



Chambon Foundation



www.chambon.org & www.varianfry.org

8033 Sunset Boulevard • Los Angeles, CA 90046 • USA
 Tel.: 323/650-1774 • savage(at)chambon.org • Fax: 323/654-4689
 President and Founder: documentary filmmaker Pierre Sauvage

2015 *Weapons of the Spirit*, 93 min.—upcoming 25th anniversary edition

1979-2015 *Yiddish: the Mother Tongue*, 56 min.

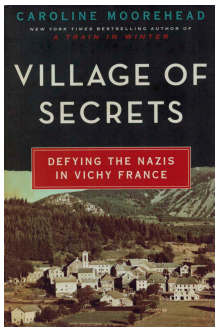
2015 *We Were There: Christians and the Holocaust*, 67 min.



2016: *And Crown Thy Good: Varian Fry in Marseille*

2015 *Not Idly By*—Peter Bergson, *America and the Holocaust*, 58 min.

DVD-accompanied lectures: *Le Chambon—The Challenge To Us of Holocaust Rescuers* • *Varian Fry & Peter Bergson—Did We Fight the Holocaust?*



What's wrong with this picture?
 The photograph is not of Le Chambon-sur-Lignon!

PIERRE SAUVAGE ON *VILLAGE OF SECRETS* (ctd.) —SUPPLEMENTARY INFORMATION to my article in [Tablet](#), Oct. 31, 2014

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IS VILLAGE OF SECRETS INDEED “RIDDLED WITH ERRORS”?

My article in [Tablet](#) on Oct. 31 gives an overview of Caroline Moorehead’s new book *Village of Secrets*, as I see it and have been maligned by it. This supplementary text provides additional examples of the truly astonishing number of errors the book contains. (To London’s *Sunday Times*, in an article titled “Row over prize book’s ‘errors,’” Moorehead insisted that “every word” in her book is documented in her notes.)

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A 501(c)(3) nonprofit, tax-exempt charity founded by Pierre Sauvage in 1982 to explore and communicate the necessary lessons of *hope* intertwined with the Holocaust’s unavoidable lessons of despair. The Varian Fry Institute, a division of the Chambon Foundation, specifically explores and communicates the *American* reaction to the massacre of the Jews of Europe. During the Holocaust, the area of Le Chambon-sur-Lignon, France, engaged in a uniquely effective conspiracy of goodness, as recounted in Le Chambon survivor Pierre Sauvage’s documentary *Weapons of the Spirit*. *Not Idly By: Peter Bergson, America & the Holocaust* provides the testimony of the leader of the “Bergson Group” that struggled to make saving the Jews of Europe an American objective. *And Crown Thy Good: Varian Fry in Marseille* will tell the story of the most successful private American rescue effort of the Nazi era—while raising fundamental questions about American policies then.

I am also taking this opportunity to address a few issues that increasingly arise regarding the rescue that occurred in and around the French village of Le Chambon-sur-Lignon during the Nazi occupation.

I apologize for the repetitions that exist in this document; I don't believe it's worth my making the additional effort of improving its consistency or literary quality. This is simply a working document for those who may have reasons for wanting to know more than I was able to include in the *Tablet* article, which remains my key effort to address *Village of Secrets*.

I begin with the book's cover and title. While I know that authors don't always get to choose their books' titles, it is a little bizarre that Moorehead proposed or allowed the title *Village of Secrets*. A key mission of the book seems to be cut down Le Chambon-sur-Lignon's claims to our attention; her map even replaces where Le Chambon-sur-Lignon would have been with a spot identified as "Plateau Vivarais-Lignon"—although such a designation is anachronistic and would have been completely unrecognizable at the time of World War II.

The respective roles of Le Chambon and the surrounding plateau in the rescue effort have become hot-button issues because of local rivalries. It has thus become increasingly "politically correct" to refer to *the Plateau* rather than to Le Chambon, and to avoid stressing the unmistakably key role of the village of Le Chambon-sur-Lignon in what took place in the area during the Nazi occupation.

For my part, when I refer to "Le Chambon," I usually and primarily mean the village of Le Chambon-sur-Lignon—though I may occasionally use this shorthand to refer to *the area of Le Chambon*, that is to say, what they knew then simply as "the Plateau."

