is all downhill.

Benno Wundshammer concludes his two part article on "Young Men" (see No. 20); the second installment is merely a reiteration of the none-too-inspiring first chapter. "Again Winter...Soldiers in the East" is a combined photo-text account of the Landser in Russia. The photos are average; the text mawkish. And, as if the submarine war still meant something, the lead article is called "U-boats in the Atlantic." The story, which features an impressive painting by Hans Liska, claims that in one day German submarines sank twelve destroyers and nine freighters. This sounds like Enzo Grossi and Otto von Bülow all over again, but it was basically true: combined U-boat attacks on the Atlantic convoys ON-202 and ONS-18 on September 20 and 21 actually sank or damaged this number of Allied ships. This was, however, an isolated event.

Political: Two very routine articles make up the bulk of this section. The cover story, "A Laurel Wreath...for Whom?" (by Wirsing) shows how Roosevelt has in effect made Italy an American colony. The "Better World Order" forced upon Italy by the US has effectively destroyed her; the whole continent will share her fate if Germany loses the war.

Eugene Lyons, editor of The American Mercury, is the author of "The End of the Comintern?," an article taken from his magazine (one wonders if royalties were paid?) doubting that the Comintern had really been dissolved. Though his doubts were well founded, the piece is thoroughly pedestrian.

The visit of Serbian Prime Minister Milan Nedic to the Führer's Headquarters is covered in a brief feature. An Allied bombing raid on Brussels is also given a prominent position in the magazine.

Social: "The Magic of Bayreuth," a pictorial on the 1943 Bayreuth Festival, is quite interesting; not so the remainder of this section. "Songs for Europe" is made up of visits to German filmscore composers; "Between Two Trains: Sofia" is a travelogue on the Bulgarian capital; and "Sisters: Is there a European Face?" is a typical period piece which claims that "European" women can be recognized at first glance. A short article on caterpillars is also included.

Cover: "A Laurel Wreath..." A close-up photo (hardly
a flattering one) of President Roosevelt.⁴¹

Plates: 9: Finnish soldiers in the forests of Eastern
Karelia.

10: "Three Bombs--Three Hits." Photo taken
from a Ju-87 of a bombing raid on a Soviet
tank column.

19-26: A special section, called "A War
Artist with the Cossacks." This consists
of eight pages of color paintings (19 in
all) of Cossacks in the Wehrmacht by Hans-
Jörg von Reppert-Bismarck. Unfortunately,
this was the only time that Signal ever
published a color portfolio by one of its
artists. It was also the only time that
the color center section was expanded.
(The magazine itself had to be enlarged
to make room for Reppert-Bismarck's portfolio.)

35: Dance scene from the UFA film "Woman of
My Dreams."

36: Two scenes of a bullfight in Spain, taken
by the wife of the German Ambassador to
Spain. Among the spectators is General
Franco.

Length: 44 pp.

No. 22. Despite the presence of what might be called Signal's "Economic Manifesto," which is very predictable, the high point of this issue is a long article called "The 10th Company after 1600 Days..." This is a mini unit history, complete with names and dates (rather rare for wartime periodicals). The unit in question is the 10th Company, 6th Grenadier Regiment, 30th Infantry Division. On September 1, 1939, it had advanced into Poland and was now, four years later, on the northern section of the Eastern Front. Signal's old favorite, General Kurt von Briesen, had originally commanded the Division, which was largely composed of Schleswig-Holsteiners, and this may have been the reason that this unit was chosen for the article. The text, by Walther Kiaulehn, is divided into a general unit history and interviews with ordinary soldiers. The purpose of the article was to show that the Germans were far from being "fought out," even in the case of a unit like this, which had been involved in every major campaign of the war. The overall impression is one of determination and vigor. Even granting the obvious propaganda content of the article, it is still a remarkable piece, and must have been very reassuring to many of Signal's readers.

Military: Aside from the piece above (and the

color plates) there is only one "military" article in the issue. This is an obituary for Wilhelm Walz, one of Signal's cameramen, who had recently fallen in Russia. It is hard to believe that Walz was the first Signal man to fall in action since 1941, but his death was the first one reported by the magazine since that date. The article is essentially a group of the last photos taken by Walz in Russia.

Political: Signal's "Economic Manifesto" was written by Heinrich Hunke, and is entitled "Ten Theses for World Discussion." In essence, it contrasts the post World War II economic plans of the Allies and Germany, and devoted considerable space to a European economy. Some of the points listed are fore-runners of those animating the Common Market. The text contains no surprises, but is a recapitulation of points Signal had been making for years.

Giselher Wirsing again contributes two articles which are closely related. "In the Mohammed Ali Club" purports to be a conversation between two British officers in Cairo, one of whom is concerned that at the end of the war a Soviet dictatorship of Europe will have replaced the German one. This fear was fairly widespread in certain circles and, as it turned out, was well founded.⁴² "A False Conclusion"

is also concerned with post-war "spheres of influence." "Forget the Atlantic Charter," we read, "Power will determine who rules whom. Might makes right." This was an unusual argument for a German to make (Poland had not invited the Germans in, after all), but again there is more than a kernel of truth in the piece.

The series "For His Country" profiles Veli Kaium Khan, the exiled Turkestani leader who had played a large role in setting up the "Turkestani Legion."

Social: The social articles in this issue are only of marginal value. Pictorials on "elegant dances;" female cartoonists; "Youth in European Lands;" kitschy furniture; and the eradication of vermin in the wine making process are included, as are tributes to the medieval financier Jacob Fugger and the archaeologist Hugo Ibscher.

Cover: The Gotha Go-242, a large transport glider, in flight.

Plates: 9-10: Four photos of the dramatic rescue of Benito Mussolini from the Gran Sasso.

19: Field Marshal Erich von Manstein and members of his staff planning military operations.

20-21: An impressive photo of a British Short Stirling bomber, brought down over Germany virtually intact, with its nemesis, an Me-109G.

22: Medieval map of Augsburg, showing the "Fuggerei," the "first social settlement in the world."

31: An Egyptian Book of the Dead, restored by Dr. Hugo Ibscher.

32: Dancers of the Berlin Operetta during a break.

No. 23. On December 11, 1943, the Second World War was 4 years, 3 months, and 11 days old. The reason this is significant is because this was the time span of the First World War. Thus, on December 12, the German propaganda machine could triumphantly proclaim that Germany had held out longer, against more enemies, than she had been able to do a quarter-century earlier. This was not much to crow about--the scent of death was already in the air--but it was something, especially since the Allies had launched a propaganda campaign earlier in the year equating 1918 with 1943.

This propaganda campaign is triumphantly refuted in two articles in this number. Wirsing's lead article,

"Errors of 'Global Strategy'," goes to great lengths to show that Germany and Japan were stronger than ever after four full years of war. He also claims that the US can not possibly fight against both Germany and Japan in 1944, which was completely wrong. A photo report, "18=43?," compares the situation in 1918 with that of 1943, and also finds that things have never been better for Germany.

All this triumphant fanfare is dashed by a remarkable pictorial called "The Column moves West." This centers on Russians who, for one reason or another, decided to move westward with the retreating Germans. It is clear from the photos that this movement was not merely a "shortening of the lines," as the article⁴³ claims. Massive columns of military vehicles, as well as of refugees, are pictured. This was the first time that Signal had shown a massive German retreat (as opposed to the geographically small cases of Stalingrad and Sicily). Clearly the writing was on the wall.

Military: The issue opens with a painting by Hans Liska, showing two Bf-110s destroying a formation of B-17s (which are Fortress Is, long since removed from front line service--this was a goof on Liska's part). The caption claims that "new weapons," which

are not further identified, will destroy the Allied bombers.⁴⁴ This was the first time that Signal had fallen prey to the trap of the "wonder weapons."

This issue's installment of "Americana" is also concerned with the Luftwaffe's struggle against the Allied bomber fleets. "Multiplication Table 121" is an absurd article, which claims that 121 US bombers shot down "on one day" are equal to 36,300,000 man hours, enough radio sets for 500,000 people, and so forth. The weakness of this is that the US could afford this attrition, while Germany could not. (Also included in the article are some confusing diagrams on German fighter tactics.)

Political: Most of the political material is insignificant and predictable. "The Uncounted" is a pictorial on the "little guys" (sailors, airmen, etc.) sacrificed by the Anglo-Americans in their war of aggression against Germany. Giseler Wirsing's second editorial, "No France," claims that the US and Great Britain wish to turn France into a vassal, while the Soviets are only backing De Gaulle to infiltrate his movement. "Fighters against Bolshevism" is interesting, however: Arhild Hamsun, the son of the great Norwegian writer and a member of the Waffen-SS, is profiled.

Social: This section opens with an amusing short

pictorial--"Speer makes Magic." Undoubtedly the title was an oblique tribute to Albert Speer's talents as a Reichsminister. The article itself shows Speer and some of his closest colleagues enjoying a magic show.

Otherwise the section is quite flat. Walther Kiaulehn, back on the trail once again, contributes a travelogue on the city of Belgrade. Then come tributes to the scientist Robert Koch and the composer Robert Schumann, which aren't too bad, followed by trite pieces on female zookeepers; children at play; fishing with the aid of electrical equipment; and how to make tiny apartments appear palatial (as a result of the increasingly heavy Allied bombing housing was getting scarcer). Two interesting features are included on the restoration of a medieval altar and on a new type of locomotive, but the issue closes with a routine article on education "for the future of our Continent" by Heinz Graupner.

Cover: Survivors of a torpedoed British vessel being helped ashore in Portugal.

Plates: 9: Men of the "Legion of Free India" in France.

10: The famous Stuka pilot Hans-Ulrich Rudel with his gunner Erwin Hentschel.

19: Paratroopers at a street barricade in

Italy.

20-21: A salvo from a Nebelwerfer (rocket launcher), taken at sunset.

22: German soldier reading his home newspaper, while preparing to celebrate Christmas somewhere in the East.

31: The actress Hilde Krahel, in the film "Träumerei."

32: A restored medieval altar.

No. 24. Once again, and for the last time, Signal concludes the year with a special issue. For the first time, however, the magazine chooses to concentrate on only one topic. The results are impressive: this is certainly one of the two or three best issues that Signal ever produced.

The subject of this expanded special issue is the "Eastern Volunteers," or, more precisely, Russians in German service. The contents are divided into three sections: "The Volunteers," "In Action," and "Why They fight."

"The Volunteers" is a mixture of editorials and pictorials, all very interesting. "The way over" shows us a "typical" case of desertion to the German lines. "The Defense Corps in Serbia" chronicles the activities of the "Russian Defense Corps," a body formed of pre-

war Russian emigrés to Yugoslavia. "The General of the East Troops inspects" is a pictorial record of a visit by Major General Heinz Hellmich, inspector of the "Osttruppen," to a Turkestani Battalion.

"Five Fighters" is in a familiar style, consisting of interviews with five members of the ROA. In a similar vein are briefer articles, scattered throughout the magazine, on different nationalities in the Eastern Troops (Latvians, Estonians, etc.).

There are only two editorials in the issue. "The Dead and the Living," by Giseler Wirsing, is "a question for Europe;" it only partially contradicts his assessment of the "Soviet man" in Number 21. Wirsing acknowledges that the volunteer units are the first step of the Russian people in their attempt to find themselves, and also that the Soviet rule has not totally eradicated Russia's spirit and heritage. But he emphasizes that Russia is not part of Europe, and the overall impression produced is that the Bolshevik hold on the Russians may be too strong for most of them to break. Certainly this editorial is no enthusiastic endorsement of the Volunteers, which is a bit strange, as the rest of the issue is full of praise for them.

The second editorial, "Why are They Bolsheviks?,"

is credited to a former member of the Soviet leadership who had been exiled to the Arctic regions. It is very interesting, combining a history of Bolshevism with an analysis of the factors which made people fight for this form of government. Astutely, the author says that the Russians could never figure out whether the Germans were "liberators" or merely "invaders." He also says that patriotism (misguided, in his opinion), terror, and the habits of the last quarter-century of Bolshevik rule were responsible for the continued Russian resistance. He goes on to say that most of the Russian people were anti-Soviet. This may or may not have been true, but it does not contradict his assessment of why people fought for the Soviet system.

The section "In Action" is the smallest in the issue; but it too is highly interesting. "An Army..." is a pictorial on various combat actions of the Volunteers. Of special interest, throughout, are the uniforms and the conglomeration of equipment used by the Eastern Troops. For the first time in any German periodical Andrei A. Vlasov is prominently featured. He is not yet acknowledged as the head of the ROA, but is merely described as "one of the most striking figures of the various liberation movements." "An Army..." has a second part, however, which deals with

the rear echelon units (supplies, transports, hospitals, rest camps, etc,) of the ROA. The article claims that the Russians possessed the same rights and privileges (pay, food, leave periods, etc.) as the German troops--this is hard to believe. "Comrades," which closes the section, is an excellent pictorial on a Cossack unit involved in an anti-partisan operation.

The third section, "Why They fight," is of some interest, but no surprises emerge. "For the Rights of Their People," (interviews with members of twelve different racial groups in the Osttruppen)⁴⁵; "for the family;" "for life on their own soil;" "for a better life in the city and in the village;" and "for their religion" are some of the answers. All these areas are covered in pictorial reports, some most probably staged for Signal's cameras.

The issue concludes with two features on Russians working in Germany, a pictorial on the "Ostarbeitern" and the story of a Ukrainian girl in Berlin. All are shown wearing the "OST" badge. These reports do not really correspond to reality: the life of Russian workers in Germany (many of them there involuntarily) was frequently far from pleasant.

This issue was undoubtedly a milestone of sorts. It was the best wartime coverage given to the phenomenon of Russians in the Wehrmacht by any German periodi-

cal, but, even so, it is clear that the whole issue is a matter of "beating a dead horse." Stalingrad and Kursk were long in the past, and German hopes for victory in the East were quickly evaporating. The war could no longer be won, only lost. Thus this combined appeal and tribute to the Russian volunteers rested on very shallow ground. Had it been published two years earlier it might have affected the outcome of the struggle in the East--but the same may be said for the entire German policy in regard to Russian volunteers.

In a sense this issue is also the magazine's obituary for the Eastern Troops: the high point of Signal's coverage of this subject was also the last time that Russians in German uniform were mentioned in the magazine.⁴⁶

Cover: "There is My Name." An officer of the Kuban

Cossacks (in the service of the Germans) visits

a GPU prison where he was formerly incarcerated.

Plates: 9: "Two Flags--One Battle." Two Kuban Cossacks

hoisting their flag next to the Reich

War Flag.

10: Major General Heinz Hellmich, inspector

of the Osttruppen, reviewing a Turkestani

mortar crew; Five grades of the "Decoration for Bravery and Merit of the Eastern People."

(2)

23: Two ROA Don Cossacks and their horses.

24-25: Two members of the Azerbaijani Legion cutting barbed wire.

26: Rank insignia and badges of Russian, Ukrainian, Cossack, Turkestani, Volga-Tatar, and Caucasian Volunteer units.

(Excellent, and highly useful.)

39: "Evening in the Starets," A rather patronizing painting of ROA men relaxing with their women at sunset in their village.

40: Eastern workers at a religious service in the Russian Cathedral in Berlin.

Back-Cover: Two Ukrainian peasants celebrating "having their own land again."

Length: 48 pp.

Note: This issue bears the inscription "Sonderheft-Ost 1943" on its cover. However, since it was a part of the year sequence (No. 24) it is not really a "Sonderheft," which usually did not have a place in the yearly numerical sequence. Like most "Sonderhefte," however, it does concentrate solely on one topic, and thus is a "Special Issue" in terms of its contents.

F. 1944

No. 1. Signal opens the year of 1944 not with optimistic articles, as had been the case in 1941 and 1942, or even on a note of determined tenaciousness, as 1943 had begun, but with a lead article called "The Anaconda Plan," which examines, of all things, Northern military strategy in the American Civil War. The author, Walther Kiaulehn, explores the "true origins of the total war." The real ancestor of the terror-bombers, we read, is William Tecumseh Sherman, who is compared to the Marquis de Sade and Jack the Ripper. His barbaric treatment of the "noble Confederates" was the beginning of America's real contribution to "military" strategy. The blockade of Germany in the First World War was done in the spirit of Sherman, as are the present air raids. It is a fascinating article, notwithstanding its hopeless one-sidedness and incorrect conclusions, revealing to all "the true nature of the USA."

This is the opening blast in a sustained campaign, which was to last until March of 1945, showing Signal's readers what Europe would be like should Germany lose the war and what the nature of the Continent's new rulers was likely to be. The magazine, like the armies of the Reich, was now permanently on the defensive.

Military: Three short pictorials comprise the

military section. By far the best is "Frenchmen in the Waffen-SS," a report on training camps for French volunteers; featured is the French fascist Joseph Darnand. "The Giant opens its Jaws" is a two page panorama of the enormous Messerschmitt Me-323 transport aircraft. The last, and briefest, article covers German troops stationed in Athens.

Political: The issue opens with another example of the Allied "18=43" progaganda campaign. This is merely a photo of this motto chalked on a wall, with the German "V" traced over it. As far as Italian participation in the war went, 1943 did in effect equal 1918, and this photo was dropped from the Italian edition, to be replaced by a Hans Liska¹ painting showing true Italian heroism.

Hubert Neumann is the author of "The Second Deployment," a run of the mill article showing how Germany has recovered from the potentially disastrous events in Italy to become master of the situation. The Salo Republic is damned with faint praise, to say the least. Giseler Wirsing, down to one short piece in this issue, also contributes a routine article. His subject is the Moscow Charter, which, he says, disposes of Europe without one European nation being present at the table. "For His Country" profiles

Arathil C. N. Nambiar, the head of the "Committee for a Free India."

A second political article deals with the US. Called "America, The Land of Promises," it purports to be an exact translation of an article of the same name by Henry J. Taylor, in the Reader's Digest of September 1943. The piece is a level-headed one, cautioning the American government not to make promises it can not keep. However, by comparing the original with Signal's translation, we find that all references hostile to Germany have been dropped. So much for an "exact translation!"

Social: This section consists of a number of articles, most quite pedestrian. There are a few exceptions: "From All Professions" is a good pictorial on another aspect of women in the total war--the Wehrmacht female auxiliary units. "For Special Achievement" also deals with women at war, this time receiving recognition for their services. We see Admiral Dönitz decorating a woman with the War Merit Cross; also shown are two nuns, presented the same medal (with swords) by Dr. Robert Ley.

The rest of the articles are very ordinary: pictorials on a Luftwaffe soccer team; new musicals; cartoons; and animal intelligence (or the lack of

it) are present, as is a muddled article by one of Germany's leading statisticians on German exports during the war. Interestingly, the statistics on which the article is based end with 1942, at which time the war had not really gone downhill. Thus the foundations of the piece appear to be shaky indeed.

Cover: General U.S. Grant, "the man responsible for the total war."

- Plates: 9: Kriegsmarine "Bosun" piping men on deck.
 10: Two German artillery observation balloons.
 19: Two German soldiers manning a heavy machine gun in Italy. (It is impossible to tell if they belong to the Army or the Air Force; both are wearing tropical uniforms.)
 20-21: A formation of British bombers (Short Stirlings) being attacked by Luftwaffe fighters using a new kind of flare to illuminate the flight. (A painting by Hans Liska.)
 22: A step in the construction of a German tank.
 31: A 19th century wall fresco on a house in Hanau, showing a scene from the town's history.

32: Signal's answer to Walt Disney: an enlarged shot from a cartoon film about cats. Length: 40 pp. (Unless otherwise indicated, all 1944 issues are this length.)

No. 2. At a meeting of European fascists in Vienna in December 1944, the Belgian fascist Leon Degrelle made a speech in which he stated, "Tell us what we are fighting for, not just what we are fighting against. After the war Europe must have some definite objective. What is it?"² Probably unbeknownst to the Rexist leader, in January of that year (when he had been at the front) Signal had attempted to answer this very question.

This issue of the magazine is essentially a "special issue." With minor exceptions the contents revolve around the theme "What we are fighting for" ("Wofür wir kämpfen"). Forty pages are devoted to this question.

The stage is set by a Giseler Wirsing editorial called, not surprisingly, "What we are fighting for." Wirsing's main theme, which runs through the rest of the magazine, is that Germany fights for the rights of man and for the formation of a European peoples' community. "The enemies of Europe have no regard for

the rights of man; man is subservient to the machine and the dollar in their systems. We fight for the worth of the individual."

These platitudes make for fine reading. However, they weren't exactly true and, moreover, most Germans now fought in actuality more to stay alive rather than to implement these aims. Staving off the impending collapse was much more important to the ordinary German than the "European peoples' community," whatever that was. The aggressive confidence in victory had given way to a defensive doggedness.^{2a}

Two long pictorials make up the bulk of the issue: "What makes life worth living?" and "What we are fighting for." The answers to these questions are almost textbook-like responses: "to have children, to own a home, to understand the truth," and, most significantly, "to be an individual" are among the solutions to the former question. "For the right to culture, for the final solution to the problems of the laborer, for the maintenance of the farmer, for living space for the family," and, naturally, "for the freedom of Europe and the end of its many fraternal wars" answer the latter.

The pictorials are simple, but effective. The style of late 1943 to 1945 is very evident in this

issue--all the aims are "defensive" ones. In this respect Signal was conforming to the changed reality of the war.

One might well ask who the "we" refers to in the questions. The answer, perhaps surprisingly, is that it means the Germans, and not the Europeans. Wirsing explains this in his editorial by saying that, first, the Germans have borne more than any other European people during the war, and, second, "Europe without the Germans is inconceivable." That is, Germany is the heartland of Europe. Thus, whatever Germany finds to be worth fighting for must also be the case in the rest of Europe. His article thus combines both the "big Germany" and "united Europe" schools of thought.

Also included in the coverage of this question is "Meeting in the Louvre," which compares and contrasts French/European civilization with American "culture," and "European Postcard Kitsch," which is a pictorial on cultural sites destroyed by the "terror-bombers."

As in the case of the "Sonderheft-Ost 1943," this issue came at least two years too late. A case may be made that this kind of issue should have been done as Signal's very first one, or, perhaps

more appropriately, at the beginning of 1942, when the battle lines had been firmly drawn. But at those times the Wehrmacht had still been in the ascendant, and this kind of propaganda, potentially very effective, had been largely relegated to second place behind the glorification of the military.

There are six pages of articles not related to the main theme. The most important of these is "What England lost on Leros," a picture-text account--five pages long!--of the German recapture of Leros and other Greek islands from the British and the "Badoglio-Italians." Granted that the German press was hunting for victories of any sort at this time, this kind of coverage appears to be a case of "shooting a mosquito with an elephant gun."

Giselher Wirsing's second piece, "A Significant Management Mistake," uses a rather bombastic speech made by South African Prime Minister Jan Smuts at the Teheran Conference as its basic text. Smuts' speech apparently took many Allied leaders aback--he stated, correctly, that Britain and France would be only second rate powers after the war and that the Soviet Union would be the real winner of the war--and it is no wonder that Wirsing promptly seized upon it. Finishing the issue is "For Unity and Freedom,"

a continuation, under another name, of the series "For His Country," which covers the "Legion of Free Arabia" in this installment.

Cover: "In the third winter the German front in the East stands and defends Europe." A Waffen-SS soldier in winter uniform.³

Plates: 9: A step in the construction of heavy ammunition, "artistically photographed."

10: "Three Women in Church." A painting by Wilhelm Leibl, ca. 1881.

23-26: A portfolio of paintings showing the "four types of the European woman."

23: "The Queen." Isabella, wife of Charles V, painted by Titian, ca. 1543.

24: "The Artist." Self-portrait of the French painter Vigee-Lebrun, 1782.

25: "The Peasant." Helene Sedlmayr from Munich, painted by Karl Sticher for Ludwig I in 1831.

26: "The Mother." Painting by Hans Thoma, 1866, of his mother.

39: "How it should look in the residential area of a German city." (Tree-lined streets, well preserved houses.)

40: A farmer's estate in Bavaria.

Length: 48 pp.

No. 3. More than half of this issue is taken up by a series of reports (mostly pictorial in nature) on the German armaments industry. These reports, under the overall title of "Waiting!," cover new equipment and machines for all three services, as well as Germany's uninterrupted delivery of export goods to neutral countries.

The most interesting section of the material is a photo feature called "New Tanks." Two things make this otherwise ordinary documentary stand out. First, a page dealing with tanks still on the drawing boards is included; shown, in profile, are the Panzers IX and X. These never approached production, and were probably only presented as a propaganda trick. (The Panzer X bears certain resemblances to the French Somua tanks of the 1940 campaign!)

More interesting, and highly amusing, is a page of photos showing a captured Sherman tank competing with a new German Panther. We see the Panther charging up a hill the Sherman had been unable to overcome. This must have been very impressive in 1944; however, we now know that this demonstration had been tampered⁴ with--the Sherman had not been given the right fuel!

Other parts of the article show Minister Speer inspecting new weapons (in company with Admiral Dönitz and Field Marshal Erhard Milch); the construction of Bf-109s; and a plant turning out naval torpedoes.

Military: The only military matter in the issue is an installment of "Fighters against Bolshevism," which covers the commander of the 6th Romanian Cavalry Division, Major General Cornelio Teodorini.

Political: Giselher Wirsing contributes a very long, and very interesting, article called "What is happening in Algeria? The Reign of Terror." This is a detailed, although hardly objective, look at the situation in French North Africa a year after the Allied invasion. The internecine strife between Generals Giraud and De Gaulle is covered in some depth, as is the role of the Communist Party, behind the scenes. Wirsing holds up this grim picture to warn France (and indirectly all of Europe) of the fate she will suffer should the "Anti-Europeans" win. The article is well written, and Wirsing's repeated comparisons of Algeria in 1943 with Paris in 1793 must have been rather scary to a good many Frenchmen.

"The Silent Great Power" is a routine tribute

to Germany's last major ally, Japan. The Japanese industrial potential is just as great as Germany's, we read, and it has not been affected by Allied bombing at all.

Social: In "Berlin after..." we find the famous photo of an Army parade before ruined buildings in the German capital. This photo, which is usually identified as having been taken in the spring of 1945, catches well the mixture of pathos and determination to carry on that was to be found in the large German German cities in 1944 and 1945. It is part of a report by Walther Kiaulehn and Hanns Hubmann (who had taken the photos for "Waiting!" as well) on Berlin after a great bombing raid. Kiaulehn's observations make for interesting reading--he had been bombed out himself--but are marred by some sentimental musings on the nature of German revenge. The report also includes some dramatic sketches made by Hans Liska during a raid.

Two minor pieces on children's fairy-tale books and dancers for the film ballet appear as well.

Basically this issue has only three pieces:

"Waiting!," "Berlin after..." and "The Reign of Terror." The others occupy little space, and are of no real consequence. This is an example of the kind

of consolidation taking place within the magazine. All these articles conform to the "defensive" style as well.

Cover: Romanian Major General Cornelio Teodorini, the third foreigner to receive the Oak
⁵
 Leaves.

Plates: 9: "The Führer." A new portrait, taken by Oberleutnant Walter Frentz, a photographer attached to Hitler's headquarters.

10: View of a Bf-109 assembly line.

19: Mechanics at work in an aircraft plant.

20-21: An enormous assembly hall filled with Bf-109s under construction.

22: Assembly line production of Tiger tanks.

31: Two girls of the new Film Ballet.

32: Two examples of a new kind of fairy-tale book for children.

No. 4. 1944 was to be the year of the "Einzelkämpfer" in the German press. This new term, best translated as "individual fighter," appears over and over in the last phase of the war. And with good reason: the "Einzelkämpfer" was Germany's last answer to the now nearly overwhelming Allied materiel superiority. If every German soldier could become an "Einzelkämpfer,"

then the Allied men and machines could be easily overcome. In short, this was the concept of "men against masses."

Of course, this was not a totally new idea. But it took on increasing significance as the war worsened. We see Signal's first mention in some time of this new kind of soldier in an article by Rolf Rühle titled, appropriately enough, "Men against Masses." This is an account of a pioneer unit in Russia, told in word and photo. The "Einzelkämpfer" primarily involved is Oblt. R., the pioneers' commanding officer. We read how his men love him, how they would follow him anywhere, how solicitous he is of them, and so on. Then follows a short tale of the unit encircled by Russians. The article is actually quite predictable, but as a forerunner of later developments in this area it is quite interesting.

Military: The main article in the military section is a long picture-text account of the "Fighters of Tomorrow." This is devoted to Germany's new recruits and their training facilities. Most of the article is quite routine--we read that Germany's soldiers of 1944 are, for many reasons, not the least of which is the existence of the National Socialist state, better trained and equipped than ever before. Clearly,

the German soldier is in far better shape, physically and mentally, than his Allied counterpart, who is usually described as a "gangster" or a "robot." Or so we read. Significantly, the article does concede that the new troops will be fighting primarily in a defensive role.

The many photos printed are quite interesting, and give one a good picture of the average training process undergone by the German recruit of 1944.

Only two other articles, both quite short, are present in this section. "Fighters against Bolshevism" profiles G.S., a non-commissioned officer in the Georgian Legion. Apparently this was written much earlier, for one gets the impression that Georgia was still under German rule. Rolf Rühle also contributes a small portfolio of "artistic" photos of a nocturnal artillery duel.

