

“NUREMBERG” FACT CHECK LIST

Having just learned that you may be writing about my restoration of **NUREMBERG: ITS LESSON FOR TODAY [The Schulberg/Waletzky Restoration]**, I would like to offer the following clarifications:

1) WE DID NOT CHANGE A FRAME OF THE PICTURE

The NY Times reported that Josh Waletzky and I reconstructed NUREMBERG from "fragments" of the original movie. Although Tony Scott later this corrected this error, it has caused confusion. Please note that because the original negative and sound and music tracks had been lost or destroyed, we did create a new picture negative (using best extant 35mm print, which was provided by German national archive) and had to reconstruct the soundtrack from scratch, using the soundtrack on the print as a guide, **but in so doing we did not change a frame of the original movie.**

2) THE FILM WAS COMPLETED IN 1948 -- not 1946. Some internet sources incorrectly list the date of the film as 1946. My father, Marine Corps Sergeant Stuart Schulberg, was engaged to make the film in November 1946, and completed it in the spring of 1948. Please note that the IMDb listings for the film are wrong. For accurate info, please rely only on www.nurembergfilm.org.

3) CONFUSION ABOUT THE SUBTITLE: "Its Lesson for Today"

Some journalists have assumed that I chose the subtitle -- "Its Lesson for Today," but Stuart Schulberg chose the title and subtitle -- NUREMBERG: ITS LESSON FOR TODAY. According to his papers, he and his colleagues at OMGUS (Office of Military Government/US) were concerned that, because the film was being released two years after the trial ended (the verdict was rendered Oct 1, 1946 and the German premiere was November 21, 1948), they had to remind audiences that the story of the trial was still relevant. (It goes without saying that there is no apostrophe in "its," yet many journalists seem to add this on their own.)

4) NEW TITLE OF THE RESTORATION: To distinguish the restoration from the original film, the title of the new version is:

NUREMBERG: ITS LESSON FOR TODAY [The Schulberg/Waletzky Restoration]

It can also be shown as:

NUREMBERG [The Schulberg/Waletzky Restoration]

5) CONFUSION ABOUT ORIGINAL CREDITS

Some internet sources incorrectly list Pare Lorentz as the director and Budd Schulberg as the writer. The correct 1948 credits are below:

Writer/Director -- Stuart Schulberg

Producers -- Pare Lorentz & Stuart Schulberg

Editor -- Joseph Zigman

Composer -- Hans-Otto Borgmann

Restoration created by Sandra Schulberg & Josh Waletzky.

Role of Budd Schulberg: Navy Lt. Budd Schulberg was not involved in the making of NUREMBERG; but as a senior officer in John Ford's OSS Field Photographic Branch/War Crimes unit, he did play a lead role in locating & assembling the Nazi films and photos that were presented as evidence in the Nuremberg courtroom – *The Nazi Plan* and *Nazi Concentration Camps* (both of which are extensively “quoted” in NUREMBERG). That OSS War Crimes film unit also included Navy Lt. Ray Kellogg (who returned to 20th Century Fox after the war), Stuart Schulberg, and OSS film editors Bob Parrish (Oscar-winner later for *Body and Soul*), Bob Webb, and Joe Zigman (who later cut NUREMBERG).

Role of Pare Lorentz: Famed documentary filmmaker Pare Lorentz was head of Film/Theatre/Music for the Civil Affairs Division of the U.S. Department of War, and he was the man who hired Stuart Schulberg to make **NUREMBERG**.

Who Filmed the Courtroom Scenes in NUREMBERG? Although Budd & Stuart's OSS film unit was supposed to take charge of filming of the courtroom scenes, in the end they were too busy preparing the evidentiary films to handle the task; so the job was turned over to cameramen from the U.S. Army Signal Corps. For reasons we have not been able to document precisely, they were able to film only about 40 hours of the trial (which lasted from Nov 1945 to Oct 1946), and this made it extremely challenging for Stuart Schulberg and his editor, Joe Zigman, to put together the film.

6) CONFUSION ABOUT LIEV SCHREIBER'S NARRATION

Some journalists have incorrectly assumed that we created new narration for Liev Schreiber to read. We had him record the original narration. In a few instances, however, I added first names where the original narration only gave you the last name, eg, adding 'Roman' Rudenko and 'Reinhard' Heydrich -- to help a modern audience know who the players were.

7) SUPPRESSION OF THE FILM

The film was widely shown in German movie theaters during end of 1948 and all of 1949. By the spring of 1949 the American press was reporting that the US government was sitting on the film, but no government official would take responsibility for the decision to withhold it from American theaters. In early 2011, my colleague, Nuremberg scholar & law professor John Barrett, forwarded to me a letter he had found, dated November 19, 1948, addressed to Justice Robert Jackson. It is signed by then Secretary of the Army Kenneth Royall (spelled with two "l"s). Royall informs Jackson that due to policy changes, NUREMBERG is not in the interest of the "Army or the Nation," and will not be released to the general public. As a result it was never theatrically released and is now on American movie screens for the first time in history – more than 60 years after it was made.

More info on the website: www.nurembergfilm.org

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