But aside from the dissonant title given the claims of the book, there are the different photographs used on the covers of the British and Canadian editions of the book, on the one hand, and the American edition on the other. Indeed, as I have already pointed out, the photograph on the cover of the American edition of the book, under the very title *Village of Secrets*, is not even of Le Chambon-sur-Lignon at all!

Since topography is a significant part of the story, it is particularly deplorable that right from the readers' first glance at the HarperCollins edition, they will be given an utterly false impression of her *Village of Secrets*. One of those secrets shouldn't be what the village looks like!

No information is provided in the book as to what the cover photograph represents, not even in the list of illustrations. The reader will learn only from me that the Le Chambon stand-in in the photograph is the tiny, picturesque village of Borée, population under 200, which is some 20 km. away from Le Chambon (the photograph is tightly cropped at the edges of the village so one can imagine that there is more of that village than there actually is). Yet photographs of the real Le Chambon-sur-Lignon are not difficult to come by!

As for the (sadly) colorized photograph on the cover of the British and Canadian editions—it was, at least, taken in the *real* Le Chambon during the Nazi occupation. But I can't help wondering if Moorehead knows for a fact that there are any "Jewish refugees" in that photograph, as her caption asserts.

The photograph, incidentally, contrary to her caption, was taken in 1944, not in 1943.

But the errors hardly stop with the covers. This was true of the British edition, and it would seem that all the mistakes have been carefully preserved in the American edition, with no further editorial scrutiny being given to the book and no fact-checking apparently occurring. Obviously, book publishing is going through very difficult times, but do we readers realize that at least some publishers feel free to publish at least some non-fiction books with no editing or fact-checking?

Indeed, except for a very few changes, the American edition is virtually identical to the British and Canadian editions—presumably, a cost-cutting measure—and has essentially the same page layout, even using British spellings and distinctive words (“dishonour,” “lorries”). This is how a book gets published today in the U.S.?

I should mention that among the very few changes to the American edition are some alterations of references to me and to *Weapons of the Spirit*—obviously meant to decrease the chances of a defamation lawsuit—as well as the omission of photographs the Chambon Foundation had unwittingly provided for the British edition. (These photographs had been used without permission, payment, or acknowledgment, in the American uncorrected proof edition of the book that was published in July).

The alterations in the text of the American edition will be duly noted below when I detail Caroline Moorehead’s false and malicious charges against my film *Weapons of the Spirit* and against me.

Below you will find long lists of what I believe to be errors, in addition to those already cited in the *Tablet* article. I realize that there is some overlap with errors already noted on *Tablet*, for which I apologize.

To be sure, some of these errors will appear minor to the reader—but just imagine if it was *your* story that was being garbled. Some, like the historical errors mentioned in the *Tablet* article, are not minor at all.

If Moorehead wishes to prove that any of these alleged errors are demonstrable facts, then she could certainly proceed to impugn my credibility even more than she already attempted to do in her book.

Before coming to general errors that may be of interest to readers, I list the errors noted by my friends Max and Hanne Liebmann and my friend Nelly Trocmé Hewett, along with their comments.

ERRORS—THE TESTIMONY OF MAX AND HANNE LIEBMANN

As I stated in *Tablet*, very few people figure more prominently in Moorehead’s account than Max and especially Hanne Hirsch Liebmann. There are forty-four references to Hanne, and additional ones to Max. Both experienced the French internment camps, and later both found shelter in Le Chambon, Hanne for a considerable length of time at the children’s homes run by the Swiss relief group *Secours Suisse* (Moorehead mistakenly indicates at one point that the homes were operated by the Jewish O.S.E. organization).

Although the Liebmanns were not sent a copy of the book by Moorehead or her British publisher, they were among the very first American readers of the book who know a lot about the subject.

While they do not, of course, challenge every single detail of Moorehead’s account of them, they are outraged by the massive number of errors in Moorehead’s references to them and their families.