Political: The only overtly political piece in the issue is a short column by Giseler Wirsing called "Notices." In this Wirsing skillfully uses a UNRRA Conference in Atlantic City to point out how the Allies' war aims follow different courses, and to show how indifferent to human life the "liberators" really are. Southern Italy and Sicily are now starving, just as has always been the case with India under British rule.

The series "Americana" reappears in this issue, with an article called "The Stolen Invention." This is a quite interesting piece showing, very convincingly, how John Larsen, an American aircraft manufacturer, "stole" the design of the Junkers F-13 aircraft in 1920. Without all the documents in the case, however, (for instance, was the plane legitimately leased?) Signal's claim can not be conclusively evaluated.

Social: "Taken from Life" is a long photo documentary showing how three classes of people are treated in the new Germany. We see elderly people, widows, and infants receiving better care than in almost any other country in the world. Or so the author claims.

"After Work" is another pictorial, which shows foreign workers in Germany relaxing after the evening whistle. Though some foreigners did well in Germany (for example, the Spanish volunteers), a great many more did not, especially the "Ostarbeiter." Consequently this article should not be viewed as an accurate record of the workers in Germany in general. Three minor pieces, centering on the prehistoric cave art of Altamira, Spain; the "European" theater of Lille; and new methods of displaying books, conclude the section.

Cover: "Fighters of Tomorrow." Young recruits performing drill exercises.

Plates: 9: New recruits swearing their oath of loyalty in front of the Garnison-Kirche in Potsdam.

10: A Bücker Bü-133C training aircraft in flight.

19: A shot of U-boats under construction, taken from above.

20-21: A heavy coastal gun emplacement and its guard somewhere on the Atlantic Wall.

(An often reproduced photo.)

22: Fitting the treads on a new Panther tank in a defense plant.

31: Prehistoric artifacts and cave paintings.

(3)

32: "The first spring sunshine." (German girl holding flowers.)

No. 5. This issue opens in a rather strange way, in light of its overall theme. The first thing that catches one's eye is a full-page cartoon entitled "Flying Coffins." The cartoon--rather amateurishly done--shows B-17s with coffins for fuselages; the phrase itself came from a recent speech by Dr. Goebbels. We read that the "terror-bombers" losses have been so

high that the term "Flying Fortresses" should be replaced by the more lethal sobriquet above. So far this is a routine propaganda piece, though it is not really in Signal's usual style. However, it deviates considerably from the run of the mill types when viewed in conjunction with two long articles also present in the issue.

These two pieces, one called "Nevertheless," by Walther Kiaulehn, and the other, "Europeans under Bombs," (basically a portfolio of Hans Liska drawings) show us a Germany devastated by massive bombing attacks. Kiaulehn's article, a long picture-text piece, centers on Germany's cultural life, which--like her industrial production--has "not been seriously affected at all." We see libraries in subterranean crypts, musical concerts at improvised sites, and so forth. Kiaulehn tells us that in Dante's time students sat outside for university classes, and that this is now being done as a matter of course in Germany. This one passage sums up the article quite well; together with the excellent photos it surely helped to create a "stiff upper lip" attitude, similar to Londoners in 1940, but the massive destruction pictured gives the lie to the boast of "Flying Coffins."

Hans Liska's article "Europeans under Bombs"

deals mainly with foreigners who acted heroically during raids on German cities. The subject matter lends itself to Signal quite well (indeed, the article is subtitled "In a Common Front against Anglo-American Terror"), but, once again, it is clear that a good many more B-17s were getting through (despite some very steep losses) than Signal would have liked its readers to believe.⁶

Military: The only major military piece in the issue is "This concerns You too," a strange article filled with bathos, and largely made up of photos of veterans of the Eastern Front. The reader is reminded that these men were only human, that they had been in Russia for nearly three years, and so forth. All of this was true, but it hardly made for an effective propaganda piece.

"For Europe's Future," another of Signal's mini-series, covers Captain Georges C., a member of the LVF. (This was the last time that this unit was mentioned in the magazine; it was absorbed, rather unwillingly, by the Waffen-SS in September 1944. Frenchmen and Belgians continued to fight for Germany right up to the end of the Battle of Berlin in May 1945.)

Political: Once again we find Signal's attention firmly fixed on events in North Africa. The main

political editorial in the issue is entitled "The White Negus," and was written by "Etienne Lagrange," which is the pseudonym of a Frenchman who had been on the scene in Algiers throughout 1943. Whoever "Lagrange" was--he may have been an invention of Signal's editorial staff--he was no friend of Charles De Gaulle. The French leader is savagely ridiculed (the article is subtitled "The Comedy of De Gaulle") and portrayed as an insignificant dupe of the Communists. The real ruler of North Africa, we read, is Stalin, and his viceroy is the French Communist Andre Marty, despite the presence of Andrei Vyshinsky in Algiers. Marty is directly covered in this issue as well, in a brief article by Giseler Wirsing. Not surprisingly, the piece is not very favorable to Marty.

It is interesting to note that this article appears on page two. On the cover (page one) is the portrait of Leon Degrelle, a Frenchman of a different stripe altogether.⁷ This is certainly showing "both sides of the coin." Lest anyone miss this not too subtle comparison, Marty shares page two with Captain C., mentioned above.

An innocuous piece on Signal's favorite political figure, Albert Speer, also appears in this issue. We see Speer, apparently always on duty, in the far

North, visiting General Eduard Dietl and his mountain troops during the 1943 Christmas holidays.⁸

Social: A number of pictorials are present in this section. Among the subjects covered are "Germany away from the main Roads," "Marriage with the Sky" (this is about the ordination of Catholic priests in Bavaria), and "Fashions for 1944." Also present are short articles on an Indian composer, Majoie Hajani, and on the uses of radium.

Cover: SS-Hauptsturmführer Leon Degrelle, commander of the SS Volunteer Brigade "Wallonien," head of the Belgian Rexist Party, and holder of the Knight's Cross.

Plates: 9: Practice torpedoes at a Navy training school.

10: Ski-jäger troops on patrol in Italy.

19: A German assault gun (10.5cm. Stu H42) in front of the Acropolis.

20-21: Panorama of a German tank attack in the Russian winter. (An excellent photo by Artur Grimm.)

22: Final assembly of Flak 18 (37 mm) guns.

31: A girls' class before the Mozarteum, "in colorful Salzburg."

32: Film actress Marika Rökk in costume.

No. 6. This issue, basically a political one, is quite well done. The lead article, "Facts and Documents: One Year after the Dissolution of the Comintern," is unique.

In one sense the piece is very routine: it consists of a long, detailed, country by country exposition predictably revealing that, though abolished in name, the Comintern still existed in fact. What makes the article unique was a notice inserted in some copies of issue No. 17, 1944.

This notice, titled "Correction," is a formal apology from the editors of Signal to the author of the article, Raymond Deonna, a Swiss journalist. We read that the author had never authorized the translation and re-publication of his editorial (originally written for the Schweizer Monatshefte), and, further, that Signal had deleted certain key passages and added a conclusion which totally distorted Deonna's original work.

That Signal would distort foreign articles for its own purposes was not surprising or unique: after all, it was a propaganda magazine. What is different is that someone had forced the magazine to publicly

apologize. This had never happened before, nor would it again.⁹

Military: Three very short military pieces are present. "Tanks--Between Two Battles" covers a tank repair company at work in Russia. "In the Mountains of Slovenia" is a brief pictorial on Russian volunteers fighting partisans in Yugoslavia. "For the Freedom of Europe" profiles the Flemish SS volunteer "F.G."

Political: Josip Broz, better known by his nom de guerre "Tito," had been active in Yugoslavia for over two years, yet Signal had never mentioned him until this issue. This oversight is more than made up for by Giseler Wirsing's "Romantic of the Bosnian Woods?," a very long article devoted to the partisan leader and events in Yugoslavia in general. The article is well written, and holds one's attention, but contains no real revelations. Tito and his followers are dismissed as murderers and fronts for Stalin; special attention is given to King Peter II, "who pushed his country into the war at American and British insistence in 1941, and has now been left in the lurch by these countries," which had recognized Tito as the de facto ruler of Yugoslavia in December 1943. Of special interest are two photos, one of Stalin in a Marshal's uniform, which reveals quite clearly the

disparity between the length of his left and right arms, and one of Waffen-SS men of the 7th SS "Prinz Eugen" Division, "who are liberating the country (Yugoslavia) from the reign of terror." In fact, "Prinz Eugen" committed as many atrocities as the partisans,¹⁰ if not more.

One might not think that "Upholders of Nobility," a tribute to the International Red Cross, belongs in the political section, but it does. Christoph Frh. v. Imhoff skillfully combines political propaganda with praise for the Red Cross in this article. Woven into the text is the story of the "one-sided principle" (Germany had tried to observe the Geneva Convention in the East but the Bolsheviks had steadily refused to do likewise, therefore--in a rather sinister phrase--"the rules of the Red Cross and Geneva do not apply in the East") and the story of the "two Genevas" (one which had banned poison gas, explosive bullets, etc., and one which was unable to stop the Allied terror-bombings). Again we read of the American Civil War and the Boer War as the beginnings of "anti-nobility." Complementing all this are photos of happy POWs in Germany, and prisoner exchanges conducted under the aegis of the Red Cross.

"Anti-nobility" is explored further in "The

Correct Terror," a detailed, graphic account of an Allied phosphorus attack on a German peasant village. This article (uncredited) is impressive in its starkness. For obvious reasons the German press could not really use this sort of article too often, and its frankness is unusual for Signal.

Closing the section is a piece of economic pabulum probably by Heinrich Hunke, called "Man--Slave of Technology?" Only in America and Russia, is the predictable answer, not in Europe. (A very short piece, "In Which We Serve," is also present, and is even more heavy-handed in its presentation of the theme of the little man in America fighting and dying for the rich.)

Social: This section opens with a tribute to one of Germany's leading surgeons, Professor Lothar Kreuz. This article is followed quite nicely by a piece on German war wounded convalescing at a rest camp. Two other articles deal with music. One covers the musical-comedy film "The Magic Violin," and the other, more serious, piece shows how Mozart and Weber have created a new school of European music.

Cover: German Red Cross sisters boarding a troop ship.

(Apparently taken during the North African campaign.)

Plates: 9: U-boat engine room crewman at his station.

10: 150 mm. medium howitzer being readied for action in Russia.

19: German troops inspecting a downed Russian Ilyushin IL-2.

20-21: An excellent panoramic view of German troops engaging in a mock battle at a training camp.

22: Ski troop returning from a reconnaissance mission on the Murmansk Front.

31: Film dancer Margit Symo.

32: Orchestra conductor Hans Knappertsbusch.

No. 7. After a lengthy absence, Generalmajor Rudolf Theiss returns to the pages of Signal in this issue, with an article called "Panzer-Regiment Prinz Eugen" (not to be confused with the SS "Prinz Eugen" Division). This article, the lead for the magazine, tells the story of a "German" tank regiment from 1938 to 1944. This unit was actually an Austrian one (before the Anschluss of 1938 it had been the sole armored regiment in the Austrian Army), which is probably the reason it was selected for coverage by Signal.¹¹ A good part of the article is taken up by repeated mentions of Austro-German solidarity.

Theiss claims that the Allies had been trying to drive a wedge between the Germans and the Austrians; he goes on to state that "the sons of the Danube are an integral part of the German people, and do not want to be anything else."

As a unit history, the only one Signal ever did on an armored unit, it is quite interesting. The men of "Prinz Eugen" (Panzer Regiment 3) had been involved in every campaign since the war started.

A separate article, "...Special Mention...", is devoted to one member of "Prinz Eugen," Oberfeldwebel Hans Czanek. This is another manifestation of the "Einzelkämpfer" theme. Accompanying the piece, which is basically made up of extracts from Czanek's service record, are some typical Liska drawings illustrating this "unique type of German soldier." ^{il-12}

Military: Two short pictorials, one on the terrain of the combat zone in Italy, and one on European Waffen-SS volunteers and Germany's allies in the East, are the only other military articles present.

Political: The political section is largely made up of articles dealing with the theme of Anglo-Soviet relations, or, more accurately, how England is losing her pre-war power and prestige to the Soviet Union. Giselher Wirsing's main contribution is a long,

routine piece called "The Man who saw Stalin." This is an attack on Winston Churchill and a reassessment of Britain's weakened position, ca. 1944.

Interestingly, Wirsing writes the piece as if the Second World War was already over. "An enlightening Comparison" shows how the Soviets have stepped into the area of the Mediterranean to become England's foremost rival there.

"For Her Country" reports on the death, in a British jail cell, of Mahatma Gandhi's wife; this was a natural subject for Signal to cover, and it is surprising that more coverage was not accorded it.

Wirsing contributes a second editorial called (ironically) "Not a Word More about Bolshevism." This article rebukes people who don't want to hear any more about Communism, "because it is impossible to ascertain the truth about it." Not so, answers Wirsing, who unrolls a long string of indictments, most of them quite well-founded, against Bolshevism.

Concluding the section is another installment of "Americana." Called "Luxury Article Book," the article reveals that most Americans don't read books unless they have to, but in Germany four books appear each year for every German. However, before 1944 was out, books were to become a very scarce item in Germany

because of the consolidation measures enacted to aid the war effort. (This does not negate the article's theme, however.)

Social: Certainly the most interesting article in this area, and possibly in the issue, is "When Bombs fall: A Contribution to the Psychology of the Air War." This study of civilians during air raids, which, naturally, deals mostly with the Germans, is well written, and seems to be quite accurate. The anonymous author predicts that the German population would never crack under the bombardment.¹³ The London population is duly praised for its conduct in 1940, but the people of Paris and Milan are belittled for their reactions to air attacks, real or only threatened. This was very unusual: after all, the Londoners were "anti-Europeans."

The section contains some other interesting pieces as well. "The Way of the Groschen" tells the story, in words and pictures, of the "Winterhilfswerk," which was the annual NSDAP charity drive conducted throughout Germany prior to the onset of winter. "Twenty four hours per page" is the fascinating story of the restoration of medieval manuscripts damaged in air raids. The German brain specialist Dr. Oskar Vogt is covered in a pictorial article, as

is a production of "Turandot" by the Dresden State Opera.

Cover: French girl working in a German armaments plant. (Note that from No. 7 on, all covers, front and back, are in color. Also, the German edition has four more color plates than do the foreign language versions. See Part I.)

Plates: 2: Bombs on their way down to the enemy, taken from the aircraft dropping them.

10A: Pak 40s (75mm. anti-tank guns) awaiting shipment from an armaments plant to the front.

10B: Pro-German Cossack cavalry charging across the steppes. (An enlargement of part of the two-page panorama of the same scene found on pp. 20-21 of No. 20, 1943.)

19: Generalleutnant Walter Hörnlein, holder of the Oak Leaves, issuing orders from the front lines. (Taken when Hörnlein was in command of the "Grossdeutschland" Division.)

20-21: An American freighter sinking in the Indian Ocean, after a U-boat had finished it off with its deck guns.

22: Professor Oskar Vogt reading brain-wave

patterns.

30A: A photo of the interior of the church at Monte Cassino, before Allied bombers reduced it to rubble.

30B: "Springtime."

39: German girl at a ski resort.

No. 8. On the night of March 30-31, 1944, the Luftwaffe's night fighter organization dealt British Bomber Command a very serious blow: 107 four engine bombers were destroyed during an air raid on Nürnberg.¹⁴ This slaughter forced the British temporarily to cease all night operations.

In this issue Signal pays tribute to the German night fighters, at a time when they were at their zenith. Two long articles comprise Signal's coverage of this phase of the air war. The first, "Night Hunt," which is prefaced by photos of British POWs and wrecked enemy aircraft, deals with the men and machines of the "Nachtjägergruppen." Several of the top night aces (among them Helmut Lent) are profiled, and we read some hair-raising stories. This type of warfare was very tricky, and just as dangerous for the hunter as for the hunted. (Hans Liska goofs again, when he shows us a Bf-109 ramming a B-17 of the Eighth Air

Force--the Americans never came over Germany by night.)

The second article is called "The Night Battle." This covers British tactics, German ground-to-air operations, and the two methods of attacking enemy bombers. The article is quite well written and, judging by post-war accounts, pretty accurate.¹⁵ Most interesting, perhaps, is the glimpse given into the workings of a ground control station in action, plotting the approach of an enemy formation and issuing corresponding orders to the night fighters.

A postscript to these articles appears in the form of a short narrative, called "The Essence of the Night Battle." It is not too revealing or inspiring. Taken as a whole, however, these articles are excellent, giving a fairly impartial account of the air war in the darkened skies of Germany and of the pilots who, for a time, held off an overwhelmingly superior enemy force.

Military: The articles on the night fighters are the only military material in the issue.

Political: Giselher Wirsing's obsession with the "European" territories occupied by the Allies (North Africa, Sicily, and Southern Italy) continues in this issue. "The Great Testing Ground" deals with the

Italian territory "liberated" by the Anglo-Americans. If the names were changed, this piece could also be used to describe North Africa: we read of hunger, poverty, and misery introduced by the occupation forces, and also of Marshal Badoglio, who, it appears, is a slightly more reprehensible figure than Charles De Gaulle. Just like the French leader, Badoglio has become a Communist dupe--the real ruler of Italy is Andrei Vyshinsky.

North Africa is not neglected either, as Wirsing also contributes a piece called "A Word on the Murder of Pucheu." Pierre Pucheu, the former Vichy Minister of the Interior, had been executed on De Gaulle's orders in August 1943. Wirsing tells us that the Communists were behind this, and that all Europeans should face the inevitable conclusions this death produces--"if Europe itself is occupied we shall all face the same fate."

"Fighters against Bolshevism"--again cleverly placed next to the piece on Pucheu--covers Eugene Derée, a member of the LVF who had been captured by the Russians but had been freed in a German surprise attack.

Social: Though the effectiveness of the French partisan movement is now open to question, there is

little doubt that by 1944 the number of Frenchmen professing to belong to the Maquis had grown considerably from the 1940-1941 figure. Most of the partisans were located in rural, peasant districts. Thus, we may see that "The French Peasant," a long picture-text article in this issue, is Signal's attempt to show the other side of the coin. The average French farmer is extravagantly praised; the photos produce an impression of affluence on the farms. The piece is very skillfully done.

Another article in this section is equally interesting. "Brain Tumor found" is the story of an average German working girl, who has a brain tumor operation. Included in the article is a copy of her astronomical bill--but everything was paid, we read, by her insurance. The article is obviously designed to promote and praise the German social welfare system, and was probably very effective in doing so.

"The Window" is an interesting pictorial on windows and architecture. "Sonata in the Knapsack" is the story of five German soldiers who formed a classical music group and now tour the fronts playing for the men in the lines. "Spain's History" is a run of the mill account of the Spanish cinema. A hackneyed piece on ballet is featured as well, as

is "Europe draws together," a pedestrian editorial showing how Europe's cultural life has become more tightly knit during the war.

Cover: German mountain troops in Yugoslavia, "in pursuit of terrorists."

Plates: 2: German pioneers (combat engineers) setting an explosive charge to blow up a tree in Finland.

10A: A German assault troop in action in Russia.

10B: Panzergrenadiers in their halftrack, "during the counter-attack,"

19: Machine gun crew (mountain troops) in action, probably in Italy.

20-21: Two Luftwaffe pilots (one a holder of the Knight's Cross) in the cockpit of a new aircraft (possibly a Heinkel He-111) during a test flight.

22: Mozart's birthplace in Salzburg.

30A: Sculptor Georg Kolbe and his cat.

30B: Composer Franz Lehar and his turtle.

39: Viennese actress and opera star Dora Komar.

No. 9. Many times in the past Signal had explored the fate of individual Russians under the Soviet system. All this coverage, lengthy as it was, may be seen as merely an introduction to the lead article in this issue--"Eight Families in Russia."

This is a twelve page account of eight former middle class Russian families. All have suffered considerably, mostly solely because they had belonged to a social class destined to disappear in the Communist state. We see photos of these people in their pre-1917 heyday; these are contrasted with current (1944) likenesses. The differences are profound. The article is very straightforward, and very impressive. It is, in effect, a unique pictorial record of the destruction of a class of people.

Unfortunately, the mood is slightly spoiled by the inclusion of a Giseler Wirsing editorial called "8 out of 180 Million," which is a typical condemnation of the horrors of Bolshevism. Still, the powerful feeling produced by the articles basically remains intact. This was the last time Signal did an article dealing with this theme: it was a fitting way to end.

Military: The only military piece in the issue is the final installment of "Fighters against Bolshevism," which profiles the Estonian Waffen-SS

man Harald Nugiseks, a holder of the Knight's Cross.

Political: Christoph Frhr. von Imhoff is the author of a potentially fascinating article called "A Gentleman." This is a tribute to the German general. Using one unnamed, and possibly fictitious, General as a model, Imhoff goes on to praise the entire caste of German generals in terms so fawning and overblown that his article soon collapses in superlatives. Of course, Signal was primarily an OKW magazine, which may have accounted for this lapse in taste, but surely no one, not even the generals themselves, could have swallowed this bombast intact. It is interesting to note that two and one half months later came the July 20th assassination attempt, also known as "the Generals' Plot." Wisely, Signal chose to ignore the participation of many of the "Gentlemen" in this affair.¹⁶

Wirsing continues his obsession with Algeria in a short article called "H-Hour in Algiers." This is just a rehash of earlier articles, informing us once again that De Gaulle is a Communist dupe.

"How Many Shells?," yet another tribute to Albert Speer, concludes the section.

Social: Probably the most interesting article in this area is "Sauerbruch," a long tribute, in

words and pictures, to Germany's most eminent surgeon, Dr. Ferdinand Sauerbruch. There are also several pedestrian pieces, which feature architecture in the mountains of Bavaria; public beaches; and a mawkish letter from a soldier to German actress Käthe Dorsch. A tendentious editorial called "Science on the Throne of the World?," which seeks to show the proper place of the sciences, completes the issue.

Cover: One of Professor Ferdinand Sauerbruch's female lab assistants at work.

Plates: 2: German howitzer (21 or 24 cm.) in action in Italy.

10A: Unloading new artillery equipment on the Greek island of Milos.

10B: A German tank man loading new ammunition into his vehicle.

19: German troops watching a burning house ("destroyed by the enemy") somewhere in Italy.

20-21: Panoramic view of destruction caused by German troops in a river crossing in Russia.

22: Artillery shells receiving fuses in an armaments plant.

30A: Idyllic view of a small Balkan village.

30B: Child at beach.

39: German dancer Corry Michel.

Back-Cover: Luftwaffe soldier distributing candy bars to Italian children. (This is obviously Signal's answer to the stereotype image of the GI handing out gum and candy wherever he went.)

No. 10. A number of unusual articles are contained in this excellent issue. The most unusual (and unlikely) is "What is the RGO?," by Christoph Frhr. von Imhoff. The RGO ("Rada Glowna Opiekuncza") was a Polish charity organization set up in the "General-gouvernement," the German-ruled remnant of 1939 Poland; it appears to have been modeled after the "Winterhilfswerk" organization. The article itself praises the Polish people at length, concluding that the Poles are indeed Europeans.

This was highly unusual for any German wartime publication--until now Poland had been almost totally ignored. After five years of war Signal had finally broken this taboo, but it was far too late to do much good.

Included as corollaries to this article are two short features, one ridiculing the London Poles, one

showing Poles "who know Bolshevism as it really is."

Military: The high-point of this section is a detailed look at the Atlantic Wall. "For the Invasion," by Hanns Hubmann, is an interesting picture-text examination of the German defenses along the English Channel. Clearly, for both sides, the invasion was in the air. Articles of this type were meant to, and probably did, impress Signal's readers; unfortunately for Germany, the model defenses shown in this report were far from complete in most areas.

A routine piece on the war in the Pacific, "Lines of Force in the Pacific War," deals with the Allies' "island-hopping" strategy and the Japanese spring offensive against India. The article is basically objective, being neither too optimistic nor pessimistic in tone. Signal does tacitly admit the fact that the Japanese were no longer in control of the war, however.

"Raw Materials from the Air" is an intriguing pictorial on the construction of new German aircraft from the wrecks of downed Allied bombers.

Political: For once Giseler Wirsing does not contribute the lead article. "Of European Soldiery," a long testimonial to the "European" soldier, as exemplified by great Swiss military men, was written by Walther Kiaulehn, who, in the course of the article,

contrasts the European soldier with the "anti-Europeans" (once again trotting out Grant and Sherman as premier examples of this school of warfare). For all European military leaders, we read, the human being is the most important thing. The article may also be seen as a tribute to Switzerland, but, at this late date, it would not be likely to produce any results.

Wirsing is responsible for "Vatutin's End," an interesting article about the death of the Russian general Nikolai Vatutin, supposedly killed by Ukrainian nationalists on February 29, 1944. He infers, but refrains from stating, that Vatutin, who was a very capable and popular soldier, was done away with at Stalin's orders. The villain of the piece is actually Mikita (sic) Khrushchev. Wirsing concludes that it was just as dangerous to be a victorious Russian general as a vanquished one.

It is conceivable that Stalin could have had Vatutin killed, but the truth will never be known, and thus the article may be seen as merely a tantalizing propaganda piece.

Doing her part for Signal is Joan of Arc, who is profiled in "For Her Country." A statue of the saint had recently been destroyed in an air raid on Rouen. We are informed that the English are no better

in 1944 than they were in 1431, when they burned Joan
18
at the stake.

Social: An excellent article by Andre Zucca, called "Cavaillon--Completely Uninteresting!" highlights this area. Zucca covers the small French city of Cavaillon during the German occupation, and concludes that everything is pretty much as it was before the Germans arrived. The city's inhabitants are aware of the great struggle going on in Europe, however, and they know that the role of France will not be enhanced by an Allied victory. Or so says Zucca. Like his earlier report on the French peasant, this article was intended to counter the stories of the spread of terrorist incidents; such an idyllic picture is presented that it may well have been effective in doing so.

A short article is included on the tax benefits that marriage and children produce in Germany. The advantages are very tempting, and must have been a great help in increasing the birth rate, especially before the war. The article loses some of its steam when it states that all these benefits could only be available in time of peace, however.

Finishing the section is a routine pictorial on dress designing.

Cover: Luftwaffe female auxiliaries tracing the route of an approaching British bomber formation at a ground command post.

Plates: 2: Putting explosives into newly constructed aerial bombs.

10A: Squad of German troops crossing a river on a rubber boat.

10B: Tank commander refreshing himself during a break in the action.

19: Scene inside an Air Raid Control Center moments before an Allied bomber formation arrives overhead.

20-21: A collecting point for tires taken from wrecked Allied bombers.

22: Newly constructed heavy artillery shell immediately after being taken out of the forge.

30A: German girl.

30B: Photo of a Habsburg Court Attendant's tunic (ca. 1613), and a close-up of the fine embroidery on this garment. (2)

39: German artist Friedlinde Papka-Dinzl at work.

No. 11. June 1944 was the month when the German

domination of Europe began to crumble. The Allied landings in Normandy, and the Russian summer offensive, which rolled right to the borders of the Reich by October, both took place in that month. Things would never be the same again.

As if sensing the approaching disaster, Signal devotes an entire issue, the first June issue, to the theme of "Europe thus or--thus." In effect this number is a special issue--no current news in printed.¹⁹ We are shown the differences between a "German" Europe and an "Allied" Europe and are asked to choose between them.

Naturally, Giseler Wirsing has the key piece in the issue. His editorial, "The 30 Year War," sets the tone for the magazine. He describes the Anglo-Americans as people wanting to turn back the hands of the clock, and the Soviets as a society devoted to the negation of the individual. Contrasting with these forces, of course, is the modern, progressive Germany. The article contains little new, but is fairly effective, particularly when read in conjunction with a pictorial called "Visiting Cards," which shows historic sites (including some in Switzerland) bombed by the Allies. "They want to bring Europe freedom from want, from hunger, from worry...

Let us look at what they really bring." ²⁰ Also raised is the hope of a falling out amongst the Allies.

The theme of "them or us" is examined further in a series of articles under the overall title of "Socialism." The key piece in this presentation is "The Essence of German Socialism," a long article showing how well off the average worker in Germany is. Going along with this article is one on another area of "German socialism." Called "The Coming Generation," the piece is a tribute to child care and upbringing programs throughout the Reich. Contrasting with these are two articles ("Socialism of the Others" and "It is a Dream") which show us the "real" state of affairs behind the majestic skyscrapers and the imposing Party buildings in the enemy camp. This is a rather crude handling of the question (workers were undoubtedly far better off in the U.S. of 1944 than in Germany), but it was, again, probably very effective with the audience Signal was trying to reach.

No coverage of a German-led Europe would be complete without a mention of European volunteers fighting in the Wehrmacht. An article by Christoph Frhr. von Imhoff, entitled "War Volunteer--For Europe," deals with this theme. The title sums up

the contents of the article very well.