Max and Hanne also point out that they signed no releases regarding their story (none had been sought, contrary to prudent practices in non-fiction), and that Moorehead never submitted to them for accuracy what she was writing about them. They report that they have expressed their outrage to HarperCollins and to Moorehead about the way their story is told. According to Hanne, she told Moorehead, “It is wrong, it is fiction, it is not history.”

In the Sunday *Times* article, Hanne is cited as having given four examples of Moorehead's inaccuracies with regard to Hanne's story. We are also provided Moorehead's responses on these four points.

- Moorehead writes that Hanne's mother, Ella, "had been a concert pianist." (P. 36.) Hanne states that her mother had only done some concert singing. Moorehead's response to the *Times* was that "her notes showed that Hanne Liebmann's mother sang and played at concerts." Hanne insists that her mother was never a concert pianist—and that she would never have said that she was.
- Moorehead writes that on January 6, 1941, Ella wrote "to her brother in America," adding that Hanne's mother "reported that she...had been bartering what little she had for some cognac and eggs." (Pp. 46-47.) Zeroing in yet another sample detail, the *Times* reported that "Hanne Liebmann accused Moorehead of "wrongly stating that her mother had bartered for cognac" in Gurs internment camp. The article then gave Moorehead's side of the story: "the reference to cognac was in a letter." But what Ella wrote on that day—not to her brother, who was in the camp as well, but to her brother-in-law—was that to get eggs or Cognac "would be impossible" and that even if they were available the prices "would be astronomical." There is no reference to bartering. Hanne adds: "Cognac? In Gurs? Ridiculous!"
- Hanne is indignant about Moorehead's statement that the starving inmates in Gurs would eat "anything, including cats, dogs and rats." (P. 48.) Madeleine Barot and pastor André Dumas, who were relief workers in the camps, describe in my upcoming documentary short *Three Righteous Christians* how terrible the conditions were—but made no mention of any such extreme measures. Hanne points out: "There were no dogs in Gurs then, except one at one point. And nobody would eat rats!" (P. 48.) Moorehead's response to the *Times* was that the reference to rats came from "memoirs and reports."
- Moorehead states that at Gurs, "paper was stuffed into the cracks between the planks [of the barracks] to reduce the "draught" (British spelling). (P. 38.) Hanne scoffed at this notion to the *Times*: "We didn't even have paper for the latrines." Moorehead's response to the *Times* was that this detail tooVcame from "memoirs and reports."
- Hanne points out that the photography business her mother took over upon her father's death could hardly have "prospered" at the outset given the hyperinflation and depression of those times. (P. 36.)
- It was *not* "once the Nazis came to power" that photographs became necessary for Jewish I.D. cards, but in 1938. (P. 36.)
- It was not "once the Nazis came to power" that the names Sara or Israel had be added to Jewish identity date, but in 1938. (P. 36.)
- The family's photo studio was *not* ransacked on *Kristallnacht*; only their showcases on the street. (P. 36.)
- It was *not* a policeman, "evidently somewhat embarrassed," who told Hanne's mother that Jews were going to be deported that same day, Oct. 22, 1940. It was a distant cousin her mother happened to meet on the street. (P. 36.)
- The family's "remaining set of Bohemian glass" that Hanne brought to a Gentile friend "for safe keeping" was not glass, but Moser Crystal, and it was a gift. (P. 36.)
- The family's luggage was *not* left on the station platform; it was at the camp entrance that the luggage had to be left behind. (P. 36.)
- Hanne doesn't recall seeing any "new babies" on the train, and points out that this was not a time when German Jews were going to have many babies (although there were a few babies

in Gurs). To the best of Hanne's knowledge, the youngest children on the train were around 2 years-old. (P. 37.)