Signal's coverage of what makes up Europe culminates in a long article called "This is You, Europe." Written by Walther Kiaulehn, this is the magazine's primarily cultural account of European history, from Greece to the present day. It is divided into three parts, to be found in issues 11, 12, and 13; this installment tells the story of Europe from ancient Greece to the Renaissance. It is pretty straightforward, giving credit where credit is due (except, of course, to England and Russia, which are really "anti-European"), which makes it all the more impressive. The article's format, which includes judicious use of classical sculpture, complements its content.

All in all, the issue does clearly define the lines between "Europe" (as Signal saw it) and "anti-Europe." Taken together with "What we are fighting for" (in issue No. 2, 1944),²¹ the issue provides us with the best representation of exactly what Signal considered its Europe to be, and why the editors saw the war as a necessary and just one.

(There is one piece in the issue which does not fit into the overall theme--a pictorial on the filming of a concert by the Prague Philharmonic.)

Cover: "Europe thus or-thus." A painting of Nicholas Copernicus.

Plates: 2: Extract from Hieronymus Bosch's "The Garden of Earthly Delights." (This is not reproduced in color, but in somber tones of green and black. For the reasons behind this, see note below.)

10A/B: Four paintings from Hans Liska's
22
sketchbook:

- (1) Panzergrenadiers going into action on an Sd.Kfz. 251 halftrack.
- (2) German soldiers and a Panzer IV advancing in the snow.
- (3) Nebelwerfer battery in action against T-34s.
- (4) Supply columns going to the front lines in Russia by moonlight.

19: Three maps of Europe, as it was in 1648, as it would appear under the provisions of the Atlantic Charter, and as it would look after the Teheran Conference.

20-21: "This is You, Europe." A stylized painting showing Europe as the source of culture, nationalism, knowledge, religion,

humanity, etc. The U.S.A., originally a European offshoot, perverts her European heritage into world mastery, dollar hunting, and "Jewish plutocracy," while the Soviet Union is depicted as a land of communism and Oriental despotism.

22: "Symbol and Duty." A Corinthian column in Greece.

30A: Two German women at a bistro.

30B: Two German women at a haberdashery.

39: "The Difference." A view of a worker's dwelling in the "Soviet-Paradise." (Like page two, this is printed in green and black.)

Back-Cover: A child's birthday party in Germany. ²³

No. 12. The issue opens with an impressive close-up of a German paratrooper, captioned "Westfront 1944." This is the first mention of the Allied invasion of Europe--but not the last! The picture loses some of its impact, however, when one realizes that it was ²⁴ in fact taken in Crete, three years earlier.

Military: Curiously, this issue of Signal, which made its appearance at a very critical point in the war, is largely devoted to two German military

organizations which were long past their prime, and had little, if anything, to do with the war in mid-1944: the parachute troops and the submarine service.

An astonishing ten pages is given over to the men of the 1. Parachute Division. Before the war this outfit had been an elite unit, and had received heavy coverage from 1939 to 1941. After the invasion of Crete in May of that year, it was used almost exclusively in ground combat, as were the other Parachute Divisions. The German paratroopers' greatest victory had also been their last one--as an airborne force, at any rate.

Benno Wundshammer calls his tribute to the parachutists "Their Way." It is actually longer than ten pages, for it was continued into issue No. 13. This installment spans the period from before the war through the Norwegian, French, and Greek campaigns to the battle for Crete--in other words, the time when the paratroops were really parachutists, and not just infantrymen with different helmets. The article is quite interesting, and had probably been "in the can" for some time prior to publication.

In an article called "U-boat Fleet 'in being'," Signal openly acknowledges that the Battle of the Atlantic has been lost. We read that though the tide has turned, the mere presence of German submarines

at sea forces the Allies to expend considerable efforts to combat the threat. Destroyers must still be built and manned, patrols flown, shipyards and workers tied down, and so forth. This was perfectly true, but it was hardly a good idea to remind Signal's readers that this was the only way the once seemingly invincible German submarine could make a significant contribution to the war effort. Like the paratrooper, the submarine was temporarily obsolete, and, moreover, could no longer even do any real damage to the enemy.

Political: Giseler Wirsing and Walther Kiaulehn wrote the only political pieces in the issue. The second part of "This is You, Europe" is Kiaulehn's contribution; covered in this chapter is the era between the Renaissance and the French Revolution. It is very similar in tone and content to the other two installments.

Wirsing's two editorials both deal, somewhat contradictorily, with the possible aftermath of an Allied victory. "Liberation--A Patent Medicine?," the longer of the two, claims that an Allied victory means the spread of Communist rule all over the Continent. The piece is well written, and Wirsing actually acknowledges the very serious German reverses in the East. "G5, or the European Camel" shows us the

Anglo-Americans as gangsters, murderers, etc., and brings up the fate of North Africa, Sicily, and Southern Italy once again. Black markets, starvation, and terror would occur after an Allied victory, claims the author. Obviously, Wirsing was working both sides of the street with these two articles, although it is clear that, as always, Bolshevism was considered to be the main enemy.

Beginning in this issue, and running right until the end, is a series showing historic places destroyed by the "terror-bombs." The first chapter, like all installments accompanied by a photo of a captured "terror pilot," deals with the Villa d'Este at Tivoli, east of Rome.

Social: This section is composed of uninspired articles; it almost has a 1941 feel to it. Actor Werner Krauss is profiled; visits are paid to a school of architecture at Linz and to a German soldiers' theater company on an Aegean isle performing "Oedipus Rex;" and German medicine is praised once again in a long article. The past is not neglected either, as Signal pays tribute to the great German merchants of the 1700s, with a visit to the home of Heinrich Schopenhauer (the philosopher's father) in Danzig.

Cover: German torpedo boat on patrol, probably in the English Channel.

Plates: 2: "Nevertheless...the work goes on." View of a German shipyard producing submarines.

10A/B: "Military Targets?" An Italian church and the administrative buildings of the Italian city of Littoria, destroyed during Allied air raids. (2)

19: German soldier activating a land mine.

20-21: Flotilla of German mine-sweepers in action.

22: Detail of a seventeenth century fresco (depicting horses) in Salzburg.

30A: "Portrait of a Young Woman," by Domenico Veneziano, ca. 1550.

30B: Child at play with animals.

No. 13. A new period in the short-lived history of the new Europe begins to unfold with this issue: the denouement. The possibility of a German victory is almost never mentioned in this issue or any of its successors. The overall theme of this period is "See what you're losing (as we retreat); see what you're getting (as they advance)."

This theme is perfectly represented by a pair

of articles dealing with Italy. "The Italian Example" is a pictorial showing the misery, deprivation and terror produced in Southern Italy by the Allied occupation. The squalid conditions shown are compared and contrasted with another pictorial, by Hanns Hubmann, called "Counter-Example Rome." Hubmann had been in Rome four days before it was handed over to the Allies; his photographs show a completely calm capital, "tensely awaiting the 'liberators'." Naturally, German efforts to keep the city an open one are heavily emphasized. Hubmann tells us that Rome had to be abandoned in order to meet the coming invasion of France (not exactly true), and that the Germans would never want to destroy a city like Rome in street fighting (although, two months later, plans were laid for the destruction of Paris). The Allies, however, would certainly reduce Rome to the level of Palermo and Naples after their entrance into the city (i.e., the people would exist in a state of misery, fear, and hunger).

Hubmann's report, good as it was, was hardly designed to inspire optimism in Signal's readers. Nor would another key article in this issue, "Where the Decision falls," by Christoph Frhr. von Imhoff.

This is Signal's first attempt to deal with the invasion of France. However, this struggle is dealt

with only in passing--the real objective of the article is to describe the continual German retreats from July 1943 to June 1944. Imhoff uses two devices to explain away these defeats: the desire of the German leadership to husband resources in a continual "shortening of the front lines," and the Italian campaign, which first opened up at the very time when the Germans were beginning to regain the upper hand in Russia. Both of these claims are highly questionable.

Now, in the spring of 1944, the Soviets had been halted in the East,²⁵ and could only hope to regain the initiative by the opening of the Second Front. Thus, at Stalin's behest, Roosevelt and Churchill had invaded Europe. In order to deal with the Bolsheviks once and for all the Allies would be dealt with first in France.

Thus Imhoff. This apology could not have fooled anyone. If the Russians had gotten to the Polish and Romanian borders without the Second Front, they could probably have gone right on, possibly all the way to the Channel, albeit at a considerably slower pace. The tide had long ago turned irreversibly in favor of the Russians; there was no way back, short of a German atomic bomb, and this was not likely to appear. Imhoff's article was useful to Signal in

showing the Anglo-Americans as Soviet pawns (long one of the magazine's favorite themes), rather than as liberators, but not too much mileage could have been obtained from it--defeats are defeats.

Military: Benno Wundshammer concludes his history of the 1. Parachute Division with "The Green Devils," a largely pictorial article. This chapter is much more interesting and relevant than the first installment had been. It covers the paratroopers in action before Leningrad, on Sicily, and in Italy. Much of the article deals with the battle for Monte Cassino, perhaps the parachutists' finest hour.²⁶ Also included is an interview with one of the victims of the "Green Devils," a captured American private.

Political: Again, Kiaulehn and Wirsing make the only political contributions. Wirsing's main editorial, "The Battle for France," is an interesting account of the significance of the fighting in Normandy, as Signal saw it. The Germans are fighting to keep France a great nation and an integral part of Europe. The "others" struggle to "Balkanize" France, to make her a mere satellite of the "Anti-Europeans." Wirsing claims that the Allies are fighting to turn the clock back in France, back to the days of 1872! The Communists will then find it easy to take over the state,

as they did in North Africa and are doing in Italy.

"What They are fighting for,"²⁷ Wirsing's second article, is a heavy-handed piece based on an article in the Saturday Evening Post and some remarks supposedly made by American officers in England. The main point of the article is that most Americans simply did not know what they were fighting for. This may have been true, but most of them knew what they were fighting against, and that was enough.

Kiaulehn's "This is You, Europe" concludes with an assessment of "The Way to Socialism." Again, no surprises are produced.

This issue's victim of Allied bombers is the Italian "Hospital City Siena," with many clinics and facilities for bombed-out people. This city, we read, has been repeatedly attacked by the terror-bombers, despite its reputation as a hospital city. (Siena was also a city with some industries, which were more likely targets for Allied bombers than its hospitals.)

Social: A tribute to the "great German master," the composer Richard Strauss, on the occasion of his eightieth birthday, is the main article in this section, which also includes a short piece on small apartments in Germany (see plates, below) and an

account of a "European" conference in Silesia, convened to deal with Europe's social problems. The "Manifesto of the Europeans" is printed (basically a restatement of the peacetime social welfare policies of Germany), and the conference is said to have just as much significance as the Geneva Convention of 1864. However, this claim is perhaps eclipsed by the fact that Signal gave the article half of the last page of text in the magazine, basically using it as a filler piece.

Cover: "And now: In the West!" A German soldier lifting some barbed wire. (This is apparently the same soldier shown in the color plate on page 19, issue No. 22, 1944.)²⁸

Plates: 2: A view of one of the entrances into the "Hospital City Siena."

10A: German soldier in Italy taking shelter in a foxhole.

10B: Squad of German paratroopers with a light artillery piece in action somewhere in Italy.

19: Francisco Franco decorating Spanish officers in Madrid.

20-21: Three views of a parade in Madrid:

Civil War veterans and infantry units passing the reviewing stand, and some of the guests on the tribune.

22: Detail from the painting "Pan," by Arnold Böcklin.

30A/30B: Drawings of a very compact apartment, as it could be used by a married couple or by single men and women.

39: Actress Lizzy Waldmüller, in costume for a musical film set in Venice.

No. 14. This issue is dedicated to the "Einzelkämpfer," Germany's last answer to the overwhelming Allied superiority in men and machines. Signal goes further than any other periodical, and declares that everyone on the home front is also a potential "individual fighter." The magazine is split into two sections, one dealing with the front lines and one covering heroism at home. While not the most significant issue of the year, it is exceptionally good, especially the part dealing with the home front, and gives us a revealing glimpse of Germany during the last year of the "Total War."

In the military half an article called "The Einzelkämpfer" sets the tone of the issue. This is

a tribute to three outstanding examples of this kind of fighter: SS Hauptsturmführer Michael Wittmann, Germany's highest scoring tank ace;²⁹ Lieutenant Walter Ohmsen, a coastal artillery commander in Normandy; and Walter Gerhold, a "torpedo-rider." Gerhold exemplifies the most extreme, and most dangerous, manifestation of the type. He, and his mates, used a "One-Man torpedo" to go into action. This highly unorthodox vessel consisted of two torpedoes, one specially modified so that a person could sit in it and, slung underneath this, one which was "live." Thus, the "torpedo-rider" could approach his target almost unseen, fire the "live" torpedo, and--hopefully--return to his base on board the modified component. Not surprisingly, losses were very high in this service. Signal credits him with sinking a British cruiser in the Channel. A cruiser was lost, but probably not to Gerhold, who³⁰ actually sank a minesweeper.

Monte Cassino is declared to be "the monument of the Einzelkämpfer" in an article of the same name by Benno Wundshammer, who was with the 1. Parachute Division during the battle. Some outstanding photos of the fighting are printed, and Wundshammer's text is lucid and very readable. The tenacious resistance put up by one German division during this battle had

held up two Allied armies for four months; the struggle could indeed be rightfully called (by Wundshammer) "the Einzelkämpfer's finest hour."³¹

"The World of the Stronger," by Christoph Frhr. von Imhoff, ties up the fighting and the home fronts. This is largely given over to hyperbole and the concept of "Race against Mass." It is actually little more than a re-statement of the "individual-fighter" credo.

The home front section is entitled "How They Do It: Of the Germans in the Fifth Year of the War." The articles, largely pictorial, include tributes to "the children," "the women" (among whom we find the famous aviatrix Hanna Reitsch), and "the men." Next Signal concentrates on some specific occupations--medical men (and women), railroad workers, and artists (including Hans Liska) are all seen at work during, or after, air raids. The article on the railroad men is especially interesting, for they were often exposed to dangers greater than those of the front (particularly during supply missions in Russia). Two maudlin editorials on German toughness and heroism reinforce the theme.

Taken as a whole, "How They Do It" produces an excellent impression. Signal states that the secret of success is that everyone in "Fortress Europe"

triples his output and multiplies his humor tenfold. "Everyone is an Einzelkämpfer in his position." These articles, simple and eloquent, form a fitting tribute to the "little men" (and women), without whom the war would never have lasted as long as it did.

Some articles in the issue are not related to this theme. "Their First Action" is an assessment of the Anglo-American parachute and glider operations in Normandy. This is no doubt intended to be contrasted with the heroism of Germany's paratroopers, as described in "Cassino." The Allied troops are unjustly
32
ridiculed and denigrated.

More interesting is "Radio Daventry reports," which deals with the controversial Poltava affair. On June 21, 1944, a large force of American bombers had attacked Berlin and gone on to land at Poltava in Russia. On the night following the mission, a German bomber squadron attacked the airfield at Poltava, causing very heavy losses to the Americans. No Russian fighter or anti-aircraft defense of the field was put up; the Germans made much of this, claiming that it was done deliberately, to stop any more American appearances on Russian soil, and citing it as another example of dissension between the Allies. The "Russian shuttle" was in fact used only very rarely after these

events. Signal's article consists mostly of aerial photos of Poltava, taken before, during, and after the German raid.

This issue's bombing victim is the famous medieval Mumme-Brauhaus in Brunswick, destroyed in an American attack on the city.

Cover: Close-up of the "Roll of Honor Clasp." This was a small decoration worn on the ribbon of the Iron Cross, II Class, and was given to soldiers who had been named in the "Roll of Honor." It was established in 1944 and awarded only very sparingly. According to Signal, it was the mark of the outstanding "Einzelkämpfer;"
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 this was basically true.

Plates: 2: Close-up of a German machine-gunner, still in action despite serious wounds.

19: "New Weapons of the 'Einzelkämpfer'."

Three photos of the "Panzerschreck" (a copy of the American bazooka) and the "Panzerfaust," the German infantryman's basic anti-tank weapon, produced in enormous numbers in the last year of the war.

20: German soldier smoking a pipe, "before the battle."

21: "In Ambush." An excellent photo of a Waffen-SS 88 mm. gun and crew on the Invasion front.

22: Twin sisters from Augsburg, both of whom had won first place in a national German ceramics competition. (Naturally, the girls received a decoration for this--the so-called "Reichssieger" (Reich Victor) Badge.)

39: His studio destroyed in an air raid, we see the Berlin sculptor Ernst Kunst (a pseudonym?) at work outdoors.

Back-Cover: Painting, by Hans Liska, of a female streetcar conductor, also, according to Signal,³⁴ an "Einzelkämpfer."

No. 15. Certainly the most interesting article in this issue, and one of the more interesting pieces of the entire year, is "With the Crusaders in the West," by Signal's man at the Invasion front, Artur Grimm. Together with some other German War correspondents, Grimm had visited a POW camp in France, and selected ten Allied soldiers for interviews. Eight of these interviews appear in this article, which comes to the predictable conclusion that the Anglo-Americans do not know what they are fighting for. The men selected for interviews certainly represent quite

a cross-section--from the son of the Deputy Speaker of the House of Lords to a Navajo Indian. Naturally, perhaps, a Jewish-American is included; however, the treatment he receives is quite neutral. The article is cleverly put together, and many of the feelings expressed by the prisoners were real (Anglo-American rivalry, confusion over the post-war world, etc.).

But only one of them--an American captain--expresses doubt that the war should be fought at all.³⁵ It must be remembered that a POW camp was not the best place to make an eloquent statement of one's beliefs--and if a prisoner had done this it would not have been printed. Signal's conclusions may be, and are, false, but the article is fascinating nevertheless.

Two of the magazine's other main articles are almost as interesting. Benno Wundshammer is responsible for both "How the German Corporal came to be in English Regimental Orders" and "Under the Steel Carpet." The latter piece is an editorial, and deals largely with Wundshammer's own experiences during a daylight raid on Berlin. It is very well done, free of false sentimentality, and quite accurate. The author correctly states that the bombings were making the German people more resolute than ever. After one has been bombed out, what further dangers does one have

to face? "We can lose much (material goods), but we will not be poorer--only freer!" The article is top-notch, and may be regarded as Signal's finest piece relative to the Allied bombings.

Wundshammer's second article is not quite as well done, but highly interesting nonetheless. "The German Corporal..." is not really an article at all, but a collection of sixty-two sketches of "European 'Einzelkämpfer'." The men covered range from Field Marshal von Richthofen to the Dutch SS-man Gerardes Mooymann; all have one thing in common--one or more acts of outstanding heroism in the face of the enemy. Accompanying the article are some dramatic paintings by Hans Liska, including one of Walter Gerhold riding his torpedo away from an exploding Allied vessel.

The second half of the magazine is primarily concerned with the physical sciences. "In the Service of Humanity" is a long tribute to German medical men and scientists (among them the physicist Werner Heisenberg). "New Relations to the Cosmos?" is an interesting article about new astronomical observations, while "On the Track of Animal Flight" is a more routine zoological piece.

A dignified obituary for the German art historian Friedrich Kriegbaum, killed in an air raid on Florence;

a trite article on "World Power Coffee;" and this issue's bombing victim (the Alte Pinakothek, Munich's finest art gallery, which was destroyed in April 1944) conclude the magazine.

Cover: "The Liberators of Europe are Here." A French girl in the ruins of her village in Normandy.

Plates: 2: Three diagrams of "The Terrain of the Flyer," showing the different types of weather and effects on man and machine at various altitudes.

35: Actress Margot Hielscher at her piano.

Lenght: 36 pp.

(This is the only issue of Signal which did not have a four-page color section in its center.

A Signal-Extra may have been inserted between pages 18 and 19, but this is only a possibility. Also, like issue No. 14, plates may have existed following page 10 and page 30, but this seems highly unlikely.)

No. 16. Giseler Wirsing makes his return to Signal in this issue. His lead article, "Can One turn the Clock back?," sets the tone not only for the issue,

but for most of the rest of Signal's short life.

One thing stands out in Wirsing's piece: there really is no longer any hope of victory. The editorial was written in Paris, a week before the city fell to the Americans. The dramatic setting--Wirsing gives us an admirable description of the capital in the last days of the German occupation--lends further strength to the impression of rapidly approaching doom. The article itself serves as both a recapitulation and a prelude. Many of Signal's old themes are restated--the necessity of European unity, the "anti-European" nature of the Allies, the danger of a third world war, etc. Yet it may also be seen as a mere introduction to Wirsing's enormous article "5 Minutes before 12" in the next issue. Everything in "Can One turn back the Clock?" is repeated, and amplified, in this article, which is one of the two or three most important pieces of the year.

Wirsing makes a second contribution called "In the Smoke of Battle," which is a combined tribute to "European toughness" and mini-edition of "What We are fighting for."

A sense of Germany's virtual impotence is transmitted in a long article by Benno Wundshammer, called "The Hate of Old Men." Supposedly this is a letter

from Wundshammer to a British friend, describing his life from boyhood during the First World War to combat experiences with the Luftwaffe. Actually it is intended to describe Germany's troubles between 1918 and 1944, brought about, we read, by "old men" (i.e., men who looked backwards, not forwards) determined to keep Germany in a subservient place. The "old men" have brought about England's downfall by making alliances with the US and Russia. Still, "out of blind egotism," they strive to destroy Germany and Europe. The "letter" concludes with an appeal to Wundshammer's friend--and England--to make common cause with Germany. It is hard to imagine this having much appeal to the English population, especially since the only way any Englishmen got to read it was in a miniature edition distributed by a V-1 (see chapter I).

Walther Kiaulehn also makes an appearance in this issue, with an editorial called "On the Borders of the Bearable." This is routine, praising German-European tenacity and mocking the enemy, especially the Americans, who are referred to throughout as gangsters and extortionists. The article is heavy-handed, especially when Kiaulehn compares the European refugee to the Holy Family: "Today? We see Mary and

Joseph in flight, pursued by fighter bombers and shot at with machine guns." Kiaulehn further claims that "the family in flight is stronger than the pursuer."

Nor, of course, would the "Einzelkämpfer," a "moral" figure of another sort. But Signal again devotes much space to this kind of fighter, in a piece called "New Kinds of War?" This is essentially a pictorial dealing with new weapons, primarily for the "Einzelkämpfer." The Panzerfaust, which was actually a very successful weapon, and the Panzerschreck are covered, as is the Goliath, a remote-controlled mine on wheels used against tanks (generally unsuccessfully). Also included is a feature on the V-1, titled, hopefully, "A Turning Point." The article claims that Europe's enemies have been forced to attack the Continent before these new weapons of war could destroy them. It must have been a great comfort to many of Signal's readers to see that the "wonder weapons" were finally starting to appear.

Several quite interesting pieces are also included. A photo documentary on Anglo-American POWs is printed, showing these men having a fine time. "Little Europe at Potsdam" is an obviously staged propaganda piece about agricultural workers from all

over Europe on a farm near Potsdam. Most interesting, perhaps, is "For the World Shipping of Tomorrow," a pictorial about cadets on a four-masted training ship of the German Merchant Marine. Concluding the issue is a short piece on the Liebfrauenkirche in Trier, severely damaged in an Allied air attack.

Cover: Waffen-SS troops in a town on the Invasion front.

Plates: 2: Albert Speer viewing a blast furnace inside an armaments plant.

10A: German troops during an equipment inspection on a drill yard.

10B: A view of the famous parade ground before the Potsdamer Schloss outside Berlin.

19: A series of three dramatic photos showing the fiery death of a B-17, brought down in a daylight raid over Germany.

20-21: Panoramic photo of destroyed Allied armor in Normandy; an insert shows wrecked American artillery pieces, also in Normandy.

22: Artist Herbert Kampf doing a portrait of Beethoven.

30A: Close-up of a Bavarian five-petal Gentian.

flower.

30B: A room in Weimar, kept exactly the same as it was when the dramatist Schiller stayed there while visiting Goethe.

39: A German girl in a fall outfit.

No. 17. Whereas issue No. 2, 1944, showed "what we are fighting for," and issue No. 11 dealt with the theme of "us versus them," issue No. 17, the last of the three "special issues" of 1944, concentrates on the rapidly approaching end of the war and Europe's possible fate in the post-war world.

There is no doubt about the main article of the issue: a fifteen page manifesto by Giseler Wirsing, called "5 Minutes before 12." This enormous editorial, incidentally the longest article ever to appear in Signal, is divided into three parts: "Is Europe still leading?," "European local politics," and "Modern Thinking." The first part focuses on Allied war aims for Europe, the second on such subjects as partisan movements, the "Indian Reservation Europe," and the "European spirit," and the third on Europe as it will be in the event of a German victory.

The article is essentially a refinement and recapitulation of Signal's main editorial themes of

the past year. Europe will prosper if the "anti-Europeans" leave her alone, but, should the Germans lose the war, the fate of North Africa, Southern Italy, and France will overtake the Continent. Either Europe becomes a colonial possession of the Anglo-Americans, or a part of the "monolithic Red Empire." But it is still not too late to avoid this--after all, it is only "5 Minutes to 12." (An interesting pictorial, basically a rogue's gallery, accompanies part two of the editorial, called "Wanderers into the Desert." This shows us the "kings, statesmen, partisans, and opportunists who are dragging Europe into the abyss." Among them, naturally, are De Gaulle, Giraud, Tito, Andre Marty, and King Victor Emmanuel of Italy. Also present is King Michael of Romania and several Bulgarian leaders: these two countries had just concluded peace treaties with Russia, at the point of a gun, although Signal does not acknowledge this.)

"5 Minutes before 12" has a long sequel, titled, predictably, "5 Minutes after 12." Lest anyone had missed the point of Wirsing's article (i.e., the unbearable situation after an Allied victory), Signal reprints an article from the Saturday Evening Post of October 23, 1943, called "Millions must starve." This is quite similar to "America, Land of Promises"

in issue No. 1, 1944. It too is concerned with promises which America can't keep; no doubt it was fairly effective as a German propaganda piece, coming as it did from the "horse's mouth" and thus seeming to confirm Wirsing's dire predictions.

Two short articles appear as corollaries to the main theme. "A Social Commentary," like "Millions must starve," is taken from an American magazine, this time The American Mercury. The author, Lucius Beebe, writes quite contemptuously of New York's society. Signal tacks on a paragraph showing how callous "America's real rulers" are to the deaths of their own soldiers. Inferred, but not stated, is the conclusion that the fate of Europe will be of no real concern to these people. "Honny (sic) soit qui Mal y Pense" shows Signal's readers some modern day American carpetbaggers, descending on Europe and carving it up for post-war exploitation.

Clearly, the pendulum had swung irreversibly away from Germany. Going back to the two issues most similar to this number once again (Nos. 2 and 11), we find that No. 2 had a very positive tone. Number 11, while not quite as optimistic as Number 2, also had a basically positive nature. But Number 17 shows only something to fight against. If even Signal, once

the foremost exponent of a real "new order" in Europe, could no longer concern itself with anything to fight for the end could surely not be too far off.

Several articles appear which are not connected with the main theme of the issue. The most interesting is "In the Arsenal of Vulcan," a pictorial by Hanns Hubmann, which shows German underground defense plants. Also by Hubmann is "A Concert," performed by a Viennese orchestra in honor of the leading men of the armaments industry. Speer and the men of his Ministry are prominently featured. Two short pictorials, one on a Czech theater company and one on fashions of 1944, and this issue's installment of the bombing victim series (a refectory in Milan, famous as the site of Leonardo da Vinci's "Last Supper"--Signal claims, incorrectly, that the masterpiece was destroyed when the building was hit) completes the issue.

Cover: "And then, Europe?" An allegorical representation of the "European clock," with its hands at five minutes to twelve.

Plates: 2: Painting of Colonel Otto-Ernst Remer, one of the heroes of the suppression of the July 20th bomb plot. (This was the only mention of the Putsch to appear in

Signal.)

10A: Paratroopers in action against British tanks in Normandy, with the Panzerschreck as their main weapon. A painting by Wilhelm Baitz.

10B: A squad of paratroopers armed with the Panzerfaust, about to ambush an American armored unit in France. A painting by Wilhelm Baitz.

19: "Fighters for Europe." Pilots of the Slovak³⁶ Air Force.

20-21: Twelve "Panther" tanks going through maneuvers on a training ground.

22: "Europe advertises for America." Re-production of an ad for Paul Jones whiskey, originally appearing in American magazines. Signal notes that everything in the ad comes from Europe (Tyrollean table and chairs, French lamp, Scandinavian skis, etc.). Suggested, of course, is America's total dependence on European culture.

30A: A concert of the Vienna Philharmonic Orchestra.

30B: Professor Teschner of Vienna, a constructor of marionettes, with one of his creations.

(The caption for the two plates listed above concludes: "Today the violins are quiet, and the puppets sleep...But one day they will again captivate a German audience." Even these innocuous color plates were becoming part of the Total War.)

39: A fall evening in a large German city.