- "When the carriage doors were finally unlocked..." Hanne doesn't remember the trains on which Jews were deported from Baden being either being "sealed or locked. In fact, she remembers a woman escaping from the train. (P. 35 & p. 37.)
- Hanne was not aware that any people died on the train. (P. 37.)
- To the best of Hanne's knowledge, the oldest person on the train was around 98, not 104.
- Moorehead refers to Gurs having "huts." The word may have different connotations in Britain, but they are more commonly referred to in the U.S. as "barracks." (P. 35.)
- The photograph identified as "Gurs, 1941" is *not* of Gurs. (P. 37.)
- Hanne remembers water towers, *not* watchtowers. (P. 38.)
- The family had *not* "trudged the 15 kilometers" from the station to the camp; they were taken on open trucks. (P. 37.)
- Hanne states that as bad as the conditions were, people did *not* lose their teeth. (P. 38.)
- Moorehead says that Hanne's mother read aloud to her aunt in Gurs. Hanne says that this indeed happened back in Germany, but not in the camp, where they had nothing to read. (p. 39.)
- Hanne's father died of pneumonia and possibly a heart attack, *not* of TB. (P. 53.)
- It was *not* German soldiers who sang the antisemitic song referred to by Moorehead, but uniformed members of the Nazi Hitler Youth and the SA. Hanne was *not* standing on the balcony with friends. (P. 36)
- Hanne's aunt Berta was *not* buried in Gurs "near her mother." Berta's mother had died in Germany decades before. (P. 47.)
- Hanne was taken out of Gurs by the OSE but was *not* "under the OSE protection" outside the camp. She was under the protection of the *Secours Suisse*. (P. 65.)
- When Hanne sought to return to Gurs to see her mother, no one needed to instruct her to make her way to Oloron (actually Oloron-Sainte-Marie) or to look for OSE or Cimade female relief workers. (P. 65.)
- Hanne did *not* sleep near Gurs in a nearby field, but found a room on a nearby farm. (P. 65.)
- At the Oloron station looking for her mother, Hanne did *not* run frantically up and down the train. A French policeman did *not* stop her as she was running. She was leaning up against the wall of a depot when a policeman approached her. He did not give her a drink of water; he offered her an alcoholic drink, which she refused. But it was this policeman who looked for and found her mother. (P. 65.)
- To the best of Hanne's knowledge, *Madame* de Félice did not rent the house to the *Secours Suisse*, but simply let them use it. (P. 101.)
- The children at la Guespy were not all 14-18; Hanne remembers youngsters below the age of 14. (P. 101.)
- It's *not* that Hanne, at 17, was considered too old for school. It was she who decided not to go to school. (P. 101.)
- Hanne was *not* "allowed to finish her education." She never did. (P. 101.)
- Hanne recalls what while the children all thought about their parents and other relatives, she did *not* "think obsessively about her mother," which is "stretching things a bit." (P. 102.)
- While Auguste Bohny played the piano and the organ, he is especially remembered by the children as playing songs on his accordion. (P. 102)
- Hanne never heard children crying at night. (P. 102)
- Hanne never stole potatoes from the larder (there was barely anything there), but from the fields. (P. 103)

- Hanne: "The children at Faïdoli never did the cooking, what an absurd idea." (P. 236.)
- When the police came to one of the children's homes, is it not accurate that Auguste Bohny did not let them in. All of the children were interrogated separately by the *gendarmes* in Mr. Bohny's office. It was there, Hanne recalls, that he told them that we were under Swiss protection and could not arrest us. (P. 137.)
- When the *gendarmes* subsequently came to look for the children, Hanne and a friend heard the conversation, which was not as described. Moorehead: "They listened as the *gendarmes* asked the farmer if he was absolutely certain that there were no Jews hidden on his property. 'Jews?' replied the farmer. 'What do Jews look like? I hear they have big noises.' After drinking glasses of red wine, the police left. Hanne: When asked if he was hiding anyone, the farmer answered no. Police: "Are you sure you are not hiding any Jews?" Farmer: "I am not hiding anyone and I do not know what Jews look like." Farmer: "May I offer you a glass of wine?" Police: "No thank you, I will be on my way." (P. 138.)
- The train Hanne took to Lyon at the end was *not* full of German soldiers. (P. 223.)
- The hotel where she spent the night in Annecy was run-down, but not a brothel. (P. 224.)
- The account of Max Liebmann's escape to Switzerland misses a key moment. Max realized that when a Swiss sergeant starting yelling at him what not to do, he was really telling him what to do and how to escape. He and another boy were the only ones willing to follow those instructions, successfully. (P. 223.)
- Moorehead states that Max Liebmann's escape to Switzerland took place "late one night just before Christmas 1942." The Liebmanns state that this would have been impossible because of the snow, and that the escape took place in September. (P. 223.)
- According to Hanne, Moorehead states that Max's parents didn't know that he reached Switzerland. In fact, both his parents knew, his father only being deported from France in 1944.
- Max's aunt's name was Rosy, not Jeanne. His mother's name was Jeanne. (P. 46.)