No. 18. Once again Signal devotes a large amount of space to the "Einzelkämpfer." Three articles, including the cover story, deal with this subject. Though they are redundant, in light of the magazine's earlier coverage, they are not devoid of interest, especially "A New Type of Warrior." This article covers three of the more daring kinds of "Einzelkämpfer." Interviews with six "torpedo-riders" are printed (among them, again, Walter Gerhold), and a new naval weapon is introduced. This is the "Linse," a small boat filled with explosives which was a kind of nautical kamikaze weapon. It was aimed at its target by its pilot, who would--hopefully--be able to "bail out" at the last possible moment before impact. They were used, with some success, against Anglo-American shipping in the Channel; ³⁷ like the "one-man torpedo" they were very dangerous to the men using them.

The Navy did not have a monopoly on new, nearly suicidal, tactics: the article also covers a new type of Luftwaffe pilot, the "Sturmjäger." These fliers would approach an American bomber formation as close as possible, often attacking in formation in a head-on position. In many cases the bombers were rammed by the "Sturmjäger." These units too were effective, but they also suffered very high losses.³⁸

Obviously, these types of "Einzelkämpfer" were the cream of the crop. But, according to Signal, every individual German fighting man was, in his own way, also a potential "Einzelkämpfer." In an article called "The Unknown X--The Sources of Mental Steadfastness" we see the reasons why the German soldier fights as tenaciously as he does. Some of the ingredients are optimism, comradeship, equanimity, independence, and cold-bloodedness.

In a companion piece to this article, "Why does the German Soldier still fight?," by Benno Wundshammer, we find "the five common opinions of the front." These are: (1) "We have a good conscience," (2) "We are free of hate," (3) "We don't believe in the democracies," (4) "Bolshevism is no propaganda ghost," and (5) "We know this--away with the weaklings!" These two articles are intended to portray each German

soldier as an "Einzelkämpfer" determined to fight until the last breath. This was simply not true, as the mass surrenders of 1945 in the West were to show.

Two political articles dealing with the fate of Europe after an Allied victory appear. "Bloody Illusions," by Giseler Wirsing, is by far the most interesting of the two. This deals with the cases of Finland, Romania, and Bulgaria, all of whom had recently signed armistices with the Russians. We read that the traitors in Sofia, Bucharest, and Helsinki will surely be sorry for their dark deeds as the true aims of the Russians become evident. Also, still trying to lay the foundations for the Third World War, Wirsing concludes, correctly, that the English had suffered a tremendous blow in the Balkans.

The second article, entitled "The Tragic Carnival," is quite short; it is made up of extracts from Benno Wundshammer's diary for July 1943, written after the fall of Mussolini (Wundshammer had been in Rome at the time). It portrays the beginning of the slide of the Italian people "into the abyss." No doubt the article was included at this late date to put the events mentioned in Wirsing's piece into their proper perspective--as Signal saw it.

The second half of the magazine is given over

to a series of articles on the German peasant and the agricultural situation in the Reich. The overall title of the series is "Without the Ukraine?;" this refers to Allied claims that, now that the Ukraine had been retaken by the Russians, famine would set in throughout Europe and especially in Germany. Not so, says Signal, in a number of picture-text accounts of the German farmer. "Germany's Achievements for Europe's Agricultural Economy" is a predictable editorial showing how individual European countries are (or were) far better off, agriculturally, when under German influence. Several short articles on peasant dress, traditions, etc., conclude the series, which is interesting throughout, except for "Germany's Achievements....," shedding some revealing light on a subject usually ignored by the German press during the war.

This issue's installment of the bombing victims series (the New Museum in Berlin) completes the magazine.

Cover: A "torpedo-rider" setting out on a mission.

(This photo reveals very well the extremely hazardous situation of the men who used this device.)

Plates: 2: German paratroopers engaged in street

fighting on the Italian front.

10A: A Hitler Youth member about to take off
on his first solo in a glider.³⁹

10B: Two members of the Hitler Youth examining
a model of a Dornier Do-24 flying boat.

19: Four men of the 13th Waffen-SS Division
"Handschar" manning an artillery piece
"in action against partisans on the Western
front." They wear the fez peculiar to this
division, which was largely made up of
Croatian Moslems.⁴⁰

20-21: An atmospheric shot of a Waffen-SS
armored column passing through a burning
village on the Eastern front.

22: A peasant village somewhere in Germany.

30A: German film director/actor Willi Forst.

30B: "At the Border between Art and Technique."

An excellent portrait of a young woman by
photographer Erika Schmachtenberger.

39: "In a Quiet Corner of Bulgaria." A view
of a monastery in Bulgaria, "where the spirit
of the Bulgarian people was kept alive
during five centuries of foreign rule."

(Since Bulgaria had by now departed from
the German sphere of influence, the
appearance of this plate is either a case

of bad timing, or a none-too-subtle appeal to the Bulgarians to resist the new rulers of their country.)

No. 19. Somewhat surprisingly, this issue, which was the last one for 1944 and could easily have been the final one in the magazine's history, concentrates largely on military events. However, for the first time since the Allied invasion of Europe, the Germans finally had a bona fide victory in their hands, and the propaganda apparatus naturally seized on it.

The battle was, of course, Arnhem. The Allies had boldly launched a massive airborne operation which, if successful, would have gotten them a bridgehead over the Rhine on the German-Dutch border. Had the operation succeeded the war might well have been shortened considerably. For a number of reasons, however, including some very poor intelligence work, the attack failed completely, leaving the Germans complete masters of the field.

Signal covers the battle in an article called "Arnhem--How It really was," which is largely made up of extracts from war correspondent Erwin Kirchhof's diary. His account of the intense fighting in the city is very accurate; we get a revealing view of the battle seen from the other side. Some excellent photos

accompany the text as well. This was one of the few instances of out-and-out war reporting (no propaganda is contained in it) that Signal--or any other German periodical--printed in the year 1944.

"They call them 'Crack Babies'," on the other hand, is pure propaganda. This is a tribute to the 12th Waffen-SS Division "Hitlerjugend." As the division's name implies, most of its members were taken from the ranks of the Hitler Youth. Committed to battle for the first time in Normandy, the division acquitted itself very well, but suffered appalling losses. Signal does not note these casualties, which led to "Hitlerjugend's" withdrawal from the front lines to reform in September 1944,⁴¹ and implies that all German youths were just as courageous and prepared to fight as the men, or boys, of this formation. Though countless acts of heroism on the part of Hitler Youths and other youngsters were reported in 1945, no other elite fighting unit comparable to this outfit was set up. In the last stages of the war, the youth of Germany was, more often than not, thrown into the front lines totally unprepared, and usually very poorly armed, leading, in most cases, to a senseless sacrifice.

"The Forbidden Wall" tells the story of some of

Germany's best mountain climbers, now serving in the German Army. The article, which deals mainly with their pre-war exploits, is really more of a travel piece than a military article.

Political: A number of short political editorials appear in this issue, of which Benno Wundshammer's "A European" is certainly the most interesting.

This article takes its inspiration from a photo of a French collaborator, about to receive summary justice from fellow countrymen. Wundshammer concludes that the man is guilty of being "a European;" but now "the forces of inhumanity" will trample him to the ground. This was, no doubt, another warning to the ⁴²Continent.

The Morgenthau Plan, by any standard a very poor way to handle post-war Germany, is the subject of "On the Border of Hate," Giseler Wirsing's main contribution to the issue. It is a very predictable piece, which does however include a new wrinkle of sorts: the spread of nihilism in Europe. Nihilism can, and will, be conquered by "the German substance."

Wirsing's second piece, "Attlee's Sea Serpent," is rather poor, and is concerned with the adoption of an old National Socialist motto ("Gemeinnutz geht vor Eigennutz"--"Community Interest before Self-

Interests") by the British.

The section concludes with two very clumsy articles. The worst of the two is "Does the Camera lie?," which is a heavy-handed examination, via the camera, of England, the USA, and Germany. We see Hollywood starlets and skyscrapers in the US, and compare them with scenes of unemployed workers. Needless to say, in the section dealing with Germany, no concentration camps or flying bombs are shown--only doting mothers, scientists, etc.

"Magic Trees" is almost as bad: this deals with the average incomes of the civilian populations of Germany, the USSR, the USA, and Switzerland. Naturally, the German people come off by far the best--only Switzerland can compare with her (after all, Switzerland was part of Europe). The average German worker was undoubtedly far better off than the average Russian, but this comparison does not hold up in the case of the US, which was enjoying a boom during the war years.

Social: Some articles in this vein continued to appear from time to time. In this issue we find four of them; two, "I experienced this," and "Treasure Tombs of East Asia," are related. The latter is a tribute to Professor Otto Kummel, an expert on art

of the Far East, while the former deals with a German woman's experiences in war-time Japan. Both are interesting, but of little consequence.

"The Unhealable Wound--Healed!" is an interesting account of a new way of using X-rays to heal serious wounds.

The issue, and the year, closes with a profile of Jakob Schaffner, a German-Swiss poet killed in an air raid on Strasbourg.

Cover: "War and Peace meet." A U-boat and a training ship of the German Merchant Marine meet somewhere in the Baltic Sea. (The training ship, the Kommodore Johnsen, is the ship featured in Hanns Hubmann's article on cadets at sea in issue No. 16.)

Plates: 2: Oberjäger Walter Frauenberger, a German mountaineer who had climbed the Garhwal Peak in the Himalayas, pictured at his wartime post: instructor at an Army Mountain Troop Training School.

10A: German Navy patrol boats putting out to sea for convoy escort duty.

10B: A large store of blood plasma, "the life-saving conserve," ready for use at a forward field hospital.

- 19: Oberjäger Andreas Heckmair, like Frauenberger a well-known German mountain climber, at a mountain troop training school.
- 20-21: Scenes at the mountain troop training school mentioned on pages 2 and 19. (3)
- 22: A squadron of Bf-110s taking off.
- 30A: Ilse Werner and Kurt Maisel, in costume for the filming of "A Wild Day," based on Mozart's "Marriage of Figaro."
- 30B: A plant under an X-ray machine, showing beneficial effects from the invisible rays.
- 39: Professor Otto Kummel, General Director of the State Museum at Berlin, and one of the foremost authorities on East Asian culture.

G. 1945

No. 1. Signal, alone among all the German periodicals closed down in September 1944, was revived at the beginning of 1945. Precisely when is not known--the issues do not bear any dates--but it seems likely that two **issues** appeared in both January and February, and one in March. Whatever the reasons for this resurrection, we may be sure that good news from the fronts was not a factor. The war had gone steadily downhill from October to January; even as this issue made its appearance on the stands Germany's last large scale offensive was lurching to a halt in the Ardennes. Before January was out the Russians would be deep inside the Reich.

This issue, which is a very gloomy one, strongly reflects the approach of the disaster about to overtake Germany. The most significant article is "The Enemy in the Land," a pictorial (apparently done in October 1944 in East Prussia) showing the Volkssturm at work digging anti-tank ditches, dynamiting flat areas of ground to create obstacles to a rapid advance, etc. The captions are full of defiance; but some of their impact is lost when viewing photos of the old-timers responsible for this work. Just how effective

these makeshift defenses were may be seen by the speed of the Russian advance in the latter half of January. Less than a year ago, Signal had spoken, in equally defiant terms, of the invincible Atlantic Wall...now the magazine put its faith in these hopeless defenses.

Equally gloomy, but far better in terms of propaganda, at least, is a pictorial called "The Germans retreat." Using photos from the Allied press, the article shows how the "four freedoms" and the "Communist manifesto" are being implemented in "liberated" Europe. Some of the photos are rather grim and, in many cases, both in the East and the West, Signal exaggerated the situation only slightly, if at all. The revenge exacted upon "collaborators" in the West and "Fascist sympathizers" in the East was very real, and was far from a propagandist's trick. The article is diminished somewhat in its impact by a "We told you so" tone, which is understandable but unwise.

Giselher Wirsing's main editorial, "How can Peace come?," also deals with the fate of Europe after an Allied victory. This editorial is mainly concerned with the Dumbarton Oaks Conference of late 1944. This conference failed, we read, because the main participants acted in the spirit of 1919, because the

Allies intended to set up an absolute dictatorship over the rest of the world, and because no guarantees of peace were given. Now, Wirsing asks, can any European accept these terms? He goes on to speculate about the destruction of Europe and East Asia and, in conclusion, gives us Germany's aims. There is really nothing new about the article--only the conference's place name has been changed.

Benno Wundshammer also presents a political piece: "Madam Anna Hardt, born in 1896." It is very similar to Wundshammer's earlier letter to an English friend (see No. 16, 1944), in that it is basically a description of one woman's life, from the days of the Kaiser to the days of the terror-bombers. We are supposed to see what Wirsing was apt to call "the German substance" in Frau Hardt; the article certainly brings to mind the reigning propaganda motto "Our walls may break, our hearts never."

Also primarily political is an anonymous piece on German efforts to preserve the cultural treasures of Europe from the dangers of war. Photos of the monks of Monte Cassino thanking German officers for their efforts in saving the Abbey's treasures are duly trotted out. We are supposed to compare this with the Anglo-American bombing raids--specifically with

the color plate of destroyed French churches on p. 2, and with this issue's bombing victim (the Residenz Theater in Munich) on p. 3. This was yet another attempt to show Signal's readers just what they were in for after an Allied victory.

Walther Kiaulehn, in "Doctor Faust," attempts to tie in the coming catastrophe with Goethe's immortal work--not altogether successfully, one might add.

The issue closes with a fascinating article, in words and photos (with some paintings by Hans Liska), on new inventions to aid the submarine at sea. Some excellent photos are printed of a Focke-Achgelis FA 330 helicopter, which was stored on board some U-boats and used as a scout when the vessel was at sea. Also featured are new types of radar and sonar, and the "diesel air-mast," (Schnorkel), which allowed the U-boat to recharge its batteries without surfacing. However, the most interesting innovation in the article is the "dummy U-boat," which was towed by the real submarine to attract enemy aircraft and destroyers. A "periscope-mine" is also pictured; this was an ordinary mine with a periscope attached to it. Presumably it would not only fool the real submarine's pursuers, but inflict lethal damage on them as well.

Whether or not these two decoys were used with any success remains an open question. Certainly, the improved radar, sonar, and the new air intake could have revolutionized the war at sea. However, the same could be said of the German jets and rockets in the air war.¹

Cover: "Parachutists know everything." A Luftwaffe paratrooper tapping telephone lines to make a report to his superiors.

Plates: 2: Views of two churches in the French city of Rouen, destroyed in an Allied bombing raid. (2)

10A: "Dangerous cargo." A U-boat crewman stowing away torpedos taken on board his ship in the Indian Ocean.

10B: German soldier with a pipe, enjoying a joke. (This is the same soldier seen in the plate on p. 20, issue No. 14, 1944.)

19: German torpedo boats lying at anchor, "waiting for the sun to set." (These vessels were mostly used at night, in nuisance raids on Allied shipping.)

20-21: "Young Comrades of the Fighting Front." A group of Hitler Youth "Luftwaffenhelfer."

(From 1943 on boys like this were used, in large numbers, to man anti-aircraft guns on the home front, thus freeing men for front line service.)

22: Bavarian women getting ready for a local festival.

30A: A Baroque apothecary in Würzburg,
"untouched by the passage of time."

30B: Schoolchildren picking up pastries in a Würzburg bakery on their way to school.

39: Dr. Faust and Mephistopheles, painted by Hans Jürgen Kallmann.

No. 2. Although Signal was still in touch with basic realities in issue No. 1, 1945 (i.e., articles like "The Enemy in the Land" and "The Germans retreat"), this issue marks the beginning of the magazine's flight from reality of any sort. Most of the articles have little to do with anything then happening at the front or at home.

Almost the entire second half of the issue is given over to a long pictorial called "Facts--From the Life of German Workers." This sixteen-page account shows us the "average" German worker, at his plant and enjoying the fruits of his labor. As was the case

with so many of Signal's lead articles in 1944 and 1945, this would have been a perfectly acceptable piece of work in 1940 or 1941. Consider the time at which it appeared, however. A large part of eastern Germany was now behind the Russian lines--obviously the German workers there did not enjoy the life depicted in this article. Nor, for that matter, did the ordinary worker in un-occupied Germany. By 1945 rationing was quite a bit more stringent than it had been even two years earlier. Increasing military call-ups had left the German industries largely staffed by old men, crippled veterans, foreigners, and women. None of this is reflected in the article, nor is the effect of the Allied bombing of the cities in which these people worked and lived.

Giselher Wirsing's two contributions also have little to do with the progress of the war. "Roosevelt in the Final Phase" is a general history of the Roosevelt administration, as Signal saw it, and a preview of his next four years in the White House. The article could have been written any time after 1940, and offers very little in the way of new ideas. "Standardized Impoverishment," Wirsing's second article, is almost surreal. It deals with the reconstruction of Europe after the war; Wirsing is concerned

that building projects would be carried out "in the American style" (rows of identical houses, faceless apartment buildings, etc.)--this would impoverish Europe, he fears. He is reassured by a friend, however, who tells him that "the German spirit" would overcome this--after all, the friend tells him, "Give a skeleton to ten artists and they will construct ten different statues of man from the same material." A skeleton indeed!

Much closer to Signal's usual style is "Political Soldiers in Europe," by Cornelius van der Horst. This long editorial seeks to show the foreign volunteer units of the Waffen-SS as both the culmination of a process beginning in the middle ages and running through to the present time, and as prototypes of the new European spirit, "even in the time of Europe's collapse and anarchy." After the war many Waffen-SS officers were wont to describe their service as a forerunner of the NATO army; this article is one of the first examples of this type of thinking (a European army devoted to the protection of the Continent). Given a very prominent place in the article is the Belgian Leon Degrelle. He, and his colleagues, is described as a "subduer of chaos." The question of a united Europe or a big Germany, so crucial to this type of propaganda, is simply ignored.

The only article to deal with current events is an excellent two-part account of the war in Italy, called "The Meter War." Though the Italian campaign was now, and always had been, a side show, it was nonetheless bitter and bloody. Further, it was the only place where the German forces could still be said to be holding their ground. The first part of the article, by Rolf Rühle, describes one day at the front. This is written in a quite straightforward manner, and is fairly accurate. The second part is called "A Paybook," and is the story of Oberleutnant Paul Langer, from his days as a recruit to his current post in Italy. The article reproduces relevant parts from Langer's "Soldbuch" (with the very low number 80), and is very interesting. We are led to believe that Langer is representative of all the German soldiers in Italy; given the tenacity of German resistance on this front perhaps this is not too far fetched.

Two routine pieces finish up the issue. "Medicine against Civilization" is Dr. Heinz Graupner's account of "city diseases" and their cures. "Till Eulenspiegel" retells the story of this German folk character. 2

Cover: A German worker and his wife, "in the sixth

year of war."

Plates: (Page 2, usually reserved for a color plate, contains, in this issue, a Giseler Wirsing editorial and some advertisements.)

10A: A German eight-wheeled armored car on its way to the front. (Sd.Kfz.234)

10B: Some interesting photos of the aftermath of the battle of Arnhem: supply parachutes which, along with their contents, fell into German hands, and wrecked British Horsa gliders (not American gliders, as the caption states). (4)

19-21: "Explosive Boats." Three photos of the "Linse" vessels (see issue No. 18, 1944, for details): one supposedly showing a "Linse" rushing out to attack an Allied ship, one showing three vessels at anchor, and one showing a "Linse" pilot immediately after being recovered by his comrades (presumably after he had bailed out of his boat). An interesting short article about weapons accompanies the plates.

22: An apprentice miner being given a physical in his mine's infirmary.

30A: A German worker and his children making

music "during the evening house concert."

30B: German children watching "der Kasperl"
(Punch) at a puppet theater.

39: Till Eulenspiegel, painted by Hans
Jürgen Kallmann.

No. 3. Giseler Wirsing took over the editorship of Signal, in name as well as in reality, with this issue. His new post, which lasted for all of three issues, did not affect the contents of the magazine in the least, for, after all, he had been pretty much in charge of Signal for some time. If anything, this issue is even more out of touch with reality than its predecessor, which was bad enough.

Probably the most grotesque article in the issue is "A Great Sacrifice," which deals with the subject of opera, "a national passion of the Germans." Those opera companies which had managed to stay open until 1945 were closed down altogether in the month of February. Signal, while acknowledging the necessity behind this act, bemoans the event, and calls it "a very great sacrifice." With hindsight it is obvious (and it was probably thus in 1945 as well) that the average German had much more important things on his mind in the early months of 1945 than attending the

latest production of "Carmen."

Only slightly less ludicrous, albeit more interesting, is a twelve page article called "65 Kilos per man, per day." This is a tribute to the German supply network--"the struggle for supplies," Signal tells us, "can perhaps determine the outcome of the war." At this stage of the war this was far from true. Further, we read that, since the Germans are closer to their depots and factories, they are much better supplied than the Allies. Again, this is totally wrong. The claim of "65 Kilos per man, per day" must also be viewed with suspicion. In the last months of the war the German supply system collapsed, leaving units very often short of food, fuel, and ammunition. Equally foolish is a feature in the article called "Between 3 and 4 in the Afternoon," which purports to be a photographic record of a train passing through a station, loaded with war materiel. So long is the train that it requires an hour's time to clear the station. If such a train still existed at this time, it would quickly have attracted the attentions of Allied fighter-bombers, and would very probably have wound up as a heap of smoking ruins. Where "65 Kilos" is of interest is in the accounts of the little people in the supply

system--truck drivers, railroad men, etc. (Also interesting is a pictorial record of the construction of the Panzerfaust.)

Wirsing's new job doesn't alter his old style at all, judging by his two pieces in the issue. "The Gentleman and the Europeans" is another anti-British editorial, claiming, once again, that the British have fought the German for five and a half years only to see the Bolsheviks take over Europe. "Preserved Hellas" tells of Germany's work to maintain and preserve the ancient treasures of Greece, which are now threatened by a budding civil war prompted by the retreat of the Germans. Wirsing vehemently denies English accusations of widespread destruction of cultural objects by the Germans, and claims that any artifacts taken to Germany were moved only to protect them.

The only article, a one-page one at that, dealing with (more or less) current events is "In the old Spirit of Attack," a tribute to the German paratroopers. A large photo shows a squad of Fallschirmjäger behind a knocked-out Sherman tank. This was obviously taken during the Battle of the Bulge--it is Signal's only reference to that battle, an oblique one to be sure, for it is not mentioned by name in the text.

The rest of the issue is composed of routine articles, which, however, appear grotesque when viewed in conjunction with events occurring at the front. The best of the lot is "Fairy-Tale Father," an interesting article by Hans Schwarz van Berk, editor of the SS newspaper Das Schwarze Korps, on the relationship of a father on active military service to his children, seen only during leaves or in snapshots. Contrasting with this is "The Innocent," which deals with abandoned children in the USA. Signal professes to be shocked at this kind of thing, which reveals the true American character, we read.

"The Aircraft: A European Invention" would surely have startled the Wright Brothers: it traces the airplane's descent (more accurately, the principles of flight and the origins of the aircraft's components) from Archimedes to the 1800s without any reference to American contributions. "Why are there no more Epidemics?" is a tribute to aspirin and various anti-biotics. Two short articles, one on Wilhelm Röntgen, inventor of the X-ray, and one on the French folk character Colombine, conclude the issue.

Cover: Lt. Colonel Herbert Ihlefeld, holder of the
Swords to the Oak Leaves of the Knights Cross,

and "One of 51 living German pilots who had more than 100 victories as of late fall 1944."

(Ihlefeld was one of the few Luftwaffe men surviving the war who had participated in the Spanish Civil War and had been almost constantly in action from 1939 to 1945.)

Plates: 2: "Shrunken Heads." A photo of an American girl writing to thank her boyfriend for the skull of a Japanese soldier he had sent her. (This photo was taken from Life magazine.) The accompanying text compares this Yankee with the Jivaro headhunters of the Amazon Basin. The act is described as yet another example of American barbarism.

10A: Excellent photo of an Opel "Maultier" halftrack with rocket launcher moving up to the front in the East on a snowy day.

10B: A locomotive of the German railroads, also going to the front lines. (No doubt this photo was intended to be compared with that of the Opel halftrack immediately above.)

19: Squad of Luftwaffe paratroopers on an airfield awaiting an aircraft to take them up for practice jumps.

20-21: Excellent painting by Wilhelm Baitz showing a German infantry unit, armed only with Panzerfausts, repulsing a Russian attack in a wrecked German village. (In true propaganda style the Russians are depicted as wearing the long obsolete "Budyonkin" pointed cap.)

22: Close-up of the medieval bas-reliefs on tombs of ecclesiastical bishops in the Marienkapelle in Würzburg.

30A/30B: "I want to live like this." Three paintings of a house in the country which Signal's artist (not named) would like to own. (At this point in the war this was more of a "Wunschtraum"--dream wish--than the caption implies.)

39: "Columbine." A painting by Hans Jürgen Kallmann.

No. 4. This issue, the next to last one for Signal, is the last with any military coverage. At this point in the war things were about as catastrophic as Signal would ever see them; consequently, the military coverage is not very inspiring. In fact it is almost pathetic (a curious emphasis on mutilated

soldiers is present) and shows very well how bankrupt the military power of the Third Reich had become. Perhaps comparisons between this issue and the early ones of 1940 are not in order, but they are inescapable: only five years earlier Signal had been born, full of hope and confident of victory. Now, in the death throes of the National Socialist era, soldiers with one arm or one leg are prominently featured, and the editorials speak of one German withdrawal after another. Truly, this issue is Signal's obituary for the armed forces of the Third Reich.

Military: The key article in this section is a photo-text account of the Volksgrenadier formations. These were divisions hurriedly raised in the last half year of the war, largely by "combing" (grabbing all nonessential personnel) from rear echelon services and from civilian life. Thus, in the article, called "With the Volksgrenadiers," we meet an engineer, the conductor of the Berlin Philharmonic, transport pilots from the Luftwaffe, and naval ensigns, among others. All are (supposedly) in one Volksgrenadier division, all supposedly splendidly trained in infantry warfare. The Division's Chief of Staff is a one-armed Major, obviously called out of retirement.

The article pays tribute to Heinrich Himmler,

chief of the Replacement Army, who was allegedly responsible for creating these units.³ Himmler, it is said, speaking in terms of the French Revolution, is the Carnot of the Second World War; these troops are a revolutionary achievement, we read. The Volksgrenadier units were probably better than the Volkssturm, but that is about the best that can be said for them. They were merely yet another attempt to stave off the inevitable end, and achieved little more than to add still more names to the casualty⁴ lists.

"Example Rhineland" is a pictorial record of the fighting for the Rhineland. The text, by Benno Wundshammer, needs little comment. By the time the issue made its appearance on the stands Cologne was near capitulation, and few Germans remained under arms west of the Rhine. (This was the only article Signal ever published on ground fighting on German soil.) The photos are quite good, showing a thoroughly wrecked Rhineland.

The introductory article to the issue, "4819:810," shows us that the top 25 scorers in the Luftwaffe have downed 4819 Allied planes (as of September 1, 1944) to 810 for the Allies' top 25. This does not take into account the fact that German pilots had no "tours" of duty, as did the Anglo-Americans, and were

subsequently at the front on an almost permanent basis. Also, the Allies could obviously afford to lose 4800 planes much easier than the Germans could lose 800. Moreover, despite these successes (which were largely achieved in Russia), the German skies were still dark with Allied bomber fleets, now virtually unopposed.

The article includes close-ups of four German pilots: one of whom had only one hand, another one eye, and a third (Hans-Ulrich Rudel) who would soon lose a leg. The aim of this was to show the hardness and skill of the German pilot. Even if these are granted, however, it must have been apparent to all concerned that these grand figures were rather hollow. At this point of the war what did it all matter? As with the Army, this issue is the obituary for the Luftwaffe. No matter how many Allied planes could be downed, the Allied drive into the Reich could not be held up for one day--or one hour--by the Luftwaffe.

Finishing the military coverage, we find an article on the third German service. "An Odyssey" describes how a German convoy, loaded with war materiel, escaped up the Danube from treacherous Romania. This is a routine piece, but, given its subject matter, it too takes on a grim tone.

Political: Only three political pieces appear, none of them very impressive. The cover story, "The European Telephone," tells how Stalin can pick up his telephone and immediately reach a Communist in a position of power in any European capital (except for Berlin). The Greek civil war is discussed, as are the Anglo-Soviet tensions produced by this clash. The article is written in a calm, resigned tone; only the final paragraph reveals that there are still German soldiers fighting to prevent the "Soviet telephone" from becoming a reality.

"Visitors from Overseas" describes, in words and illustrations, how the cultural city of Salzburg was visited by "aerial gangsters" from New York and Melbourne. (In effect this is an expanded version of the usual "bombing victim" series.) Going along with this is a pathetic article which takes its inspiration from photos extracted from Life showing American children praying for their aviator fathers, etc. Signal adds a photo of dead German children after an air raid, and includes a text which features an American pilot telling his son that "I must go and drop phosphorus bombs on sleeping German children. My hands are covered with the blood of many German youngsters." and so forth.

Giselher Wirsing's lead article, "The Cauchon Case," tells us how the Bishop of Beauvais, Pierre Cauchon, betrayed his compatriot Joan of Arc to the English. Naturally, comparisons to modern-day French Cauchons are included in the piece. It is difficult to see why this article was printed; it might have been featured in a 1940 or 1941 issue, but, since the Germans now controlled little of France, trying to stir up Anglo-French rivalry was like beating a dead horse. Probably it was included to throw further light on the nature of the "Wanderers into the Desert," the people who were trying to "drag Europe into the abyss."

Social: There are four social pieces in this issue; two of which deal obliquely with the coming collapse. The two which do not are "Concert for Millions" (recording a concert of Herbert von Karajan for the German radio) and "Don Quixote," a routine article about Cervantes' novel.

"100 Million Hands too many" is another attempt to deal with the problems the Anglo-Americans will have to face after the war; the crucial problem, we read, will be massive unemployment. Signal does add, dutifully that this would be a problem only if the Allies win the war. (This is buried in the middle of

the article, however.) The Germans have shown the rest of the world that they can defeat this sort of problem. After all, all one has to do is to compare the unemployment figures in Germany for 1932 with those of 1937.

The final article, "They don't even think of Capitulation," is Signal's last fashion piece. Two German girls are pictured with all sorts of Ersatz clothing, shoes, etc. If these girls were not thinking of the end fast approaching, they were probably the only people in all the "Grossdeutsche Reich" not to do so.

Cover: "The European Telephone." A painting of a telephone with red stars on each hole of the dial.

Plates: 2: Colonel Hans-Ulrich Rudel and two fighter pilots; 3.7cm. cannon on Rudel's Ju-87G being loaded.

19: Ship of the German Danube Flotilla.

20-21: "The Danube burns." Two photos of a German armored patrol boat, plus a painting of a German convoy under fire on the Danube.

22: Organisation Todt men in the rubble of a bombed out hospital in Salzburg.

39: "Don Quixote," painted by Hans Jürgen

Kallmann.

(There may have been color plates following p.10 and p. 30 in some copies of the German edition, but it has not been possible to verify, or disprove, this yet.)

No. 5. And so we come to the end of the line. There is no notice contained in this issue of Signal to the effect that this would be the last number of the magazine, but it is clear from the contents that the editors and staff all knew that this was truly the end. To its credit, Signal goes out on a dignified level--no hysterics about the fast approaching end of the war, no "after us the deluge" statements (this kind of sentiment had been more than adequately expressed in the magazine's pages throughout 1944), and only a very small amount of anti-Allied propaganda. The issue certainly does not contain "rather cold-blooded forecasts of the future;" ⁵ if anything, one may discover in its contents a strong hope for the future.

The issue is almost a "Special Issue," devoted to the theme of Europe's youth. However, several articles fall only partially, or not at all, into this category. We shall examine these first, and then

proceed to the main theme, which was, in a way, Signal's obituary and bequest to the future.

It is interesting to note that even now, on the brink, as it were, the magazine found space and time enough to publish a number of inconsequential articles. Probably the best of them is "The Alphas make better People," which is basically a review of Aldous Huxley's "Brave New World." The far-fetched predictions of assembly line production of "super-children" contained in the novel are cleverly compared to the "soulless" ways of raising children in the West and in the USSR. Naturally, this is contrasted with the German/European way of child-rearing. Absolute importance is placed on the role of parents; this, we read, is not the case in the Allied countries.

Pictorials are included on child-care during an air raid and on a school for apprentice master-craftsmen. Giseler Wirsing's absurd "Standardized Impoverishment" column (in No. 2, 1945) is amplified and expanded in "Standards versus Culture?," a largely pictorial piece further exploring the concepts, foolish as they are, first mentioned in that article. Tribute is paid to the Swedish author-philosopher-explorer Sven Hedin in a short article; there is also a brief piece lamenting the mechanization of

culture in the Soviet Union. The final installment of the bombing victims series (the St. Michael Hofkirche in Munich) is also present.

Turning to the main theme--Europe's youth after the war--we find that Giseler Wirsing, naturally, is the author of the key piece in the series of articles on the subject. "What will become of the Youth?" sets the tone of the rest of the magazine. Though recognizing certain dangers (as exemplified by a captured young Titoist Wirsing had interviewed), the author claims that Europe's youth will come through the terrors and deprivations of the war to blossom forth in the peace-time world, devastated though it may be. He warns the youth not to blindly follow the US or Russia, but to find its own way.

This article is followed by a long Benno Wundshammer piece--introduced by an excellent A. Paul Weber sketch--called "Under Dead Facades." Wundshammer tells the stories of four European youths (one from France, one from the Caucasus, and two from Germany) and their experiences during the war. From them he concludes that "under the dead facades" life is present: the youth of Europe holds the key to the future. This piece tallies with Wirsing's article, and may be seen as long appendix to that editorial.

Accompanying Wundshammer's article is a pictorial called "The Seed," "an inquiry into the essence of European youth." This is a kind of "What We are fighting for" article for the younger generation. Among the "essences" we find "noble idealism," "inner freedom," "deep thought," "culture," and "classless youth." (This last is specifically compared with pictures of aristocratic English schoolboys.⁶)

Then follows a long exposition, called "What are your Duties after the War?" This deals with the problems likely to arise in a number of areas, and how they relate to various social groups. The problem areas are pretty much what might be expected (social, economic, labor, health, etc.). except for the last one, the "European Problem." This is Signal's final mention of a united Europe--finally this concept had won over the "big Germany" idea.

This article is prefaced by a photo of a mother and child captioned "What will Tomorrow bring?" This was the thought that everyone left under German rule was facing. For once Signal had met the challenge head on: the future of Europe is healthy, because its youth is sound. All in all, Signal had met its end in a worthy manner.

Cover: "The Future of Europe's Youth?" A painting showing sculptures of a Soviet "man of the masses" and a Western "organization man" carved from the same block of wood. (The caption goes on: "Or can the Youth take their own Way?")

Plates: 2: "The Model." Lt. Colonel Richard Henze, commander of a Volksgrenadier regiment and holder of the Knight's Cross, giving officers their orders. (This issue appeared in March 1945; Henze was awarded the Oak Leaves in January 1945. The plate does not show this decoration nor does the text refer to it. Clearly this article was written in late 1944; it is interesting that Signal could not find anything more current to publicize.)

19: Medical students attending a lecture by a surgeon.

20-21: Medical students (some in the German Army) at work in the laboratory.

22: "The secrets of Asia." Three paintings by Sven Hedin, done around 1925. They show:

(1) The Dalai-Lama's monastery in Tibet.

(2) "Mana-Sovoar, the sacred lake of the Hindus."

(3) A caravan in the deserts of Turk-
estan.

39: "The Assembly Line." A painting showing
conveyor belt production of babies. (This
is from a scene in Aldous Huxley's "Brave
New World." See above.)

(As with No. 4, there may have been additional
color plates following p. 10 and p. 30 in some
German editions.)

H. The Signal-Extras

During the second half of 1944 and the first few months of 1945 a series of special publications done by Signal appeared. The subject of the so-called Signal-Extras, like so much else in this late war period, is unfortunately still very murky. Only one of the books on Signal (Dollinger) even mentions their existence, and that one mention is limited to a discussion of one article in a single Extra. Consequently, this examination will largely be restricted to an analysis of each Extra's contents.¹

The first Signal-Extra, though not so identified, was a four-page special report on the liberation of Mussolini in September 1943. This was distributed with issue No. 20, 1943, although it was not listed in the table of contents, nor paginated. Clearly, it was intended as a special supplement.

Whether the true Signal-Extras were also special supplements is not known. There were at least six of these pamphlets (all of which bore the inscription "Signal-Extra" on their covers), plus one two-page broadside which also falls into this category, though it does not have the title Signal-Extra on it.

None of the Extras bears a cover date, or, for that matter, a price. Most probably they were dis-

tributed along with issues of the magazine. Alternatively, they could have been mailed out to Signal's subscribers, or merely given away at newspaper kiosks.

Though the Extras do not bear dates, they all cover events happening in the period between June 1944 and February 1945. It is possible to establish a rough order of appearance, however, as the last three are numbered (i.e., H4, H5, H6--Dutch No. 4,5,6,etc.). The first Extra is "Why Germany shoots at England." This deals with the reasons behind Germany's use of the V-1 against Great Britain. No photos of the flying bomb are printed, however, which leads one to believe that the German press was still under orders to keep the Allies in the dark about the nature of this weapon. The text deals with events occurring no later than mid-June 1944. This Extra was probably distributed in an issue of Signal (possibly in No. 11); it is the most commonly found of all the Extras, further evidence of its relatively early appearance.

The second Extra is probably "V-1." This extra, also fairly common, shows us detailed, close-up photos of the V-1, establishing it as a successor to "Why Germany shoots at England." This Extra was probably distributed with issue No. 15, which lacked the usual color centerspread.

The third Extra is "The Warsaw Rebellion."

This deals with the early stages of the uprising in the Polish capital, and refers throughout to events taking place in August 1944.

After the appearance of this extra we find a lapse of two months before the next supplement, which is numbered (No. 4), was issued. This may be called "The Warsaw Rebellion Part II;" it covers the final suppression of the uprising, which did not take place until October 2, 1944. Possibly this was distributed with issue No. 19, the last Signal for 1944. This seems unlikely, however, for No. 19 was probably on the stands before the Rebellion was finally put down. Thus, unless this was included in a 1945 number, the question of how it was distributed remains open.

Extra Number 5, which deals with the German fortresses on the English Channel, closes with the fall of Brest on September 18. Since it bears a higher number than its predecessor, despite the fact that the events dealt with occurred earlier than those of No. 4, we must assign this Extra an appearance date somewhere between mid-October 1944 and February 1945.

This leaves only the broadside referred to above. This two-page extra deals with Heinrich Himmler's

meeting with Andrei A. Vlasov, held on September 16, 1944. Almost definitely it was included with either No. 18 or No. 19, 1944, as it seems too flimsy to have been distributed by itself.

There are at least two other items which peripherally belong to this category. A four-page supplement called "Terror," dealing with Allied bombing raids, was included in the French No. 8, 1943. This was printed as part of the non-French editions of No. 10, 1943, however, and is discussed there. Thus, it is not really an Extra.

About a year later another supplement was included in a French edition. This was a four-page pictorial called "Lafayette, We are here," distributed with No. 7, 1944. This was not reproduced elsewhere; hence it does fall into this category, and is discussed below.

The true Signal-Extras are, physically, miniature copies of the magazine. They range from eight to twelve pages in length and contain no color (even the red coloring of the magazine's logo--which is otherwise unchanged--is absent from the cover). In all other respects (including size) they conform to the magazine's usual style. As far as is known, they only appeared in the German, Dutch, Danish, Norwegian, and Italian languages.

(1) "The Liberation of Mussolini."

(4 pp. Three illus. by Hans Liska, one photo of Otto Skorzeny. Text uncredited, probably by Benno Wundshammer. Unlike the Extras, this supplement was probably printed in all the languages in which the regular magazine appeared.)

The rescue of Benito Mussolini from his prison on the Gran Sasso plateau on September 12, 1943, by a force of German paratroopers, SS men and SD officers, was certainly one of the more daring exploits of the Second World War. Though the "liberation" is now controversial,³ no one can gain-say the courageousness of all concerned, including the Duce. It took a great amount of courage to get into the tiny Fieseler Storch; Mussolini, experienced pilot that he was, knew that the flight could very easily come to grief during the take-off. (Only a very short runway was available and the Storch was, moreover, seriously overloaded.)

This supplement is quite in keeping with the cinematic nature of the event. First we read of the hopelessness of Mussolini's position, then of the attack by Otto Skorzeny's commando force, and finally

of the dangerous flight. Naturally, the account is heavily slanted in some places--the Italian resistance is made out to be much heavier than it was, and some highly doubtful words are put into Mussolini's mouth--but it is very straightforward and readable. Especially interesting, perhaps, is the description of Otto Skorzeny--"a political soldier in the invisible front of the German SS against sabotage, espionage, and political criminals." Hans Liska's illustrations are excellent, again in keeping with the movie-like nature of the events of the plateau.

(2) "Why Germany shoots at England." 8 pp.

This Extra is devoted to justifying the use of V-1s against England. It is made up of two editorials ("England's Conduct of the War" and "How did it come to the 16th of June?"⁴), both uncredited but probably by Wirsing and Wundshammer respectively, and a number of graphic photos showing death and destruction produced by Allied bombing raids. Included is the very famous picture of a bombed out family being escorted to shelter by a young German soldier. The editorials are quite predictable in their conclusions: the British have brought the V-1 on themselves by their wanton

acts of destruction, Germany only reluctantly uses this weapon, and so forth. The Extra is quite spirited, and makes as good a case as any for the use of such a weapon.

Cover: Painting of four shooting stars descending to earth (symbolizing V-1 attacks on England).

Back-Cover: The Berlin Cathedral in flames after an air raid.

(3) V-1/Interview with Walther Funk. 8 pp.

This was the only Extra which included material on more than one subject. The first two pages of the pamphlet are given over to an interview with the Reichsminister for Economics and President of the Reichsbank Walther Funk about the economic future of Europe after the war. Funk maintains that Germany will be merely one equal partner in a continent wide economic system, perhaps occupying a position of "primus inter pares" at the most. It is an interesting interview, on a subject not usually dealt with on this level by Signal or any other wartime periodical. (Implicit in the interview is the premise that Germany will win the war.)

The remainder of the Extra is devoted to the

V-1, "Close-Up." This is a pictorial article, with some excellent photos of the flying bomb under construction, on its way to the launch sites, and in the air. A far-fetched Liska painting showing a squadron of V-1s attacking London en masse is also included.

Cover: V-1 being rolled out to its launching point.

Back-Cover: Reich saminister Albert Speer delivering a lecture to leading men of the armaments industry.

(4) The Warsaw Rebellion. 8 pp.

Most of the German periodicals had either disappeared or were preparing to close down when the Warsaw Rebellion broke out on August 1, 1944. Signal was no real exception, but the magazine did find it possible to publish two extras on this intriguing subject. These two Extras, twenty pages in all, provide the only contemporary detailed coverage of the revolt as seen from the German side.

The first Warsaw extra opens with a Giseler Wirsing editorial, called "Prelude to the Third World War." The author skillfully illuminates the differences between Britain's and the Soviet Union's policies on Poland, and claims, not totally inaccurately, that both had ulterior motives for seeing the Rebellion

launched when it was. Wirsing is totally wrong, however, when he claims that "the Rebellion was put down by August 5."

This article is followed by a Liska painting showing, in a clumsy fashion, men of the AK (Armija Krajowa, the Polish underground army) shooting at trolleys, pedestrians, and even baby carriages.

The best part of the magazine is the truly superb photography, which reveals the tremendous destruction suffered by the Polish capital. This is especially clear in a remarkable photo of a German half-track launching rockets from a main street against the rebels. As far as the eye can see, nothing but ruins line both sides of the street.

Closing the Extra is an interesting eyewitness report, taken from the (pro-German) Polish newspaper Goniec Krakowski, which reveals, despite a large propaganda content, the suffering of the people of Warsaw quite well.

Cover: Polish woman leaving a burning house in the Old City area of Warsaw.

Back-Cover: An excellent photo of the devastated central part of the city: SS troops march by Polish dead "on a last clearing action." Caption

of the photo: "The Rebellion in Warsaw has been beaten down."

(5) "Warsaw--As It really was." 12 pp.

Clearly the Warsaw Rebellion had not been beaten down in a few days, for this Extra, which deals with the final stages of the revolt, appeared only in mid-October. Wisely, Signal refrained from publishing another account of the struggle until after the insurgents had formally surrendered.

Once again, the outstanding thing about this Extra is the excellent photography found in it. Pride of place goes to a photo of a German assault gun in action before blocks of ruined apartment buildings.

A large part of the magazine is taken up by the reproduction of a Polish insurgent girl's diary, found on her body by German troops. This is quite interesting; the hardships undergone by the rebels stand out in nearly every entry. A passage is also found on the maltreatment of German POWs by their Polish captors; though this doubtless took place in many cases, it should be remembered that it would have been very easy for Signal to have added or deleted passages to the diary for its own purposes.

The only article by a regular Signal staffer is

"Warsaw--How It really was," by Benno Wundshammer. This is not too different from Wirsing's "Prelude to the Third World War." But this time statements of Russian ulterior motives had a ring of bitter truth to them--the Soviets had done nothing to aid the rebellion, clearly preferring that the Germans take care of the rebels, most of whom were "London" Poles. Some interesting passages on the house by house nature of the street fighting are included, as are some views of the surrender of the insurgents.

Cover: Countess Tarnowska, President of the Polish Red Cross, setting out to take German surrender terms to the Polish insurgent leader General Bor.

Back-Cover: Polish rebels, dressed in SS uniforms, surrendering to German troops.

(6) "Fighting for Time in France's Harbors." 8 pp.

When the Germans began their headlong retreat across France in July of 1944, they left behind a large number of men in some of the more important French harbors on the Channel. These isolated garrisons were to serve the vital purpose of denying the Allies port facilities in Europe, thus forcing the invaders to funnel all their supplies through makeshift facili-

ties in Normandy. (Some of the garrisons also served to keep submarine facilities open for the Kriegsmarine.) This Extra is Signal's tribute to the defenders of these ports, heroically--and optimistically--called "fortresses."⁵

The issue centers chiefly on the ports of St. Malo and Brest, two cities where very determined resistance was in fact offered to the Allies (in contrast to some of the other fortresses). Singled out for praise are the two garrison commanders involved, Colonel von Aulock (St. Malo) and Bernhard Ramcke (Brest), a colorful, near-legendary, paratroop general. (Both, be it noted, chose to surrender rather than to fight until "the end of my life," as they had pledged to do.)⁶

Other ports are covered as well (Dunkirk, Lorient, Cherbourg, Calais, and St. Nazaire), and some intriguing photos taken in these cities are printed. Benno Wundshammer and Erwin Baas contribute editorials, or, more accurately, testimonials to the heroism of the fortress defenders.

With the fall of Antwerp the Allies finally got their port, though it was not until November that supplies began to flow through it. To deny them the French ports the Germans had sacrificed over 165,000

men, and had gained a two month delay. Whether or not it was worth such a sacrifice remains an open question. However, by thoroughly destroying the French port facilities and concentrating on Antwerp, which was not even designated a fortress, the same effect could probably have been achieved, at minimal cost.⁷

Cover: Detonations in a French port.

Back-Cover: Destroyed port facilities in a French harbor.

(7) "V-2: How England sees it and experiences it." 8 pp.

The last of Germany's V-weapons to be used operationally was the A-4 rocket, better known as the V-2. The differences between this weapon and the V-1, which was relatively easy prey for a fighter plane, were profound. The V-2 could not be tracked by radar, pursued by aircraft, or even heard until it had nearly reached its target. It was also far more lethal than its predecessor.

Signal covers this weapon, in an admittedly oblique way, in an Extra which probably appeared in February 1945. This was the only report on the rocket to appear in any German periodical. Unfortunately, the need for security was still evident, unlike the

V-1. Consequently, the extra contains no photos or specifics of the weapon, mostly relying on extracts from the Allied press.

Drawings and sketches of the weapon are taken from Time and the Illustrated London News; a UPI correspondent's report on a V-2 hit in London is reprinted. Accompanying this report is a grim Hans Liska painting, showing the destruction caused by one V-2. Short features are also presented on the V-2 as a scientific marvel, which it was, and, intriguingly, on the possible uses of the weapon in the post-war exploration of space.

The Extra is a fascinating one, although much is necessarily left out, for the V-2, like the atomic bomb, was a true herald of a new age, as different from World War II as that war was from Napoleon's time.

Cover: Symbolic painting of a V-2 going faster than the speed of sound.

Back-Cover: Painting of a nocturnal launching of a V-2 against London.

(8) Broadside Himmler-Vlasov. 2 pp.

In an address to senior SS leaders on October 14, 1943, in Bad Schachen, Heinrich Himmler called

Andrei Andreyevich Vlasov, head of the Russian Liberation Army, "a swine."⁸ Less than a year later, on September 16, 1944, the Reichsführer-SS and the erst-while "swine" met at Himmler's headquarters in Rastenburg, East Prussia, to discuss the future of the Russian Liberation Movement. This Extra, produced to commemorate the unlikely meeting, includes on its front side an enormous photo of the two men shaking hands and smiling at one another. The back side, called "Principles of General Vlasov," combines extracts (mainly anti-Bolshevik and anti-Allied expressions) from some of Vlasov's speeches with photos of members of the ROA. The piece is little more than an interesting curio; by this time the Russian Liberation Army could do little to affect the outcome of the war.

(9) Supplement "Lafayette, We are here.

Montmartre under Bombs."

4 pp.

This four page pictorial is not a true Signal-Extra, but merely a supplement distributed with the French No. 7, 1944. It contains no text; the photos printed are quite explicit, showing the death and damage caused to the Montmartre district of Paris during an Allied air raid on April 21, 1944.

Table II: Issues with which the
Signal-Extras were most
 likely distributed.

(1) The Liberation of Mussolini.	20/1943. ¹
(2) "Why Germany shoots at England."	11/1944
(3) V-1/Walther Funk.	15/1944
(4) The Warsaw Rebellion, Part I.	16/1944
(5) The Warsaw Rebellion, Part II.	19/1944 ²
(6) "Fighting for Time in the Harbors of France."	18/1944
(7) V-2.	4/1945
(8) Himmler-Vlasov.	18/1944
(9) The bombardment of Montmartre.	7/1944
	(French ed. only)

¹ This extra was apparently issued with copies of No. 18/1943 in the Italian edition only.

² Although this extra bears a lower number than "Fighting for Time in the Harbors of France," (see p. 275) it was apparently issued after this supplement.

CHAPTER III.

Analysis and Conclusions.

Signal's primary task, in the words of one of its writers, was "to show the world Germany and the New Europe." In this context, "the world" meant the occupied and neutral states of the continent of Europe. Above all else, the magazine's editors strove to produce the impression in these countries that Europe was an integral unit, under the benevolent protection of Greater Germany. Signal claimed that Germany was the state best suited to fulfill the needs and spiritual aspirations of modern Europe. The "German spirit" and the "German culture" became synonymous with the "European spirit and culture."

If the claim of Germany's natural suitability to lead Europe was accepted, it could also be used to place the blame for the war on the governments of the occupied states, who had opposed Germany, and on the Allies. To accomplish its mission of building a united Europe (and thereby produce a closer collaboration with Germany) the magazine used, with a few notable exceptions, a "soft" approach. Signal went to great lengths to show the benefits of participation in the "New Order." A good example of the "carrot" dangled before the peoples of Europe was the magazine's treatment of the "revival" of religion in Russia under German auspices. Only very rarely did the

mask slip, and reveal the fate which awaited those who chose to resist the "wave of the future." There were several examples of this approach, most notably the magazine's coverage of the opening stages of the Balkan campaign in 1941.

Signal's world was divided into two groups: the "Europeans," and the "anti-Europeans." Everyone who accepted the magazine's concept of European unity was a "European;" anyone who quarreled with it was an "anti-European." Race, per se, did not figure into the division: many Russians and even the Poles were seen to be "Europeans." In the first rank of the "Europeans" were Germany's allies, countries which "had seen the wave of the future and were actively participating in it."

Until 1943 the most important of the allies was Italy. Her entrance into the war in June 1940 was received with much fanfare by the magazine. In keeping with the alliance between Germany and Italy, Italian victories, no matter how small, were loudly proclaimed (for example, the capture of British Somaliland in 1940), and her defeats were ignored. Signal's coverage of the war in Africa, in common with that of most of the German press, played up the role of the Germans, and largely ignored the Italian presence. Likewise, the presence of the Italians in Russia was basically ignored after the opening stages

of the campaign. As if to compensate for these omissions, from time to time (especially in 1942), the magazine produced issues largely concerned with Italy at war.

When Italy dropped out of the war in September 1943, she became an object lesson for the magazine. This is what faces Europe, should she fall into the hands of the "anti-Europeans," we read. The Italian Social Republic was almost totally absent from the magazine's pages--perhaps this is an accurate reflection of the true status of this "government."

A sort of "honorary European" status was accorded to Germany's ally in the Far East, Japan. The adherence of Japan to the Tri-Power Pact, and Japan's entry into the war, were followed with great interest and enthusiasm by Signal's staff. For the first few months of 1942 Japan's military prowess was almost continually under examination by the magazine; this was useful as an antidote to the stalemate which had set in Russia, as well as being another factor in the inevitable downfall of the British and Americans.

Japan was pictured as being very closely akin to Germany in many ways; the Greater East Asia Co-Prosperity Sphere was virtually identical to the "New Order" in Europe. Editorials were done, at some length, stressing similarities between the German and Japanese peoples and

characteristics. The virtues of "bushido" were continually praised. Until well into 1944 the Pacific War was examined in some detail (not always completely accurately) by the magazine.

Germany had a number of smaller allies in Europe, and all these states received some attention from Signal. This was natural, for it showed the "unity" of the continent against common foes. Bulgaria's adherence to the Tri-Power Pact was covered in some detail in the spring of 1941. One by one the allied contingents in the European war against Bolshevism were praised: Romanian, Hungarian, Finnish, Croatian, and Slovak units were examined throughout the period 1941-1943. In 1944 the allies began to break away from Germany and were treated by the magazine much as Italy had been.

During the course of the campaign against Russia the German ranks were increased by volunteer contingents from the occupied and neutral countries. Dutchmen, Belgians, Norwegians, Danes, Swedes, Swiss, Spaniards, and Frenchmen all served in Russia. This was a phenomenon ideally suited for the magazine, and it did not fail to capitalize on it. The Spanish Blue Division was examined in depth several times, as were the French Volunteers in Russia. The magazine also gave much coverage to the enormous numbers of Russians who fought on the German side. All of

these groups were seen as fine examples of "Europeans."

Equally as important as the allies in Signal's Europe were the occupied and neutral states. Much space was devoted by the magazine to these countries. Spain was naturally the recipient of a large amount of coverage; long after it was abundantly clear that Franco would not enter the war Signal was still doing articles in tribute to his country and government. During the first period of the war, up until the end of 1942, Portugal, Sweden, and Switzerland were actively wooed, especially the first country. When the tide turned Signal took the stance that pressure from "anti-Europeans" (both internal and external) were forcing these countries out of their neutrality. They would suffer for this, according to Signal: for example, the Portuguese had already lost their Atlantic islands, the Swedes were falling under Soviet domination, and so forth.

The occupied countries were a trickier matter--Signal not only had to persuade these peoples to accept its concept of Europe, but to assuage the sting of defeat. This was done by placing blame for the horrors of war on the Allies and on the governments of these countries at the time war broke out. The peoples of these lands were seen as being fundamentally healthy and "European." Greece, for example, was the recipient of a campaign in

1941 which concluded that the Germans and the Greeks were, in fact, brothers. Even Poland was recognized, in late 1944, as being "European." The magazine devoted considerable space to articles on most of the occupied lands;¹ even the countless and, on the surface, innocuous travelogues were as much homage to the peoples of these lands as they were entertainment.

There were many people scattered throughout the continent who either hoped for a German victory or who actively worked to bring it about.² These were just the sort of people Signal most needed to promote its "united Europe" campaign, and the magazine devoted considerable time and space to them. The foreign volunteers were the most visible manifestations of this group of people. European actors performing before German troops were applauded, as were foreign workers in Germany. Artists and writers from all over the continent were profiled and praised as being truly representative of the "European spirit."

Signal did not, as a rule, engage in personality cults. For example, very little space was devoted to the Führer himself. Occasionally, however, the magazine did promote various "Europeans." Foremost in this group were Albert Speer and Dr. Goebbels, both presented as Europeans rather than Germans. The commander of a Romanian cavalry division, a Spanish general serving in Russia, or a Dutch

peasant fighting with the Waffen-SS were typical examples of the "European" individuals whom the magazine covered. Equal space was devoted to especially valorous German fighter pilots, submarine commanders, and, during the last year of the war, "Einzelkämpfer." From 1943 to mid-1944 the magazine included a regular feature in each issue profiling various "Europeans."

In opposition to the "European" stood the "anti-European." in 1940 Germany was faced with two actual enemies, and one potential foe. In the West the Reich faced France and England. The rapidity of the events on the Western Front in May 1940 overtook any propaganda campaign Signal might have launched against France. The magazine did run a series of articles about the leadership of the Third Republic, placing the blame for France's defeat squarely on their shoulders, but it did not initiate any campaign against the country or the people as a whole.

Even before the fall of France it was clear to Signal that England was Germany's main enemy. This was a state of affairs which lasted until well into the war. Signal's view of England was largely composed of images of Oxford students; a conservative, backward-looking aristocracy; downtrodden masses; and a history of cruelty in the cause of British imperialism. The British are most certainly an imperialist power; they hope to destroy Germany and

Japan and gain enormous amounts of land for the Empire. No tactic is too base for this: starvation, "terror-bombing" of innocent civilians, and assassinations are all to be found in Britain's arsenal. But these misdeeds have definite predecessors: the magazine repeatedly stressed the internment camps of the Boer War and the naval blockade of World War One to emphasize British "cruelty."

In the magazine's view England would be one of the big losers of the war. Her leaders were so desperate to destroy Germany that they have allied themselves with Bolshevism and American plutocracy, and will lose their empire because of this fatal mistake.