ERRORS—THE TESTIMONY OF NELLY TROCMÉ HEWETT

As for Nelly Trocmé Hewett, daughter of pastor André Trocmé of Le Chambon-sur-Lignon and his wife Magda Trocmé, she states the following:

With her new book, Moorehead seriously damages her reputation as a serious writer. Who helped her with fact-checking or even simple details like the correct spelling of the names of the people she mentions? The text is loaded with egregious errors and personal sarcastic judgments. Her distortions go from trivial and even invented small stories to historical facts.

My mother never sewed tulle curtains for our house: she had more important involvements. And my father never carved small wooden toys for us, nor did he escape to have family picnics: he hated picnics. There are so many stupidities that come up in the book that I just gave up on correcting them. They are just too numerous.

When Caroline Moorehead was doing her research, I had her as a house guest. I gladly let her interview me. She was friendly. I understand now why silence followed her visit...

When I later complained to her that I had never been asked to review anything being said about my parents, she responded, to my surprise, that this was not practice in the United Kingdom.

ERRORS—LIST OF ADDITIONAL MISCELLANEOUS ERRORS

- Moorehead claims that the French, at the beginning of the Cold War, used the story of Le Chambon “as a perfect weapon in the struggle to find meaning for the Vichy years, by minimizing collaborators and celebrating resisters.” (P. 9.) They certainly did the minimizing and the celebrating, but rescue continued to be downplayed—*it underscored what could have been done*—and what happened in Le Chambon remained barely known for several decades more. Thus, the notion that it was deemed then that “le [sic] Chambon could become [a symbol] of selfless morality” (p. 9) is completely groundless.
- Moorehead refers to an obscure American pacifist publication called *Peace News* that reportedly published a story about Le Chambon in 1953. She writes that “In the wake of the *Peace News* story came eulogies, newspaper articles, memoirs, documentaries and films.” (P. 10.) Of course, documentaries *are* films—and this did not happen. The first significant attention to Le Chambon in France only came in 1979, when Jewish survivors from the area placed in the village a plaque expressing gratitude.
- Moorehead writes that the plaque placed by Jews in the village “carried the names of 144 grateful Jews.” (P. 332) As anybody can see by looking up at the plaque, it bears no names of Jews.
- Moorehead describes the plateau as “quietly basking in pleasure” at the presentation of the plaque.” (P. 332.) Anybody who has ever met any of the rescuers of the plateau knows that they didn’t bask in pleasure at public recognition; they squirmed.
- Pastor Trocmé was hardly “half-French, half-German.” He was French, with a German mother. (P. 9.)
- There were more than “half a dozen” villages in the area of Le Chambon. (P. 10.)
- Moorehead refers to the existence of an unoccupied zone until late in 1943” (p. 317). It was in November 1942 that the Germans occupied the southern zone. (If this was merely a typo, it is preserved in the American edition.)
- It was the Quakers (represented in France by Howard Kershner), rather than the *Cimade*, who first proposed to Vichy taking charge of some internees. (Madeleine Barot herself, the founder of the *Cimade*, recounts this in my upcoming documentary short *Three Righteous Christians*.)
- Lesley Maber is referred to frequently in Moorehead’s account—but as Gladys Maber. Maber didn’t use that first name. Maber’s memoir of that time is referred to in Moorehead’s bibliography under its French title; presumably Moorehead did not have access to the original English version, *Bundle of the Living* (which is in the Chambon Foundation archives).
- The Quaker activist Burns Chalmers is repeatedly referred to as “Burners Chalmer.”
- The European Student Relief Fund is referred to under its French name, and the important work of Tracy Strong, Jr. in Le Chambon on behalf of the ESRF is not mentioned.
- The Atlas brothers were 14 and *not* 16 when they came to Le Chambon (as Joseph Atlas indicates in *Weapons of the Spirit*)
- Maj. Julius Schmähling was *not* a professor of history.
- Maj. Schmähling did indeed “lay low” during the controversy Oscar Rosowsky sought to stir up (see blow); he was long dead.
- In the U.K. edition, Oscar Rosowsky’s friends Louis de Juge and Roger Klimovitski are misidentified as “Louis de Jouge” and “Roger Limowitsky,” while Klimovitski’s false name was corrected from “Climand” to Climaud. Moorehead protagonist Oscar Rosowsky’s name in Le Chambon was not Plumme (miscorrected from the British edition, where it is Plume), but Plunne. These are virtually the only such corrections in the American edition; Rosowsky—