Shortly after the fall of France Signal launched a campaign against the United States, which would not enter the war for another eighteen months. This campaign reached a peak in the spring of 1941, but was soon eclipsed by the invasion of Russia. After Pearl Harbor it was renewed full blast, and throughout the course of the war America was vilified in the most intense terms. Signal regarded America as a belligerent on the Allied side all along: the Lend-Lease Bill, the presence and conduct of President Roosevelt, the virtual gift of (aged) destroyers to the Royal Navy were all signs of this.

In Signal's eyes, America was the land of Hollywood, Wall Street, mass unemployment, and Roosevelt. (Other

German periodicals usually included the Jews in this list, but this was not the case with Signal). In addition Americans were portrayed as being basically illiterate, uneducated bumpkins, who were absolutely lacking in any kind of culture whatsoever. Since culture was one of the hallmarks of the "European," this was a serious omission indeed. Signal repeatedly stated that American fighting men did not know what they were fighting for,³ and printed a number of pieces in which Americans identify Field Marshal Rommel as a Frenchman, do not know that Normandy is a part of France, etc. The illiterate cowboy from Texas who destroys a German museum in a bombing raid became a stock propaganda figure in the magazine's pages.

American cruelty, like British cruelty, was continually emphasized. A number of articles (including one cover story) were done on the Union conduct of the American Civil War; Signal traces the roots of the terror-bombing campaign back to William T. Sherman. Naturally, American criminals and gangsters with their "underworld methods of fighting" also came in for attention by the magazine.

Even more than the British, the Americans are seen as imperialists. Not only do they want to destroy the Axis, they also want to eliminate the British Empire. Even before America's entry into the war the magazine ran articles on the theme of American dominance of the

world.

Throughout the war Signal continually underestimated the Americans, especially in terms of U.S. industrial potential. At first American claims of mass production of weapons are scoffed at; when they proved true the magazine quickly switched its tactics. The "inferior" quality of these weapons was now stressed. When the weapons proved to be, in many cases, completely equal to Germany's, the superiority of the German soldier over Allied quantity became the theme for this area.

Likewise, the magazine always read significance into items about America which were not very significant at all. The existence of a black market is seen as a harbinger of widespread famine. The problems of juvenile delinquency were seen as heralds of America's social collapse. The disparity between Wall Street and Hollywood on the one hand, and massive (pre- and post-war) unemployment on the other will surely bring about the downfall of the country, according to Signal.

Although the British and the Americans received much more coverage than did the Russians, it is nonetheless clear that the Soviet Union was "Europe's" most deadly foe. Both the Anglo-Saxon powers, despite all their flaws, were seen as belonging to the basic "tradition" of Europe. Further, these countries were both seen to be

pawns of the Soviets. The Soviet Union was not part of Europe; it was seen as an alien, Eastern despotism.

Most German periodicals regarded the Russian people as "subhuman" and "bestial." Although Signal occasionally took this line when describing the Communist party and its officials, it rarely followed it in articles on the Russian people as a whole. The Untermensch did not rear his ugly head in Signal's pages. Indeed, Signal took the lead in, and was the foremost advocate of, sponsoring the use of Russians on the German side. The Russians were viewed by Signal's writers in roughly the same way as the Chinese were viewed by nineteenth century missionaries. They were ignorant and backward, but they could be saved--although their status after "salvation" is not made very clear. Should the Russians fail to grasp the line offered to them (i.e., by aiding the Germans), however, they are assigned to the category of "hollow men," of "bogeymen."

Signal spent much time examining the enemy fighting man. In 1940 the British are described as letting the French do their fighting for them; in the Balkans and Africa (up until 1942) this was also true, with colonial troops replacing the French. British troops were hooted at during the landings at Dieppe (also seen as a "colonial" operation). As the tide of war turned this campaign ceased, and the merits (or flaws) of the British soldier were

simply ignored. One exception to this policy (also to the American flyer) was the continuous assault on the "terror-bomber," "the aerial gangster," etc.

The American fighting man is described in largely the same terms. Early American setbacks in Africa produced an assortment of dubious individuals, more accustomed to cavorting in night clubs than to fighting. Again, as the war reversed its course, American bravery was simply ignored; the American soldier was presented as a cocky "wise guy" or an ignorant dupe, victimized by his political system and utterly ignorant of the reasons for his being in the field.

The Soviet soldier was never examined individually (unless he had come over to the Germans); he was merely part of an enormous horde of troops, pressed forward by a commissar or by threats to his family at home. Until very late in the war it was claimed that this system of "impressed" fighting men could be overcome by "the spirit of the German soldier."

One final facet of the three Allies was examined by the magazine--the quality of their top leadership. Without a doubt Roosevelt received more vilification than any other Allied leader, beginning in late 1940 and continuing right until the end of the magazine's existence. He was blamed for the destruction of Yugoslavia in March

1941. He was identified with Woodrow Wilson--seen, by the Germans, as the "betrayers" of Germany after the First World War. He wants to rule the world; he pushed America into the war as a means of resolving serious domestic problems, and as a means of satisfying his own megalomania. Roosevelt's early anti-Nazi stance was probably the main reason for this almost hysterical barrage of invective.

Winston Churchill was also the recipient of a campaign only slightly less vituperative. He is seen as the man who betrayed Europe to the Bolsheviks, as a man obsessed by a hatred for Germany, as an imperialist, and as a man who "wants to turn the clock back." Ultimately, he is seen as the man who, by his own insane ambition, will succeed in destroying the British Empire.

On the other hand, Stalin is not attacked in this manner at all. He is seen as a man who pulls the strings, as a shadowy overlord. He is depicted more as a symbol of Bolshevism than as an individual.

As the war worsened, a new, internal, enemy arose to join the Allies. Signal devoted an enormous amount of space to the problem of "the wanderer into nothing," "the forces of anarchy," and so forth. To this category belonged such groups as the European resistance movements, and such people as Marshal Badoglio, Tito, Generals

de Gaulle and Giraud, and King Michael of Romania. These "renegades" naturally received large amounts of invective and scorn from the magazine.

In most of the German press, the supreme enemy was not any of the Allies, but the Jew. This was definitely not the case with Signal. Antisemitism was not emphasized by the magazine; it was barely even mentioned. This was largely due to the magazine's "soft" approach; in this respect Signal was unique.

Signal was launched on the eve of the great German victory in the West in 1940. It therefore had nothing to say about the Polish campaign of 1939. The first few issues of the magazine contained material on the "Phoney War" on the Western Front.

The first offensive operation of the year 1940 was the German drive into Scandinavia. This was brought about, we read, to forestall an English takeover of the region. The campaign was not against the Danes or the Norwegians, but against "perfidious Albion." Although the campaign was covered in some detail, no mention was made of the heavy German naval losses or the perilous nature, at times, of the fighting for Narvik.

The success of the German drive into the West took the magazine by surprise, for full blown coverage of the military events did not begin until some time after the

campaign had begun. Again, the thrust of the magazine's coverage of the struggle was directed against the English and the leaders of the French government. Not only were the British guilty of starting the war, they had also left their hapless French allies in the lurch during the disastrous campaign. Many articles of this sort were published by Signal, culminating in coverage of the events at Oran in July 1940, when the British had actually killed Frenchmen.

After the French defeat England stood alone. To Signal the island had become a virtual prison, and England's defeat was regarded as a certainty. This tone prevailed throughout the rest of the year, and considerably beyond that as well.

The first German check during the war came in the Battle of Britain. Signal simply did not cover this campaign accurately, never revealing German losses or British successes. Despite this setback the mood of inevitable victory did not change.

From September 1940 to April 1941 the magazine reflected an almost peacetime picture. Air raids on England were routinely covered, as was the German submarine service. The magazine launched a campaign called "Whoever sails for England sails for death." As England's isolation became more and more obvious (to the magazine), so too

did her dependence on the U.S., and anti-American articles crept into the magazine.

The campaign in the Balkans in spring 1941 was launched, according to Signal, because the British and the Americans had driven Yugoslavia and Greece into hostility towards the Axis. The quick German victory was seen as a humiliating rebuff for the Allies, especially the British. After the fall of Crete, which, in Signal, received far less coverage than in most other German periodicals, probably because of the high German losses and the events in Russia which quickly eclipsed it, the British were described as having lost yet another foothold on the continent. This had also been said at the time of Dunkirk and would be said again after Dieppe.

The Italian debacle in Greece, which was largely responsible for bringing the Germans into the campaign, was ignored. This had also been the case with Italy's embarrassing performance in France in June 1940, and of her rapid defeat by the British in Africa in December 1940. To maintain the facade of a victorious Axis Signal could not very well mention these events.

Although the magazine had featured a few articles on the fighting in Africa before the Germans arrived on the scene, coverage of this front did not become very serious until after Rommel had won his first few successes.

From spring 1941 to summer 1942 the African front, although primarily a side-show, was rarely absent from the magazine's pages. Rommel and the Afrikakorps became true media heroes, and their remarkable performance naturally received much attention from Signal. The campaign was regarded as yet another blow to British pride. After the Battle of El Alamein, however, this policy quickly changed.

Signal's tone of inevitable victory was never more in evidence than during the first few months of the German campaign in Russia. With devastating swiftness the Germans seemed to have knocked Russia out of the war in merely a few months. Signal's coverage of the Blitzkrieg in the Soviet Union quickly produced the impression that the war was over there except for some mopping up operations. Indeed, in December 1941 the magazine formally proclaimed the end of the campaign.

The invasion of Russia gave Signal yet another enemy, one much more likely to produce European unity. The crusade against Bolshevism rapidly developed into one of the magazine's main themes, and the participation in it of many Europeans of different lands one of the main bases in the magazine's argument for a united Europe.

Although the Russian winter offensive of 1941/42 was not mentioned by the magazine, except obliquely, it

did produce the first indications that no counter-offensive could ever push the Germans out of Russia; this was a far cry from the heady days of 1941. During the German summer offensive of 1942 this mood was dispelled, however, and once again replaced by a feeling of victory.

The entry of America and Japan into the war in December 1941 was welcomed by the magazine. The lines had now been finally drawn, and the conflict was truly a world one. Throughout 1942 Signal paid close attention to Japan's military operations--although the defeats of Midway and Guadalcanal were not mentioned.

Throughout 1941 and 1942 the magazine had viewed the operations of the German Navy at some length. Periodic features were done on various German surface ships, but most of the coverage dealt with the submarine service. The years of 1941 and 1942 were the most crucial ones in the Battle of the Atlantic, and it then seemed that the Germans might actually be able to force Britain into submission by means of the U-boat alone. Signal naturally adopted and expanded upon this theme, and the "Who sails for England" campaign continued unabated.

Nor was the Luftwaffe neglected in this period either. Although of little significance, nuisance raids Britain were covered in detail. Luftwaffe attacks on

convoys and on Russian units in the East were also routine topics for the magazine.

In November 1942 Signal featured a cover story on the Battle of Stalingrad. From this point on the fortunes of the Reich seemed to go steadily downhill, and it marks a handy dividing point between "the years of triumph" and "the years of disaster."

It should be noted that the Battle of Stalingrad did not immediately destroy German hopes in the East. Nevertheless, it was the first major defeat which the German press had to deal with, and by its very magnitude it could not be easily concealed. The battle marks the beginning of Signal's shift from an offensive war to a defensive one.

There had been hints of this shift in 1942; in its final issue for that year the magazine initiated a campaign which it would run for the next two years: the quality of the German soldier versus the quantity of Allied war materiel. This was certainly not an aggressive concept; rather it reflected the theme of "We can hold out against anything," which marked the year 1943.

Throughout 1943 Signal was increasingly faced with a new challenge: how to adapt to setbacks and defeats, without losing its triumphant, morale-boosting tone and its credibility among the peoples of Europe. This

was done basically by adopting a pose of iron determination, a mood of "no matter what we can hold out."

There were certainly enough setbacks to face. After Stalingrad the Russian front cooled down, and there were even a few German victories, which the magazine did not fail to exploit. A few small victories over the Americans in Africa were likewise promoted, but the overall aspects of the African campaign were not examined. The reader was given no explanation of how the front in Africa had gotten from El Alamein to Tunisia. When the end came in Africa Signal made no mention of it.

The Allied bombing offensive became a very serious threat to Germany during the year, and Signal met this by condemning the strategy which permitted this type of warfare. "Aerial gangsters" and "terror bombers" became routine matters in the pages of the magazine. Unlike many German periodicals, Signal devoted considerable space to the air offensive against Germany. This was done to show Germany's "sacrifices for Europe" to the peoples of the occupied countries. Air raids on the cities of occupied Europe were naturally extremely well publicized. When the British bombed Paris in 1942, the magazine hooted, "They have returned--not to liberate, but to destroy!"

The loss of Sicily and the fall of Mussolini were met head on by Signal. The former was covered in such a

way as to refute Allied charges of a "German Dunkirk," and the fate of Italy was held up as an example of what the Europeans could expect should Germany lose the war.

By the summer of 1943, at the latest, the Germans had lost the Battle of the Atlantic. One could never tell this on the basis of Signal's coverage alone: the magazine did not even acknowledge any reverses in this theater until well into 1944, when it did reluctantly concede the German defeat in this area.

Signal enthusiastically covered the opening phases of the Kursk offensive in July, but when this operation failed the magazine started to print long features on the defensive war in the East. Although the calamitous situation in Russia was basically ignored by the magazine after the summer of 1943, readers could get a glimpse of the truth by reading between the lines--for instance, in the article "The Column moves West" in Number 23, 1943.

1944 was certainly the hardest year the magazine had to face. In the first few issues themes are put forth which dominated the magazine for the rest of its existence. The theme of determined tenacity was not altogether discarded, but it was used less and less often. Replacing it were long manifestoes on "What we are fighting for," "What makes up Europe," and "What will Europe be like after the war." The latter question particularly pre-

occupied the magazine's staff, and it was apparent that by mid-1944 Signal's writers no longer really believed in a German victory. The magazine actually came close to stating this in its final issues, but drew back short of putting such defeatist statements into print.

With few exceptions the military events of the year are covered very obliquely. Features are run on German soldiers in the East, on Luftwaffe fighter pilots, and so forth, but details of specific military engagements are lacking. For the first few issues after the Normandy landings, Signal did focus on the fighting in France, but this quickly ceased, as the Allies spread out across France. The Allied defeat at Arnhem was, to be sure, covered specifically in some depth. More symptomatic of the year was the article "What England lost on Leros," in issue Number 2, in which a minor German victory was pictured as an enormously successful, and significant, operation.

The magazine engaged in two military campaigns which were quite appropriate to the desperate nature of the war in 1944. The first, which had actually begun in late 1942 but only came to fruition in 1944, was the glorification of the "Einzelkämpfer." The "single fighter," Signal claimed, could reverse the course of the war. Allied materiel superiority could be overcome by the

individual German soldier. This was quite obviously a defensive theme, and it was not entirely valid, since its success rested on Signal's (vain) supposition that all German soldiers would become "Einzelkämpfer."

The second campaign peculiar to 1944 was the magazine's coverage of new weapons which would reverse the tide of the war. Considerable space was given to the V-1, and to all the other new weapons entering service, successfully or not: the Panzerfaust, the Panzerschreck, the Goliath, the one man torpedo, the Linse, etc. Like the "Einzelkämpfer" campaign with which it shared many common elements, this approach was supposed to overcome the Allied materiel superiority.

Throughout the year (and to some extent in 1943 as well), Signal expended considerable effort in an attempt to drive a wedge between the Allies, not only between the Anglo-Saxons and the Russians, but between the English and Americans as well. In various articles the English are seen losing their empire to both the Americans and the Russians. The Anglo-American role of Soviet pawns is re-emphasized once again. This campaign coincided with a general offensive on the same lines in the German press as a whole.

The five Signal issues of 1945 are basically extensions of 1944. A curious mixture of fatalism and ab-

surdity dominates the year. The magazine promotes, in its first issue, the indigenous defenses of East Prussia in the same tones which it had reserved for the "invincible" Atlantic Wall a year earlier. Significantly, the magazine put little stock in the Volkssturm, never even devoting an article to this body.

The military events of the year were far too disastrous to go into in detail: the Battle of the Bulge, Germany's most important offensive operation of the period, is mentioned only in passing. In the magazine's farewell to the military (issue Number 4, 1945), much of the coverage is taken up by descriptions of mutilated, over-age, soldiers.

In summation, Signal's coverage of the war may be divided into three distinct phases: (1) 1940-1942: "Victory is already won;" (2) 1943: "Victory will be ours if we but hold out a little longer;" (3) 1944-1945: "Woe betide the Europeans should we lose the war--after us the deluge."

Throughout the war Signal presented a number of articles concerned with the German home front. The German home front was, according to Giseler Wirsing, truly representative of all the European countries; moreover, the Germans had sacrificed more for Europe than any other people. In the first few years of

the conflict the home front was largely dismissed as a subject of secondary importance. Features on armaments plants and the like were included, but fell into a distinctly minor role, far less important than the military pieces.

As the war worsened this began to change. Surprisingly, no coverage was accorded to Dr. Goebbels' key "Total War" speech. Signal had adopted this phrase even before Goebbels' speech, but did not make the most of it until well into 1944.

The home and fighting fronts were increasingly linked in 1943, especially in view of the steadily more severe Allied air offensive. The air attacks on the German homeland provided Signal with a chance to capitalize on the sufferings of the ordinary German civilian. Like the average soldier at the front, the civilian could be portrayed as doing his duty for Europe, as making sacrifices for the common cause. This also provided a tie-in with the pose of determined tenacity common to this period.

More and more coverage was devoted to the achievements of the German factory worker, who, despite the almost continual air attacks, managed to make production rise steadily. The magazine also began to reassess the position of women. By late 1944 women were seen as an integral part of the combined war effort; this was a far cry from Signal's earlier condescending tone towards females.

During the period when the home front became a virtual adjunct of the fighting front the magazine went to great lengths to stress the normality of daily life, despite the increasing destruction caused by the "terror-bombers." Like the soldier at front, the "soldier" at home could withstand the worst the enemy could throw at him without breaking. Even though German society had, in one sense, been radically transformed by the bombs (the magazine proudly spoke of university classes being held outside, after classroom buildings had been destroyed, "just like in Dante's time"), the essential pattern of daily life had remained unchanged.

As the situation at the front became ever more critical, the magazine devoted much more space to events at home. In 1944 the home front was viewed as one indivisible entity, everyone doing his part for the cause. The glorification of the home front reached its peak with issue Number 14, 1944. "Everyone (in the homeland) is an "Einzelkämpfer" in his position," proclaimed Signal. The German people will sacrifice anything for Europe, we read, even, in a rather foolish article from 1945, given the nature of the times, opera--"the national passion."

An interesting omission from the coverage of Germany at war was the absence of material on the NSDAP. Aside

from one issue, and a handful of articles, the Nazi Party was ignored. Certainly Signal's OKW parentage played a role in this decision, but the NSDAP was also a peculiarly German institution, and was not particularly conducive to the concept of European unity. (The foreign National Socialist groups were likewise ignored by the magazine.)

Approximately one-third of the total contents of Signal was devoted to the area of "social" material. Many of these features fell solely into the entertainment category; they were designed to hold the reader's attention for as long as it took to digest them, and could then be promptly forgotten.

But many articles in this sphere contained a healthy dose of propaganda, usually belonging to the united Europe theme. Articles showing possible technological breakthroughs of the future stressed that the new inventions would be for the good of Europe. The present air and rail networks were also for the good of the continent, and not for Germany alone. The Organisation Todt was shown to be working "solely for the benefit of Europe."

Signal's coverage of the artistic world also reflected this approach. There were no longer Flemish or German schools of art, but "European" ones. Music was written "for Europe." When many of Europe's great works of art became threatened by the Allied bombing offensive the

magazine intensified its coverage of this area. Signal always claimed that culture was a hallmark of the "European," and went to great lengths both to emphasize the "European culture" and to disparage the "Anti-Europeans'" lack of culture.

Some of the social material was specifically directed against the Allies. For example, many of the cartoons printed by the magazine were explicitly anti-Allied. Signal's coverage of some of the period's major films (e.g., "Titanic") also fell into this category.

As the military situation worsened the magazine tended to reduce the amount of this material, but it was never abandoned altogether. Even in the opening months of 1945 social articles were included, presumably as a further confirmation that no matter what life goes on.

Signal was not, and was never intended to be, a "news" magazine. Therefore, the omission of many items unfavorable to Germany, especially during the period 1943-1945, as the military situation grew steadily worse, was not surprising. Likewise, it was not the magazine's task to tell the truth per se (unless it happened to be favorable to the German cause), but to sway people to a particular point of view.

In the first half of the war German setbacks were either ignored or glossed over.⁴ No mention was made of

the Kriegsmarine's heavy losses in the Norwegian campaign, or of the loss of the Battle of Britain. The Bismarck's final cruise is described only as far as the sinking of the Hood; the loss of the Bismarck herself is not mentioned. The Allied invasion of North Africa was not discussed until long after it had taken place; Italian and Japanese setbacks were also not described.

After the defeats at Stalingrad and Sicily the magazine refrained from going into the specifics of any losing military engagement, contenting itself with describing the war only in the most general terms. If 1943 marked the beginnings of Signal's switch to a "defensive" style, it also saw the advent of political domination of the magazine. The military section came less and less under examination, while the political one steadily grew in importance. Especially prominent in the political coverage of the last two years of the war was the discussion of the likelihood of an Allied victory, and of the quality of life in Europe should this happen.

Throughout its existence the magazine made a number of mis-statements, incorrect assumptions, and outright lies. We read of the good treatment of Russian POWs in late 1941; of the sinking of two American battleships by an Italian submarine commander in 1942; of the likelihood of famine setting in the U.S. before the end of

the war. Signal constantly interpreted conditions in the United States incorrectly. People aiding the German cause, especially on the Eastern Front, were constantly depicted as true representatives of their countries, whereas they in fact usually only represented a small minority of the population of their native lands.⁵ That the magazine engaged in these tactics was hardly surprising; it was, after all, primarily a propaganda venture.

The techniques and styles utilized by the magazine were very smooth, and usually avoided crudity of any sort. Occasionally some clumsy or heavy-handed material was used (for example, crudely doctored photographs of Russian soldiers feeding their mounts at Napoleon's tomb), but on the whole the magazine steered a course away from these pitfalls. The pages of such influential magazines as the Illustrierter Beobachter and the Berliner Illustrierte Zeitung were filled with crude, almost blood-curdling, material, especially during the last two years of the war, and provide an interesting contrast with Signal's style.

In April of 1940 Dr. Goebbels spoke in favor of Signal, and maintained his support for it throughout the war. Max Amann, the Reichsleiter for the Press (and controller of the Eher conglomerate, which included, among others, the Deutscher Verlag), went on record in the "Hand Book of the German Daily Press" in 1944 as

saying that Signal had achieved considerable success "against the former anti-German spirit prevalent in the press of Europe."

These remarks were echoed, and amplified on, by sources coming from "the other side of the hill." as early as April 25, 1940, the Daily Express examined the magazine: "The articles read as if they had been translated by an Englishman...Concentrated, skillful propaganda at a price which everyone can understand."

Throughout the war accolades of this sort continued to come from England and the U.S. The Daily Mail lamented, on April 27, 1942, that "unfortunately England has nothing to equal Signal." As its lead article for March 22, 1943, Life examined German propaganda magazines in general, and specifically singled out Signal as the most effective of the lot. In particular (when comparing the American periodical Victory⁶ with Signal): "It doesn't have half the circulation of Signal and cannot compare with the intensive propaganda style of its Nazi counterpart...it is a poor imitation of Signal."

Signal boasted the best cameramen and illustrators working in Germany during the period, featured the best printing processes and techniques available, and certainly never lacked anything which it needed (for example, the

highest quality paper was always on hand for it, even during the grim 1944-1945 period)---in contrast with most other periodicals. Unlike every other newspaper and periodicals in wartime Germany, Signal finished the war at a level of quality higher than when it had been launched. Enormous sums were poured into the magazine by the OKW throughout the war.

Clearly, then, Signal was considered to be a success by the Germans, and by certain Allied publications as well. However, simply because Max Amann (the man who, after all, "legally" owned the magazine) and Life considered Signal to be a success does not mean that it was a success. There were several wartime programs in Germany which also were the recipients of lavish praise and unlimited funds, which were in fact utter fiascos (for example, the disastrous "Bomber B" program of the Luftwaffe and the Heinkel He-177).

Signal may well have been a great technical success; but technical successes are not necessarily practical successes. The practical success of Signal is a problem which may well be insoluble. Certainly today there is only fragmentary evidence of this sort of success, far from enough to enable one to say definitively that Signal was a total success.

Such circulation figures as do exist point, on the surface, to an extremely successful venture. The French

edition of the magazine at one point reached a circulation of 800,000 copies per issue. But even this impressive figure may be misleading. It is not known whether or not the magazine was given away, or, if so, in what quantity. Signal was not specifically designed to be a profit-maker, but to sell a certain point of view, so free distribution appears possible. But even assuming that all 800,000 copies referred to above were purchased by French readers is not a clearcut sign of success. A person does not necessarily read what he purchases; for example, it is quite likely that not everyone who purchased such Nazi standards as Mein Kampf or The Myth of the Twentieth Century read them, yet they too boasted enormous sales figures.

Signal's primary purpose was to promote a closer collaboration with Germany by the peoples of Europe. Whether it did so remains an open question; it is extremely hard, if not impossible, to prove that someone was moved to a particular act merely by reading a book. A very telling example of Signal's success would have been the appearance of European volunteers turning up at German recruiting stations with a copy of the magazine clutched in their hands. This does not seem to have happened, or, if it did, it has gone unrecorded. Another source of potential practical

success (one which would, however, have had to been approached with some caution) would have been a "letters to the editor" column in the magazine; reader feedback does not seem to have been a concern of the magazine's editors, so even this source is not available to us.

If the question of Signal's success as a practical Venture (as opposed to a technical success) remains, at this point, insoluble, this does not mean that the magazine is not worth examining. Quite the contrary: it is extremely valuable for a number of reasons.

In a sense, Signal did "show the world Germany and the New Europe." Not as it was, nor even as it was likely to be in the event of a German victory, but as a series of calculated propaganda images carefully designed to produce a maximum degree of collaboration amongst the peoples of Europe. Even with its considerably reduced horizons it is of significant value as a social document, revealing the world of Germany and her partners during the Second World War, in some cases as it actually was, and, in many others, in an idealized manner according to the dictates of propaganda.

. Signal stands as a model of this type of propaganda technique. Although there are modern-day counterparts of Signal (most notably periodicals appearing in the

Communist countries--e.g., Soviet Life, etc.), it seems likely that the age of electronic communication has relegated this form of propaganda to a place of lesser importance than it occupied during the Second World War. At that time television and satellite communications were marvels of the future, and the illustrated magazine was the cheapest, yet most effective, way to reach masses of people with a message. Signal seems to have been one of the biggest technical successes in the history of this type of venture (practical success is another matter).

The magazine is of use as well for the glimpse it provides of German propaganda techniques during the Second World War. Although there were a number of features about the magazine which separated it from the mainstream of Nazi propaganda, it did, in many cases, correspond to the prevailing propaganda themes, and its treatment of them provides us with further evidence with which to investigate the field as a whole.

So, though the matter of the magazine's practical success and real impact, remains unsettled (and may never be settled), Signal nonetheless is of value to the historian of the Second World War and of propaganda in general. Its techniques and presentations further

serve to illustrate the workings, if not the successes, of propaganda as a whole, and it provides a unique record of Europe seen through the propagandist's eyes, during one of the most crucial periods in the history of the twentieth century.

FOOTNOTES

Preface.

1. Britain's use of propaganda in the First World War, which, as much as any other factor, was responsible for America's entrance on the Allied side, may be seen as equally skillful and successful. See Phillip Knightley, The First Casualty (New York: Harcourt Brace Jovanovich, 1975), pp. 120-122.
2. "Personal observation" in the sense that much of this study, especially Chapter II, depends on personal examination of the individual issues of Signal, the overwhelming majority of which have never been translated or reprinted anywhere.

Chapter I.

- A.
 1. Hans Dollinger (ed.), Facsimile Querschnitt durch Signal (München: Scherz, 1969), p. 11. (This work is discussed at length in the Bibliography.) (Henceforth: Dollinger.)
 2. To be specific, Signal was part of Section IV/Group B of the WPr. The other Wehrmacht periodicals (Die Wehrmacht, Der Adler, Die Kriegsmarine, etc.) came under Section II. See Hasso von Wedel, Die Propagandatruppen der Deutschen Wehrmacht (Neckargemünd: Vowinckel, 1962), Gliederungsskizze 5.
 3. Dollinger, p. 11.
 4. Blau was replaced in April 1940 by Colonel Hans Martin, who kept the office until the middle of 1944. He was also simultaneously the OKW liaison man to Dr. Goebbels.
 5. In Robert Hunt and Tom Hartman, Swastika at War (London: Leo Cooper, 1975), p. 2.
 6. Willi Boelcke (ed.), Kriegspropaganda 1939-1941 (Stuttgart: Deutsche Verlags-Anstalt, 1966), p. 334.
 7. Ibid., p. 669.
 8. Willi Boelcke, quoted in Dollinger, p. 7. (Henceforth: Boelcke/Dollinger.) One of Signal's main contributors, Dr. Heinrich Hunke, was a key man in the Propaganda Ministry.
 9. RM 10,000,000 for one year, according to an anonymous employee of the Deutscher Verlag. Dollinger, p. 12.
 10. Quoted in Dollinger, p. 12.
 11. One should note also that in 1934 Dr. Goebbels had written a book titled Signals of the New Times--this was in effect what the title "Signal" was supposed to represent. No doubt this title pleased the Propaganda Minister considerably.

12. Franz Hugo Mösslang, in Dollinger, p. 12.

The Propaganda-Kompanie Units.

1. Von Wedel, Propagandatruppen, p. 20.
2. Ibid.
3. Ibid., p. 61
4. Ibid., p. 126.
5. Knightley, First Casualty, p. 221.
6. Dollinger, p. 14.
7. Ibid.
8. According to a Führer Decree of February 10, 1941, quoted in Dollinger, p. 14.
9. Dollinger, p. 14.
10. Von Wedel, p. 99.
11. It should be noted that although the PK units had several unique features (most notably their status as full-fledged combatants), the armies of the other belligerents also had units of war correspondents.

B. 1.

1. Also referred to as von Medefind.
2. Wirsing in an interview with Dollinger, p. 13.

B. 2.

1. Wirsing, in Dollinger, p. 13.
2. For a complete account of Hunke's colorful career, see Boelcke, Kriegspropaganda, pp. 74-75.
3. The foreword to this sketchbook was written by Walter Kiaulehn; it can be properly considered part of the Signal "corpus."

C. 1.

1. Dollinger, p. 13, gives a circulation figure of 40,000 per issue in Switzerland.
2. Dollinger, p. 12.
3. Part of the Scandinavian editions were likewise printed locally (in Oslo); the Italian edition was printed locally as well.
4. Boelcke does claim, however, that some issues of the magazine were smuggled into Ireland via diplomatic courier pouch. No Gaelic edition was printed. Boelcke/Dollinger, p. 8.
5. Details kindly provided by R. Auckland, editor of Falling Leaf, an excellent publication devoted to leaflet operations in the Second World War.

6. Dollinger, p. 13. Heysing, in Hunt/Hartman, p. 3, states that 150 translators were employed by the magazine.

C. 2.

1. For details of this closing action, see Oron J. Hale, The Captive Press in the Third Reich (Princeton: Princeton University Press, 1964), p. 299ff.
2. Reproduced in Hans-Adolf Jacobsen, 1939-1945. Der zweite Weltkrieg in Chronik und Dokumenten (Darmstadt: Wehr und Wissen, 1961), pp. 492-497.
3. "Illustrierten Zeitungen."
4. "Wehrmachtzeitschrift."
5. Perhaps--but only perhaps--a notice inserted in issue No. 2, 1945, provides the answer. This notice, headed "To Our Subscribers," states that the year 1944 had ended with issue No. 19, and that those who had paid for twenty-four issues (a full year's subscription) would receive the first five issues of 1945 gratis. Possibly the magazine was brought back solely to fulfill subscription orders for 1944. Since only five issues were printed--exactly the number needed--this does not appear too implausible. Having been revived merely for this reason, the magazine could safely have been closed out after Number 5.
A second alternative for Signal's rebirth does exist, again in the Propaganda Ministry directive of August 1944. Referring to two art journals (Die Kunst im deutschen Reich and Kunst des Volkes), it states that the Führer would be asked to approve a three months cessation of publishing. Hopefully, at the end of this period, conditions would have improved enough so that the periodicals could be safely revived. (As it happened the art journals were not resurrected.) This was exactly the length of time that Signal was absent; perhaps a similar order had gone out for the magazine, temporarily suspending publication.
6. S.L. Mayer, Hitler's Wartime Picture Magazine: Signal (Englewood Cliffs, N.J.: Prentice-Hall, 1976, p. 3; Dollinger, p. 14.

Chapter II.

Introductory Note.

1. Actually there are only 111 issues--two numbers were "double-issues."

A.

1. In the detailed analysis which follows only the more unusual back covers have been noted.

- 1A. Signal was only slightly more expensive than other German periodicals. For example, Der Auler sold for 8 cents in the U.S. in 1941. However, none of these magazines featured color photos, and all were much less impressive than Signal, so this increase is not that significant.
 2. Compare, for instance, the poor color process found in Life. It should be noted that Look had a fairly good process, although not quite up to Signal's standards.
 3. See the photo on p. 168 of Horst Scheibert, Panzergrana-dier Division "Grossdeutschland" (Dorheim: Podzun, 1974), for a wartime example of this.
 4. In other words, the inside and outside of both covers.
- B.
1. Boelcke, Kriegspropaganda, p. 321.
 2. Numbers in parentheses following the description of a color plate refer to the number of illustrations on the page (or pages.).
 3. The He-100, never used operationally, was a great propaganda success for the Germans, who had the British believing it was in use against them. See William Green, The Warplanes of the Third Reich (London: Macdonald, 1970), pp. 335-336, for details of this aircraft.
 4. The title is taken from remarks made by Allied leaders, and is meant to be ironic.
 5. For more on the OT, see issue No. 2, 1943:
 6. This article is quite accurate--cf. Milton Dank, The French against the French (Philadelphia: Lippincott, 1974), pp. 11ff., 31ff.
 7. "Westward Ho" was the name of Hartmann's boat, the U-37.
 8. See Dank, ibid., pp. 47ff., 65.
 9. See Max Gallo, Mussolini's Italy (New York: Macmillan, 1973), p. 316.
 10. The aircraft is here called the H3-113, a further attempt to confuse the British. See Green, ibid., p. 336.
 11. William L. Shirer. The Collapse of the Third Republic (New York: Pocket Books, 1971, pp. 777-778, 808.
 12. Andrew Cunningham, A Sailor's Odyssey (London: Hutchinson, 1951), p. 249.
 13. Willi Boelcke (ed.), The Secret Conferences of Dr. Goebbels (New York: E.P. Dutton, 1970), p. 63.
 - 13A. A.J. Barker, Britrea 1941 (London: Faber, 1966), p. 206ff.
 14. Dank, ibid., pp. 26-27; David Irving, Hitler's War (New York: Viking, 1977), p. 143.
 15. NPEA = National Politische Erziehungs-Anstalt.
 16. There were two additional classes as well: the Golden Oak Leaves, limited to twelve recipients and awarded only once (to Stuka pilot Hans-Ulrich Rudel), and the Grand Cross, presented for acts having a decisive impact on the course of the war, and only awarded to Hermann Goring.

See Gerhard von Seemen, Die Ritterkreuzträger 1939-1945 (Dorheim: Podzun, 1976), for further details.

17. See J.F.C. Fuller, The Second World War 1939-1945 (London: Eyre & Spottiswoode, 1948), p. 94 for details.

C.

1. Dollinger, p. 16. However, the Marshal chose not to appear at the ceremonies, fearing a German trap. See Dank, ibid., p. 77, 97-98 for details.
2. Signal does refrain from publishing photos of the Italian first line fighter in this sector--the obsolete biplane Fiat CR-42. For details of 1965), pp. 6-7, and Jonathan Thompson, Italian Civil and Military Aircraft 1930-1945 (Fallbrook, Ca.: Aero, 1963), p. 140, 155.
3. By 1944 famine was of crucial importance to Greece and Holland, but by this time the course of the war had already been determined.
4. Dollinger, p. 17.
5. Marc Antonio Bragadin, The Italian Navy in World War II (Annapolis: U.S. Naval Institute, 1957), p. 298ff.
6. PK men wore a cuff-band with the inscription Propaganda Kompanie.
7. B.H. Liddell Hart, History of the Second World War. (New York: Putnam, 1970), p. 376.
8. Gordon Thomas and Max Morgan Witts, Guernica. The Crucible of World War II (New York: Ballantine, 1977), p. 241; Knightley, First Casualty, p. 209.
9. David Irving, The Rise and Fall of the Luftwaffe. (Boston: Little, Brown, 1973), p. 82.
10. Irving, Hitler's War, p. 376.
11. Liddell Hart, ibid., p. 594
- 11A. This move was to have immediate ramifications--see No. 8, 1941.
12. Torpedoed by a Russian submarine in the Baltic in 1945, with the loss of 6700 lives (mostly refugees).
13. And not with the Balkan Campaign, as Dollinger claims on p. 18.
14. See Boelcke, Kriegspropaganda, p. 669.
15. This issue is the last one to bear the inscription "Special Edition of the B.I.Z." on its cover.
16. It must be said that the average woman's position in the Western democracies was not all that different from that of the German woman ("Rosie the Riveter").
17. "Hauptmann Witte" is really Hauptmann Hans Wieting, a bomber pilot Brütting, Das waren die deutschen Kampfflieger-Asse 1939-1945 (Stuttgart: Motorbuch, 1975), pp. 264-265.

18. This is another example of the anti-American bias evident in this issue. America, incidentally, is referred to as "the colonies."
19. This is not to say that the Allied bombing offensive achieved most of its aims. It was a failure of sorts, but not for the reasons Schulz states.
20. 12-15,000 casualties in all. Fuller, The Second World War, p. 113.
21. George H. Stein, The Waffen-SS. (Ithaca: Cornell University Press, 1966), p. 298.
22. "Germanic" = Norwegian, Dutch, Finnish, Flemish, Danish.
23. Liddell Hart, it is claimed, felt that the enemy's capital should be gassed at the start of a war.
24. Sherman's bummers" could have had no better successors, and no more lethal ones, than the German security units in Russia.
25. Included in the Cretan material is a dramatic sequence showing the end of the English cruiser Gloucester.
26. Though the caption states that this Ju-88 was used over the Atlantic, Karl Ries and Ernst Obermaier's Erfolgungsmarkierungen der Deutschen Luftwaffe 1936-1945 (Mainz: Hoffmann, 1970), features a photo of the same aircraft (p. 167), coded 4D + MR, with an Italian officer alongside. Obviously, then, it was used in the Mediterranean; Ries claims it belonged to 7?KG 30, then stationed at Gerbini in Sicily. (Possibly the pilot was Hauptmann Hajo Herrmann, the unit's c.o.)
27. The debate on whether or not the Russians were planning to attack Germany began during the war and still continues today.
28. The King appears to be merely part of dictator Antonescu's entourage, which is probably an accurate reflection of his status at the time.
29. The "Blue Division" was Franco's contribution to the "European" war against Bolshevism. It was composed solely of volunteers.
30. This statement, which could not have been truthfully made by many high leaders of the NSDAP, comes from a mechanic!
31. Comparisons between Jakob and his brother Vasili, an alcoholic air force officer in a rear area, are perhaps in order.
32. David Irving (in Hitler's War, p. 931) claims that British fellow prisoners made life unbearable for Jakob Stalin because of "his uncouth personal habits," and ultimately drove him to suicide.
33. See Roy Medvedev, Let History Judge (New York: Vintage, 1971), p. 468.

34. See Albert Seaton, The Russo-German War 1941-1945 (New York: Praeger, 1970), p. 89, for the implausibility of this outfit.
35. We are shown the "Amazon" barracks-thus this was not intended to be a glimpse of an ad-hoc unit.
36. In this feature we see a photo of three Afghanistani mounted standard bearers wearing German M1917 steel helmets.
37. See Dollinger, p. 21, and Alexander Werth, Russia at War 1941-1945 (New York: Dutton, 1964), p. 132.
38. Seaton, ibid., p. 155, and Roger James Bender and Hugh Page Taylor, Uniforms, Organization and History of the Waffen-SS, Vol. II (Mountain View, Ca.: Bender, 1971), p. 149.
39. See Barrie Pitt, The Battle of the Atlantic (Alexandria, Va.: Time-Life, 1977), pp. 43-45. The Scheer capsized in Kiel harbor after an air attack on April 9, 1945.
40. Streib was one of the most successful night fighter pilots, accumulating 65 night victories and surviving the war.
41. Of special note is the fact that the soldier in the photo wears the army breast eagle without a swastika. This was obviously a field modification and probably did not last very long.
42. Peter Gosztony, Hitlers Fremde Heere (Düsseldorf: Econ, 1976), p. 116ff. Seaton, ibid., p. 95, claims that the Hungarians kept their best troops at home.
43. See Dollinger, p. 21, for details of this campaign.
44. Among them the Soviet treatment of German POWs.
45. See Alexander Dallin, German Rule in Russia 1941-1945 (London: Macmillan, 1957), chapter XIX (esp. pp. 426-427), and Jürgen Thorwald, The Illusion (New York: Harcourt Brace Jovanovich, 1975), pp. 26-30. 46. 665,000 prisoners were taken by the Germans between September 1 and September 26 at Kiev. Seaton, ibid., p. 147.
47. Liddell Hart, ibid., 388-391; Pitt, ibid., pp. 178-179, 189.
48. Much like the famous Völkischer Beobachter headline of October 10, 1941, which proclaimed the end of the Russian campaign.
49. Both dictators also scorned the idea of using Russians as allies.

D.

1. See Heinrich Hoffmann (ed.), Der grosse deutsche Feldzug in Polen (Wien: G8th, 1940), pp. 121, 315.
2. Joseph Goebbels, Diaries (New York: Eagle, 1948), p. 73.

3. John Erickson, The Road to Stalingrad (New York: Harper & Row, 1975), p. 290.
4. This plate is dropped from non-German editions. See Appendix I.
5. Sir Stafford Cripps was at this time Britain's ambassador to the Soviet Union; he later became Minister for Aircraft Production.
6. For example, see de Gaulle's remarks in Stalingrad, Werth, ibid., p. 930.
7. For details of the raid, see Paul Carell, The Foxes of the Desert (New York: Bantam, 1962), pp. 136-149.
8. Goebbels, Diaries, p. 188.
9. One of the soldiers pictured (man carrying a rifle in upper photo, p. 17) has been identified as a Slovak soldier in several books. See, for instance, Andrew Mollo, Army Uniforms of World War Two (New York: Macmillan, 1974), p. 92.
10. Not very coincidentally, perhaps, this issue was the first one to appear in the Russian language. See Dollinger, and Joachim Hoffmann, Die Ostlegionen 1941-1943 (Freiburg: Rombach, 1976), p. 128.
11. Cajus Bekker, The Luftwaffe War Diaries (New York: Ballantine, 1971), p. 391.
12. For the complete story of the Carlton and its luckless crew, see David Irving, The Destruction of PQ 17 (London: Cassell, 1968).
13. Müller was taken prisoner in April 1943, and (presumably) died after the war in a Russian POW camp, for he was seen in a Murmansk jail in 1947, but never again after that. Ernst Obermaier, Die Ritterkreuzträger der Luftwaffe, Bd. I. (Mainz: Hoffmann, 1966), p. 176.
14. Albert Speer, Inside the Third Reich (New York: Macmillan, 1970), p. 239.
- 14A. Gosztony, pp. 173-175.
15. This division was composed of former members of the Police, but was a part of the Waffen-SS. This article claims to be solely about the Ordnungspolizei and the Schutzpolizei, not (directly) part of the SS.
16. A German translation is provided on p. 34.
17. Some of these passages would have been quite at home in certain circles of the Republican party.
- 17A. This was the name assigned to the Russian M-13 mobile rocket launcher by the German soldier.
18. See Bragadin, ibid., p. 300n for the true story of Enzo Grossi. Not only did he not sink two--or even one--U.S. battleships, he failed to sink his two real targets: an unidentified merchantman and the British corvette Petunia. As a result of Mussolini's personal interference, Grossi's claims were accepted at face value (over the objections of the Italian Naval High

Command), and were given considerable coverage in both Germany and Italy.

E.

1. But--as we have seen--one anti-tank gun can knock out a superior (or inferior) tank!
2. The title is misleading. The two Protectors, Konstantin von Neurath and Wilhelm Frick, were mere figureheads. Heydrich and his successor (and their deputy Karl Hermann Frank) ran the country.
3. Heydrich held the rank of Major in the Luftwaffe; he was attached to III/JG i and flew combat missions in the French and Russian campaigns.
- 3A. Charles Wighton,
4. On Daluge, see Heinz Höhne, The Order of the Death's Head (London: Secker & Warburg, 1969), pp. 61, 63, 107, 129.
5. Hugh Thomas, The Spanish Civil War (New York: Harpers, 1961), p. 244.
6. The motto of the Blue Division.
7. See the Völkischer Beobachter, February 4, 1943, for a pictorial representation of this motif.
8. Two of the generals were killed (Alexander von Hartmann and Richard Stempel), the third (Max Pfeffer) fell into Russian captivity (where he died). Stempel may actually have shot himself. See William Craig, Enemy at the Gates--The Battle for Stalingrad (New York: Dutton, 1973), pp. 366-367; Josef Foltmann and Hanns Möller-Witten, Opfergang der Generale (Berlin: Bernard & Graefe, 1959), p. 31.
9. For details--see Carell, ibid., pp. 331-332.
10. Theodor Tolsdorff was undoubtedly the best example of this process. One of twenty-seven recipients of the Diamonds, in April 1944 he was only a Lt. Colonel. At war's end (aged 35) he was a Generalleutnant.
11. Primožic survived the war.
12. For the first time since No. 23/24, 1941, there is a table of contents in this issue. This now becomes a regular addition to the magazine; it is divided into three areas: "The War as a World struggle," "The New Picture of the World--On the Way to a New Europe," and "How We Live."
- 12A. See Charles Wighton, Heydrich-Hitler's Most Evil Henchman (New York: Chilton, 1962), p. 274.
13. At home Croatian planes did bear their own national markings, but the Croatian Air Force, such as it was, was only nominally independent, and was considered to be a part of Luftflotte Süd-Ost. See Gosztony, ibid., pp. 368-369.

14. For the first time, the Russians are seen wearing the uniform of the Russian Liberation Army (ROA). This formation would receive considerable coverage in Signal throughout its stormy and ineffectual existence.
15. Once again, the "a" stands for a censored edition.
16. See Appendix II.
17. Goebbels' meeting with the SS officers is described in his diary entry for April 20, 1943.
18. One of the instructors, the Prince of Schönburg-Waldenburg, was to fall in action a year later.
19. This article does not include Germany's allies, only volunteers serving in the Wehrmacht or the Waffen-SS.
20. The conclusion of this piece, as well as some photos from the pictorial mentioned above, is missing from the German edition as a result of the censorship in this issue. The missing material may be found in foreign editions.
21. Goebbels, Diaries, May 14, 1943.
22. Bülow had actually attacked the British escort carrier Biter, not the Ranger. Biter suffered no damage during the attack. Jürgen Röhwer, Die U-Boote Erfolge der Achsenmächte 1939-1945 (München: Lehmanns, 1968), P. 163.
23. Dollinger, p. 25.
24. The general is a holder of the Knight's Cross, the Golden Party Badge, and the Blood Order. (The latter two decorations were not very common amongst Wehrmacht officers.)
25. Japanese for "Greater East Asia Co-Prosperity Sphere."
26. It is almost a pictorial supplement to "Once Again on their own Soil," in Number 1w.
27. This flag is not reproduced in Kurt-Gerhard Klietmann's monograph Fahnen und Flaggen Der 1. Kosaken Division (Berlin: "Die Ordenssammlung," 1964).
28. Given his alcohol problem he probably was.
29. This was the record for a steamer, which is basically what the Orion was. See Clemens Range, Die Ritterkreuzträger der Kriegsmarine (Stuttgart: Motorbuch, 1974).
30. David Stewart Hull, Film in the Third Reich (New York: Simon & Schuster, 1974), p. 232.
31. The title refers to the old German military expression, "Der Reiter gen Osten."
32. Hubmann and Albert Speer were in the city during the raid, hence the cover photo.
33. Liddell Hart, ibid., pp. 610-612. German morale and production were affected adversely in the last months of the war, but the struggle's outcome had been determined long before this.
34. This cover was dropped from the French edition. See Appendix I. For more on the "Russian Defence Corps" see No. 24, 1943.

35. A motorized anti-tank gun.
36. Presumably this was on June 22, 1941. Gosztony, ibid., pp. 369-370, states that the Serbian leader Nedic refused to declare war against Russia.
37. Bound in with some copies of this issue is a four page "special report" on the liberation of Mussolini. This was not an integral part of the magazine (it is unpaginated and is not listed in the table of contents) and will be dealt with in the section on Signal-Extras.
38. On the Comte de Mayol de Lupe see Dank, ibid., p. 196. It should be noted that the Count was the LVF's chaplain, and not an infantryman.
- 38A. The Nebelwerfer was a German mobile rocket launcher.
39. Life as opposed to death--the title does not refer to a prison sentence.
40. For details of these attacks, see Röhwer, ibid., pp. 171-172.
41. FDR was the second Allied leader to appear on Signal's cover--Churchill had been featured in Number 8, 1943. Stalin never received this distinction.
42. See, for example, Liddell Hart, ibid., p. 3.
43. In fact, by the end of 1943 the Russians had taken Kiev and Zhitomir, cleared the Caucasus, and isolated the Crimea.
44. These weapons, not identified, are Wfr.Gr. 21 Döel rocket tubes. See Green, ibid., p. 588.
45. Some particularly excellent uniform detail is present in the photos accompanying this feature.
46. Two very minor features (one of them a re-cycled color plate) did appear in the spring of 1944 on this subject; both of them were of no consequence, being more in the nature of "filler" material than anything else.

F.

1. For this painting, see Dollinger, p. 168.
2. The quotation is to be found in David Littlejohn, The Patriotic Traitors (New York: Doubleday, 1972), p. 180
- 2A. Dollinger, p. 27.
3. The same photograph had been used as a cover for the Illustrierter Beobachter No. 48, 1942.
4. Dollinger, p. 27.
5. The fourth if Augustin Munoz-Grandes, commander of the Blue Division, is counted. Though composed of foreigners, the Blue Division served within the ranks of the Wehrmacht. Munoz-Grandes held the rank of a German Generalleutnant, and thus is not counted as a "foreigner."

6. Ironically, this issue appeared right after the so-called "Big Week" (February 19-25), the heaviest prolonged period of raids yet encountered by the Germans.
7. Actually, of course, a Belgian.
8. Speer's visit to Dietl is described in detail in his memoirs, pp. 318-320.
9. Probably Deonna had launched a Swiss protest which ultimately reached the Propaganda Ministry. By September 1944, when the apology appeared, many Germans in high places knew that the end was in sight, and that, in view of the probably post-war situation, it would be useful to keep the Swiss fairly happy. Thus the apology. (This is only conjecture, of course, but it would certainly have taken more than one irate author's protest to make Germany's most influential magazine (in terms of foreign markets) apologize in print.)
10. See Bender/Taylor, ibid., Vol. 3, pp. 15-16.
11. Another reason "Prinz Eugen" may have been selected for this article was the fact that Theiss had been its commander in the Austrian Army.
12. Interestingly, this article refers to "Russian" soldiers (as opposed to "Bolshevik" or "Soviet" troops). This was a very rare event.
13. And, of course, it never did.
14. Figures in Bekker, ibid., p. 504.
15. See Bekker, ibid., pp. 487-505.
16. This article appeared, intact, in 1945 in the book Signale. Credit must be given to Signal's editors for sticking to their guns, for the German officer class was not very popular--in the press, at least--after July 20, 1944.
17. See Seaton, ibid., p. 421, and Werth, ibid., p. 773.
18. This is the last installment of all the mini-series which had run during the last year.
19. Issues No. 2 and 17, 1944, and No. 5, 1945, conform to this style as well.
20. Surely it is not inappropriate to remember the article in issue No. 10, 1942, called "The 28 Year War." in which Signal gently poked fun at the concept of an "extended" war. Now, two years later, we find it fully adopted by the magazine.
21. The major articles in this issue, as well as "What we are fighting for," are reprinted in Signale.
22. See Chapter I for details of this sketchbook.
23. The somber Bosch painting is intended to be contrasted with the glorious color painting of Copernicus on the cover, just as the photo of a Soviet dwelling on page 39 is to be compared with that of the birthday party. Thus, in both cases, we may see "the high flight of the spirit" and "the forces of the underworld," "which marks the war currently in progress."

24. See Kurt Student, Kreta (Graz: Steirische, 1942; no pagination), which contains this photo.
25. Mostly by their own exhaustion, lack of fuel, and climactic conditions. See Seaton, ibid., p. 427.
26. In ground combat, of course. The sobriquet "Green Devils" was awarded to the paratroopers by their Allied opponents.
27. No doubt intended to be contrasted with "What We are fighting for."
28. For some reason the familiar bright red logo of the covers is replaced (for this issue only) by a ghastly yellow on the back cover.
29. Tank ace as opposed to tank killer. Germany's highest scoring tank killer was certainly the Luftwaffe's Hans-Ulrich Rudel; Wittmann belonged to an SS Panzer Division.
30. Cajus Bekker, Einzelkämpfer auf See (Oldenburg: Stalling, 1968). p. 63.
31. None of the "Einzelkämpfer" in this issue quite matches up to a Corporal Apitz, hero of a piece called "3 Soviet Division, 130 Tanks, 12 Ground Attack Fighters--Against One Man," in the B.I.Z., No. 23, 1944.
32. Nor was this "their first action"--these troops had been used in the invasion of Sicily.
33. On the "Ehrenblatt-Spange," see John Angolia, For Führer and Fatherland (San Jose, Ca.: Bender, 1976), pp. 314-318. The example on the cover is the Army version; the Navy and Air Force had different patterns of the award.
34. I have not been able to locate a copy of this issue with the plates following p. 10 and p. 30. It is possible that for some reason there were none--issue No. 15, 1944, contains no color plates (except for the two covers). It is equally possible that some, but not all, copies of the issue did contain these plates.
35. Naturally, this officer receives preferential treatment from the magazine.
36. By the time this issue appeared on the stands (early September), these "fighters for Europe: had mostly deserted to the Russians or joined the Slovak National Uprising--then just beginning. After the rebellion was put down by the Germans the Slovak Air Force, such as it was, was disbanded. See Zdenek Titz, The Czechoslovakian Air Force, 1918-1970 (Canterbury: Osprey, 1971), p. 9.
37. Bekker, Einzelkämpfer, p. 81.

38. "Sturmjäger" pilots signed a declaration that they would bring down at least one bomber per mission, ramming the enemy if necessary. J.R. Smith and Ontony L. Kay, German Aircraft of the Second World War (London: Putnam, 1972), p. 185.
39. This plate is almost identical to the color plates in No. 10, 1942, also showing young glider pilots. It could have been taken at that time.
40. According to Kurt-Gerhard Klietmann, Die Waffen-SS (Osnabrück: "Die Freiwillige," 1965) and Bender/Taylor, ibid., Vol. 3, this unit was in France only from July to October 1943, and then only for the purpose of training and forming up. Following a mutiny by members of the division, it was sent back to Germany, and thence to the Balkans, where it remained for the rest of its career. It certainly never saw action in the West. Why, then, was this plate so captioned?
41. Bender/Taylor, ibid., Vol. 3, p. 121.
42. And, in fact, the French exacted a terrible toll from the "collaborators," killing more Frenchmen in four months than the Germans did in four years. No other occupied Western country could match the slaughter. See Dank, ibid., p. 322.

G.

1. A short article on the prevention of malaria is also included.
2. Bombing victim of the issue is the "Gürzenich," a medieval festival hall in Cologne.
3. Speer and Goebbels were probably more responsible, especially the latter.
4. See Milton Shulman, Defeat in the West (New York: Dutton, 1948), p. 212ff., for an excellent account of Volksgrenadier units on the Western Front.
5. S.L. Mayer, Signal, p. 3.
6. In an irony surely not noticed by Signal's editors, the photo of aristocratic English schoolboys on pp. 6-7 had also appeared on p. 3 of the magazine's first issue, back in April of 1940.

H.

1. Correspondence has likewise failed to turn up anything on these supplements.
2. "Why Germany shoots at England" appeared in the French language as well.

3. Mussolini would probably have been much better off had he been handed over to the Allies. Possibly he knew this-- certainly he had no illusions about what his role in German occupied Italy would be: the best he could hope for was a kind of Gauleiter status. If tried by an international court the Duce might well have been either exiled, like Napoleon, or have received a long prison sentence. Either possibility would have been better than the sordid events of April 1945. For further comment on Mussolini's reluctance to go with the Germans, see F.W. Deakin, The Last Days of Mussolini (London: Penguin, 1962), p. 43, and Gallo, ibid., p. 368
4. June 16, 1944, was the date on which the first V-1 was launched against England.
5. The subject of the fortresses and their garrisons is excellently treated in Shulman, ibid., chapter XXIV.
6. Shulman, ibid., p. 188
7. Shulman, ibid., p. 202
8. The speech is in Thorwald, The Illusion, pp. 171-172.

Chapter III.

1. The articles under discussion here are wones which grows present in the German (matrix) edition; an even more obvious bow to the peoples of the continent was the introduction of the many foreign language editions, which included features of "local interest."
2. See David Littlejohn, The Patriotic Traitors, for details of the pro-German groups throughout Europe.
3. See issues No. 14 and 15, 1944, for examples of this theme.
4. An interesting exception to this rule was Signal's coverage of the scuttling of the French fleet at Toulon in November 1942. This was described in a matter of fact style, with no attempt being made to explain this event, which was definitely a blow to Signal's policy of "uniting" the Europeans.
5. See Littlejohn, ibid., pp. 335-338.
6. An examination of Victory is long overdue. It was America's chief counterpart to Signal during the war. Like Signal it was produced only for export, in a number of languages. It was the subject of several Congressional investigations, and was apparently not very successful--in any sense of the word.

Appendix II.

1. The article in question takes up pp. 16-17. Naturally, in the German edition, pp. 15 and 18 are also missing. These are non-controversial, and are covered as part of issue No. 11, 1943.
2. If copies of an edition of this nature exist they must be extremely scarce. (I have not been able to locate one anywhere.)
3. Goebbels' Diary entry for May 20, 1943, contains his comments on "American pencils."

Obviously, the chief reference used in the preparation of this work was a complete set of the German edition of Signal. The author is fortunate to have this in his possession. Also used, again from the author's collection, were the French and Dutch editions of the magazine.

Only three books have appeared since the end of World War II on the subject of Signal, one of which is quite useful and the other two almost worthless. They are:

Dollinger, Hans. (ed.) Faksimile Querschnitt durch Singal. München: Scherz Verlag, 1969.

Most of this book is made up of articles directly reproduced from Signal. The commentary is interesting, but often inaccurate. Additionally, many key articles are omitted. Of considerable use, however, are an excellent introduction by Willi Boelcke and a brief history of the magazine by Dollinger, who interviewed many of Signal's leading men for his book.

Hunt, Robert, and Hartman, Tom. Swastika at War. London: Leo Cooper, 1975.

The worthlessness of this book may be seen by its title. It consists of reproductions of many of Signal's color plates, with (usually) incorrect and inaccurate commentary appended. Many of the best color plates are ignored, especially from 1944 to 1945. The only thing to recommend this is an introduction by Günther Heysing, apparently connected in some way with Signal (but not as a Deputy Editor, as the authors claim).

Mayer, S.L. (ed.) Hitler's Wartime Picture Magazine:

Signal. Englewood Cliffs, N.J.: Prentice-Hall, 1976.

Almost as bad as the Hunt-Hartman book, this work is quite similar to Dollinger (random excerpts from Signal with added commentary). The author includes a few pages of text, apparently cribbed from the Dollinger book (often mistranslated) and from Swastika at War. It is thoroughly riddled with errors and misconceptions, and its only value lies in the fact that Mayer reproduces only the English edition of the magazine, nowadays rather scarce.

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Berliner Illustrierte Zeitung.

(various issues)

Illustrierter Beobachter.

" "

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Falling Leaf. "V-1 Rocket Leaflets." 1972

Die Wildente.

" "

A Comparison of the German edition with selected foreign language versions of Signal.

Beginning in the fall of 1942, most probably with issue No. 19, the foreign editions of Signal started to include material not present in the German edition. In almost every number, though there were a few exceptions, from two to four pages of what might be called "local interest news" was featured. This does not mean that the length of the magazine was increased; in order to make room for it some material from the German edition was dropped.

Obviously, it is not possible to include a list of articles for each of the foreign language versions. I have concentrated on the French edition, which, as it had the biggest circulation of any of Signal's editions (including the German one), is certainly the most significant of the foreign variants. As far as I know, the list of "indigenous" French material is complete. Also included, as a contrast to both the German and French editions, is a consideration of the Dutch version for 1944.

Two groups of material will be found under each issue; articles under Roman numeral I are present only in the particular language version being examined, those in group II comprise the German Material not present in these editions. (Group II articles are discussed in greater detail in the analysis of each issue, found in Part II.)

In studying these variants, we may note that none of the lead articles in the German editions are dropped from their

foreign counterparts; also, with the obvious exception of the Katyn material, the foreign editions contained material which, though certainly interesting and colorful, was hardly very significant. Occasionally an article in group I would appear in more than one variant; however, when this happened it was always in a different issue--i.e., an article would appear in the French No. 7 and the Dutch No. 10, and so on. Usually these articles appeared only in their particular language version, however.

1942--French Edition.

- No. 7. The German edition has ten more pages to it; dropped from the French edition are articles relating to housing for the German worker. Replacing the color plate of a German worker's apartment is a painting of Venice.
- No. 11. I. pp. 23-26--A four page article called "Decadent Art."
 II. pp. 23-26--An article on the painter Jan van Eyck.
- No. 19. I. p. 25--The French SE-200 flying boat.
 p. 26--A tribute to film-maker Jean Cocteau.
 pp. 27-28--Crab fishermen.
 II. pp. 25-28--The 1942 Salzburg Festival.
- No. 20. I. pp. 25-26--Return of French POWs from Germany.
 pp. 27-28--Sculptor Aristide Maillol.
 II. pp. 25-27--A newcomer to the Afrikakorps.
 p. 28--"Battle without an Enemy," a pictorial by Hanns Hubmann.
- No. 21. I. pp. 35-36--"New Hats."
 pp. 36-37--Views of Notre Dame Cathedral in Paris.
 II. pp. 35-37--Article on German women trying to cope with fashion problems caused by the war.

No. 22. I. pp. 25-28--Return of French POWs from Germany to Dieppe. (This is compared with the return of the English and Canadians to the Continent at Dieppe.)

II. pp. 25-28--Aerial views of the Russian Front; an Afrikakorps auto repair workshop; Soviet prisoners.

No. 23/24. I. pp. 67-69--Scenes of Paris.

p. 70--Cartoons; "Rose," a short story.

II. pp. 67-69--The Berlin Scala.

p. 70--Collapsible bicycles; scientific curiosities.

(We may note that the systematic changes from the German edition began with issue No. 19, 1942--presumably this was the same for the other foreign editions.)

1943--French Edition.

- No. 1. I. pp. 35-36--"In the East, with the Walloons,"
by Leon Degrelle. (Photos and
text.)
pp. 37-38--Pictorial on French sculptor Jean
Giono.
II. pp. 35-37--Transformation of a German city for
a medieval movie.
p. 38--Ration cards for poodles.
- No. 2. I. pp. 35-36--"The Reconstruction of France." (Re-
building France after 1918.)
p. 37--French film pioneer Louis Lumiere.
p. 38--French POWs in Germany give a concert.
II. pp. 35-37--The making of the "Wochenschau."
p. 38--"Can Animals count?"
- No. 3. I. p. 35--"Europe among the Nations," by Örnulf
Tigerstedt.
pp. 36-37--Pictorial on the Flemish SS in Russia.
p. 38--Secrets of caricaturization.
II. pp. 35-37--Article on norms in society.
p. 38--Snowball fight among German wounded.
- No. 4. I. p. 35--Snowball fight among German wounded.
(Identical to piece in German No. 3.)
pp. 36-37--"Peasants in Soviet Russia." Four
paintings of Russian peasants.

p. 38--European fencing championships in Budapest.

II. p. 35--Pilsner Beer.

pp. 36-37--Pictorial on a Prague movie company.

p. 38--"Who may marry whom?"

No. 5. I. pp. 36-37--"Man, a Unit of Production." (The
worthlessness of human life in Soviet
Russia.)

P. 38--A French couple working in Germany.

II. pp. 35-37--German Family with thirteen children.

No. 6. I. pp. 25-27--"Thirteen Children." (In Ger. No. 5,
1943.)

p. 28--"A Great Provocation." Portuguese umbrage
at an RAF squadron emblem, which features
an elephant holding the Portuguese colors.

II. pp. 25-27--A "Rest and Recreation" home for German
Navy men.

p. 28--Wooden substitutes for metal.

No. 7. I. p. 25--Editorial ridiculing Roosevelt and Stalin.

pp. 26-27--Broadcasting French language radio
programs over the German radio.

p. 28--French POWs return to Dijon.

II. p. 25--European gardens.

pp. 26-28--The Spanish theater of La Alberca.

- No. 8. I. p. 25--"France of 1936, a Soviet Base."
 pp. 26-27--LVF men departing for Russia.
 p. 28--Mme. Colette, "La Citoyenne du Palais-Royal:" people's art.
 (Also included is a four page supplement called "Terrorism." This was included, and is discussed, in the German No. 10, 1943.)
 II. pp. 25-28--European peasant culture.
- No. 9. I. p. 25--Russia in 1939, viewed by an Englishman.
 pp. 26-28--"The Hereditary Enemy." Franco-English rivalry on the high seas.
 p. 28--The history of the encyclopedia.
 II. pp. 25-28--"A Wall has fallen." Pictorial on Russians getting acquainted with culture, under German auspices.
- No. 10. I. p. 25--"Stalin, Emperor of the World." (This sounds very familiar, except that Roosevelt was usually accorded this title.)
 pp. 26-27--Pictorial on French Youth Movement.
 p. 28--Medicine for wounded soldiers.
 II. pp. 25-28--"Terrorism." (See No. 8, above, and No. 10, 1943, in Pt. II for a discussion.)
- No. 11. I. p. 15--"They were the first."
 pp. 16-17--"Europe accuses."

p. 18--"The Glowing Tower."

(The three articles above are missing from the German edition as a result of the censoring of the Katyn affair. They are discussed in Pt. II, No. 11, 1943.)

p. 25--A member of the LVF and his family.

pp. 26-27--"The End of Friendship." (France and the U.S.)

p. 28--French actor Charles Dullin.

II. pp. 25-28--A German village at war.

No. 12. I. The German cover (instruction at an anti-tank school) is replaced in the French edition--and all other non-German versions--by a closeup photo of the Russian peasant Kieselov, "The Man who discovered Katyn."

p. 13--Part of Giseler Wirsing's editorial "The Birth of the European Soldier;" some photos of European volunteers in Russia; a map comparing Allied positions in 1918 and 1943.

p. 14--"American Pencils."

pp. 15-18--"Katyn--A Record."

(The above were censored or not included in the German No. 12; see Appendix Katyn and Pt. II, No. 12, 1943.)

- p. 33--"Death in Flanders." An Allied bombing raid on the city of Anvers.
- pp. 34-35--The experiences of a member of the LVF in Russia.
- p. 36--Restaurants in Paris.
- II. p. 33--A new type of observatory.
- pp. 34-35--German actors.
- p. 36--"Can Brains be transplanted?"
- No. 13. II. p. 25--European nurses.
- pp. 26-28--French naval history.
- p. 28--French children in Bavaria.
- II. pp. 25-28--Refutation of the Beveridge Plan.
- No. 14. I. p. 25--French historian Gabriel Hanotaux, who, it seems, is upset by the Allied invasion of North Africa.
- pp. 26-27--European youth in Germany.
- p. 28--Masks in art and cinema.
- II. pp. 25-28--"The Transformed Village," a pictorial on a Russian village two years after the Germans arrived.
- No. 15. I. pp. 25-28--"The Transformed Village." (See above.)
- pp. 36-37--The German sculptor Arno Breker with French visitors.
- II. pp. 25-28--Travelogue on the Iberian Peninsula.
- pp. 36-27--Future ways to harness the wind.

No. 16. Identical to German edition.

No. 17. I. p. 25--Decorating LVF members and veterans of the campaign in Tunisia. Excellent uniform and medal photos.

pp. 26-27, 34--The Beveridge Plan analysed. (This article compares conditions in England and France--it is not the same piece on the subject found in the German No. 13, 1943.)

p. 28--Bamberg, its churches and history.

p. 33-A comparison of European youth camps and hostels in 1929 and 1943, showing the great improvements made in that time (largely due to Germany, we infer.)

II. pp. 25-28--Sunday in a large German city.

pp. 33-34--Interview with the French scientist Alexis Carrel.

No. 18. Cover: Two French girls in peasant dress.

This replaces the cover of the German edition, which features a closeup of a Russian soldier in German uniform. It is difficult to see why this cover was changed, as the cover of No. 23/24, 1942, which was almost identical (i.e., a closeup of a German soldier wearing a steel helmet), was kept intact in the French edition.

I. p. 25--French travellers in Berlin.

pp. 26-27--Workers' quarters in Germany.

p. 38--Franco-German solidarity; a newspaper Kiosk in Berlin. (The latter article features many intriguing periodicals and newspapers.)

II. pp. 25-27--Pictorial on a Munich art exhibition.

p. 38--German athletes; scientific curiosities.

No. 19. I. p. 25--Vichy Ambassador to Germany De Brinon visiting French troops in Russia.

pp. 26-27--French theater troupe in Berlin.

II. pp. 25-27--European artists at a film studio in Bavaria.

No. 20. I. pp. 25-27--A visit to the Goethe Institute in Munich.

p. 38--French travellers in Berlin.

II. pp. 25-27--German city children in the country.

p. 38--"Americana: Zoot-Suiters Jitterbug."

No. 21. I. p. 29--"Two Armistices." (1940 and the Badoglio of 1943.)

pp. 30-31--Excellent pictorial on the Milice (Vichy militia) music corps.

p. 42--"Wagner in France."

(The order of the color plates is mixed up, but they are the same as in the German edition.)

II. pp. 29-31--The 1943 Bayreuth Festival.

p. 42--Progress in the war against insects.

No. 22. I. p. 25--Famous French thinkers and the idea of European unity.

pp. 26-27--LVF training school.

p. 38--Caricatures; ex-prisoners of war after their return home.

II. pp. 25-26--New techniques to combat parasites in the wine-making process.

p. 27--An article on German miners.

p. 38--European youth.

No. 23. I. p. 25--"French Faces." Members of the PPF (Parti Populaire Francais--a French fascist group) in uniform.

pp. 26-27--Scenes of the Louvre.

p. 38--School for children of LVF men.

II. p. 25--A new type of locomotive.

pp. 26-27--Furniture for tiny apartments.

p. 38--German female zoo-keeper.

No. 24. Identical to German edition.

1944--French Edition.

- No. 1. I. p. 25--Pictorial on an LVF convalescent camp.
pp. 26-27--European artists at a film studio in
Bavaria. (This article is found in the
Ger. No. 19, 1943.)
p. 38--The Carillon of Zaltbommel.
- II. pp. 25-26--Luftwaffe soccer team.
p. 27--Women receiving German military decorations.
p. 38--Animal intelligence.
- No. 2. Identical to German edition.
- No. 3. Identical to German edition.
- No. 4. I. p. 33--A new kind of locomotive. (In Ger. No. 23,
1943.)
pp. 36-37--Excellent pictorial on the "Legion
Wallonien" in Russia.
p. 38--Parisian scenes, 1944.
- II. p. 33--New ways to display books.
pp. 36-37--"Americana"--The Stolen Invention.
p. 38--The "European" Theater of Lille.
- No. 5. Identical to German edition.
- No. 6. I. pp. 25-27--Overall review, in words and pictures,
of the Parisian theater scene of 1943-
1944.

p. 28--New techniques to obliterate parasites in the wine-making process. (In Ger. No. 22, 1943.)

II. pp. 25-27--German surgeon Prof. Lothar Kreuz.

p. 28--German Army convalescent camp.

No. 7. I. Certainly the most interesting addition to this edition is a four page supplement, not bound into into the magazine, on "The Bombing of Montmartre." For details of this, see the section dealing with Signal-Extras.

Also note that from No. 7 on, the German edition has four more color plates than do any non-German editions. (See Pt. I.)

p. 31--"Germany's role in the diffusion of European literature."

pp. 32-33--A festival at the Salzburg Cathedral.

p. 38--A tribute to the French dancer Yvette Guilbert.

II. pp. 31-33--Article on the "Winterhilfswerk."

p. 38--The Dresden State Opera's production of "Turandot."

No. 8. I. p. 27--British bombing of France; German heroism (includes photo of nuns wearing military decorations found in the Ger. No. 1, 1944.).

pp. 28-29--Modern German opera. (In Dutch No.7,
1944.)

p. 38--French girls vacationing in Berlin.

II. p. 27--German soldier/musicians.

pp. 28-29--"Spain's History, told in Spanish films."

p. 38--Scenes of a musical on stage.

No. 9. I. pp. 23-25--French fascist youth groups helping out
after an Allied bombing raid.

p. 38--Products of German artisans. (In Dutch
No. 6, 1944.)

II. p. 23--A ssembly line production of artillery shells.

pp. 24-25--Mountain homes.

p. 38--"A soldier writes to Käthe Dorsch." (German
actress.)

No. 10. I. p. 23--Pictorial on the Wallonian SS as Cherkassy.

pp. 24-25--A long editorial on the events on
Corsica since that island was "liberated"
by the Allies in October 1943.

p. 38--Letters from French "dissidents" to Vichy
Propaganda Minister Philippe Henriot.

II. pp. 23-25--Interesting pictorial on the salvaging
of shot-down American aircraft.

p. 38--Fashion piece.

- No. 11. Identical to German edition (except for the additional German color plates.)
- No. 12. I. p. 38--Girls making model airplanes in Germany.
II. p. 38--German soldiers performing "Oedipus Rex" on a Greek island.

The French edition of Signal almost certainly stopped with No. 12, 1944, although some copies of No. 13 may have been printed, but not distributed.

1944--Dutch Edition.

- No. 1. I. p. 25--Pictorial on Dutch Waffen-SS volunteers in Russia.
- pp. 26-27--Pictorial on Dutch volunteers for the Kriegsmarine.
- p. 38--Harvest scenes in Flanders.
- II. The same material omitted from the French edition is absent in the Dutch edition as well. With one exception (No. 5), this goes throughout the year (at least, to the end of the French edition), and this category will be dropped until after No. 12.
- No. 2. Identical to German edition.
- No. 3. Identical to German edition.
- No. 4. I. p. 33--Dutch workers in Germany.
- pp. 36-37--Dutch opera conductor Willem Mengelberg.
- p. 38--European children, "much better off in the New Europe." (Note photo of SS-Obergruppenführer Heissmeyer inspecting an SS-Rijksscholen" in Amsterdam.)
- No. 5. I. pp. 36-37--A visit to German dancer Ilse Meudtner.
- II. pp. 36-37--"Germany away from the main streets."
- No. 6. I. p. 25--"Germany's role in the diffusion of European literature." (Same article included in French No. 7, 1944; different

photos--centering on Dutch and Flemish
authors--are featured.)

pp. 26-27--Dutch volunteers for the German Navy
at a training camp.

pp. 28--Products of German artisans. (In
French No. 9, 1944.)

No. 7. I. p. 31--German minesweepers in Dutch waters.
pp. 32-33--German opera. (In French No. 8, 1944.)
p. 38--Dutch Organisation Todt men; Parisian
scenes. (Latter in French No. 4, 1944.)

No. 8. I. pp. 27-29--Girls in the Dutch Labor Service.
p. 28--A new kind of locomotive. (In Ger.
No. 23, 1943.)

No. 9. I. p. 23--Pictorial on a Dutchman joining the
Waffen-SS.
pp. 24-25--"House Music." (Small family music
groups.)
p. 38--"Eternal Flanders."

No. 10. I. p. 23--An RAF "terror attack" on Kortrijk in
March 1944.
pp. 24-25--Dutch vacationers in Germany.
p. 38--A show troupe performing for German
soldiers and civilians.

- No. 11. Identical to German edition (except for color plates.)
- No. 12. I. p. 38--German girls making model airplanes. (In
French No. 12, 1944.)
- No. 13. I. p. 35--Cultural life in Germany.
pp. 36-37--A visit to Königsberg.
II. pp. 35-37--A tribute to Richard Strauss.
- No. 14. (The Dutch edition of this number is not presently
available.)
- No. 15. I. pp. 30-32--Tribute to Richard Strauss. (In Ger. ,
No. 13, 1944.)
p. 33--Overall view of Dutch youth of 1944.
II. pp. 30-32--"New Relations to the Cosmos."
p. 33--Profile of scientist Dr. Herbert Albers.
- No. 16. Identical to German edition.
- No. 17. Identical to German edition.
- No. 18. Identical to German edition.
- No. 19. Identical to German edition.

As with the German edition, No. 19 was the last issue to appear in 1944. The Dutch 1945 edition was exactly the same (except for a few local advertisements) as the German edition. Thus, we see that the variations stopped in this language, and probably in the few other editions that went until 1945 as

well, with No. 15, 1944.

The Katyn Affair.

In the spring of 1943 the Germans discovered the bodies of approximately 10,000 Polish officers in mass graves in the Katyn Forest near Smolensk. This macabre discovery became a highly controversial affair: had the Germans murdered the Poles, and made it look as if the Russians were the culprits, or had the Soviets themselves actually done it? Today there is little doubt that the Poles were in fact executed in 1940 by their Russian captors.

It is not too surprising that the German propaganda machine made a great issue of the whole matter: here was one more example of "Bolshevik brutality," of the fate awaiting Europe should Germany lose the war. As we shall see, within the Reich itself the affair was largely kept under wraps. Even though Signal was primarily destined for external consumption, it too became involved in the controversy which follows, and was, for the only time in its life, drastically censored. (This applies only to the German language edition, which, while not circulated in the Reich, was read by Wehrmacht members and communities of Volksdeutsche.)

An article called "Europe accuses" is to be found in the table of contents for issue No. 11, 1943. Turning to the page where the article should be (p. 14) we find that four pages have been neatly removed. In effect the German edition has been shortened by four pages. By examining one of the foreign editions

we may see what has been removed. "Europe accuses" covers two atrocities: Katyn and a bombing raid on Paris. Both feature rather grim photos.¹

All this is merely an appetizer, however, for issue No. 12, 1943, the real "Katyn issue." The German version of this number is totally different from other editions, even having a completely different cover. The cover of the German edition shows men of an anti-tank school during a lecture; that of the foreign editions features the Russian peasant Kieselov (one of the witnesses of the executions at Katyn) telling his story to the international committee investigating the massacre.

In non-German editions a long pictorial called "Katyn--A Record," by Hanns Hubmann, is printed on pp. 15-18. This is replaced in the German version by a pictorial on tank warfare in Russia. The only mention of Katyn in the German issue is a small block on page 8; this shows us the Russian Kieselov. (It is, in fact, the cover of the non-German editions.)

"Katyn--A record" is exceptionally grim. Someone took considerable care to see that it was not read by any German-speaking readers.

The answer to the mystery is to be found in Dr. Goebbels' diary. On April 17, 1943, we find the following entry: "The Katyn incident is developing into a gigantic political affair which may have wide repercussions. We are exploiting it in

every manner possible." This is as expected.

The next relevant entry, April 18, reveals the first faltering on the question: "In the evening photographs of Katyn were shown me. They are so terrible that only part of them are fit for publication."

The key piece of information comes ten days later, on April 28: "The military men at the Führer's GHQ have actually succeeded in eliminating the pictures of Katyn from the weekly newsreel... The military rest their case on the morale of the families of our men missing in action." Goebbels then goes on to say that these feelings of "co-nationals" (sic) should be sacrificed in order to "show up Bolshevism exactly as it is."

On May 10 Goebbels reveals his de facto defeat in the matter: "The Wehrmacht has no business to interfere in this matter. It should concern itself with military questions only. Questions of psychology are exclusively the concern of the Propaganda Ministry."

The last relevant entry comes on May 20; we read (of eye-witness reports): "These reports make one's flesh creep. I had them worked up as news items for our foreign service. (Goebbels here refers to the Propaganda Ministry's foreign service, not the diplomatic foreign service.) I don't have to make any use of them for our domestic service, for the material thus far published has completely convinced the public." This last sentence was obviously a case of face-saving, for we have seen that Goebbels had already been soundly beaten by the OKW, at least in the case of the Wochenschau and Signal.

As has been shown, Signal was controlled by the OKW. It comes as no surprise, then, that the magazine had been cleansed of all matters relating to the Katyn massacre, on which, as may be seen in the diary entries of April 28 and May 10, the military had taken a strong stand. Interestingly, Dollinger (p. 152) reproduces the first page of "Katyn--A Record" in the German language. Judging from this, there must have been a German edition of No. 12 identical to foreign copies; this was probably never distributed, however, or was called back very soon after it was printed.²

Outside the Reich, as evidenced by No. 11 and No. 12, the Propaganda Ministry did in fact make the most of the affair; the coverage of Katyn in No. 12 is probably the best contemporary material on the subject.

To cap off the whole affair, it is extremely amusing to find that, after all the trouble taken to make the German edition of No. 12 free of Katyn, it has been censored anyway. Pages 13 and 14 have been removed from the magazine. Checking with foreign editions, we find that on page 14 an article called "American Pencils" is printed. This is a pictorial showing European children mutilated by "explosive pencils dropped from American bombers."³ Undoubtedly the reason for the removal of this article was the bombing of Germany, which was now becoming a daily (and crucial) event. Apparently it was alright to show foreign readers mutilated children, but not Germans, who now had plenty of mutilated--

and dead--children of their own. It was not that the foreigners necessarily had stronger stomachs, but that these were after all the people that the Allies had pledged to liberate.

Signale.

Patrons in German book shops must have been considerably surprised to note the appearance of a new book on the shelves in February of 1945. The book, titled Signale, ("Signals") was a large, oversize work, printed on glossy stock and quite similar in appearance to several of Life's postwar books.

The fact that such a book appeared at this time is remarkable. Bear in mind that most newspapers were down to three or four grimy pages, and the remaining illustrateds--with the exception of Signal--were almost as bad. It is possible that a few other books were published in Germany before the end (I have never seen any, however), but it is highly unlikely that any of them matched this book either in size or quality. For that matter, not many books from 1943 or 1944 could match Signale.

Why it was published at this time remains an enigma. Whatever the reason, the book stands as a sort of obituary for the magazine. With one exception, an obituary for General Dietl, killed in an airplane crash in July 1944, the book consists solely of articles published in Signal and the Signal-Extras. The text of the articles appears to be the same as in the magazine, but many of the illustrations originally accompanying the pieces have been dropped. Only one color plate appears, Walter Frenzt's portrait of the Führer, which was originally featured in issue No. 3, 1944. The book was only printed in the German language.

The following list is, in effect, Signale's table of contents. Also included is the author (where known) and the issue

in which the article first appeared.

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"Wofür wir kämpfen"	G.W./H. Mösslang	No. 2, 1944
"Das verwandelte Heer"	C.v.Imhoff	No. 12, 1943
"Der glühende Turm"	W.v.Koerber	No. 10, 1943
"Geschichte einer Jagd"	G.W.	No. 19, 1943
"Der Tag nach sieben Wochen"	B.W.	Extra
"Die zehnte Kompanie"	W.K.	No. 22, 1943
"Die Nachtschlacht"	E. Baas	No. 8, 1944
"Ihr Weg"	B.W.	No. 12, 1944
"'Ein Herr'"	C.v.Imhoff	No. 9, 1944
"Der weisse Negus"	"E.Lagrange"	No. 5, 1944
"Das Vermächtnis"	W.K.	No. 4, 1943
"Romantik der Bosnischen Wälder"	G.W.	No. 6, 1944
"System Anaconda"	W.K.	No. 1, 1944
"Wir die Europäer"	G.W.	No. 6, 1943
"Dietl"	H. Neumann	
"Vom Europäische Soldatentum"	W.K.	No. 10, 1944
"Panzer-Regiment Prinz Eugen"	Gm. Theiss	No. 7, 1944
"Bei den Kreuzfahrten aus dem Westen"	A. Grimm	No. 15, 1944
"Wie der deutsche Gefreite..."	B.W.	No. 15, 1944
"V-1"	G.W.	Extra
"Die Kriegführung Englands"	G.W.	Extra
"Unter dem stählernen Teppich"	B.W.	No. 15, 1944
"Warum sind sie Bolschewisten?"	Anon.	No. 24, 1943
"Acht von 180 Millionen"	G.W.	No. 9, 1944
"Der Mann, der Stalin sah"	G.W.	No. 7, 1944
"Sieben Pioniere und ihr Kompaniechef"	R. Rühle	No. 4, 1944
"112,000 Seemeilen"	E. Baas	No. 16, 1943
"Professor Lothar Kreuz"	E. Lutz	No. 6, 1944

"Schildträger der Ritterlichkeit"		582
	C.v.Imhoff	No. 6, 1944
"Das Bist du, Europa"	W.K.	No. 11, 1944
"Ueber das Wesen des deutschen Sozialismus"	H. Mösslang	No. 11, 1944
"Der 30jährige Krieg"	G.W.	No. 11, 1944
"Zehn Thesen zur Weltdiskussion"	H. Hunke	No. 22, 1943
"Deutschlands Leistungen für Europäische Landwirtschaft"	M. Grünbeck	No. 18, 1944
"Hat der Unternehmer noch eine Zukunft?"	H. Hunke	No. 1, 1943
"Der Hass der alten Männer"	B.W.	No. 16, 1944
"Von den Grenzen des Erträglichen"	W.K.	No. 16, 1944
"Fünf Minuten vor Zwölf"	G.W.	No. 17, 1944
"General Wlassow"	E. Baas	Extra
"Crack Babies"	B.W.	No. 19, 1944

(G.W.= Giselher Wirsing, W.K.= Walther Kiaulehn, B.W.=Benno Wundshammer)

(Berlin: Deutscher Verlag, 1945. 278 pp. many illustrations.)