whose role in all this will be explored further in this document—obviously has clout with Moorehead. (Perhaps it is because Rosowsky gave Moorehead these corrections over the phone that she managed to get Rosowsky's false name wrong again.)

- Oscar Rosowsky did not "hear about the Plateau Vivarais-Lignon" since that geographical designation is a recent one (first promoted by a local intercommunal organization). Most Jews who came to the area heard about Le Chambon-sur-Lignon.
- Vichy minister Georges Lamirand did not visit "the Plateau Vivarais-Lignon." He visited Le Chambon-sur-Lignon.
- Lamirand's earlier visit to Le Puy was not to have "included the Plateau Vivarais-Lignon," and it is doubtful that it was to have included Le Chambon. That's just what the prefect *wrote*.
- Lamirand on his visit to Le Chambon did not wear a "splendid sparkling blue uniform, with a military cut." According to Lesley Maber, who was there, he was wearing a tweed jacket and riding breeches (visible on photographs). The *prefect's* uniform was blue.
- When Lamirand finished his public remarks in Le Chambon, there was not "complete silence." After Lamirand concluded with "Long live Marshal Pétain," the silence was interrupted when a Salvation Army official, according to Lesley Maber, cried "Long live Jesus Christ!"
- Trocmé is referred to as "holding surgeries" for his parishioners. Moorehead also refers elsewhere to a "rota" being established. These strictly British terms, incomprehensible to Americans, are preserved in the American edition.
- The "Camp Jouvet" referred to was the camp Joubert.
- "An ambitious officer called Coelle" was Ernst Coelle.
- The Héritiers did not own the farm they lived in.
- It is unlikely Madame Barraud's husband complained about there being too many children in their *pension*; he was in a P.O.W. camp in Germany.
- Le Chambon is not "the only village in the world to be honoured by Yad Vashem as Righteous Among the Nations." One Dutch village, Nieuwlande, has also been collectively honored. (P. 10.)
- Daniel Trocmé, an important figure in the Le Chambon story, was not the pastor's nephew but the pastor's cousin.
- Roger Darcissac is referred to as a pacifist. I don't believe this is accurate.
- Dr. Le Forestier is an important figure in the story of Le Chambon, and is mentioned repeatedly. But his first name, Roger, is never given.
- Albert Schweitzer's hospital, where Le Forestier had worked, was not in Cameroon but in Gabon.
- "Côte de Molle" was not the name of a house Dr. Le Forestier rented in Le Chambon; it was the name of street where the house was located.
- The several references to "Mme Roussel" never indicate her full name: Marguerite Roussel.
- Moorehead writes that "the OSE made no move to close La Guespy [sic], L'Abri [sic] or Faïdoli"; these homes were run by the *Secours Suisse*, not the OSE.
- The Resistance figure referred to twice as "Bob" was Raoul Le Boulicault, aka Bob.
- Oscar Rosowsky is listed in the list of "rescuers" at the beginning, when there is also a separate listing for "Jewish rescuers"; he belongs in the latter list. The same is true for Émile Sèches.
- Moorehead describes Joseph Bass' significant role in what happened in and around Le Chambon—he was notably a leader of the Jewish resistance in the area—but includes him in her opening list of Righteous Among the Nations, not including him among "The Jewish rescuers," where he belongs.

- Virginia Hall is listed among “The rescuers” in Moorehead’s opening list. Rescue and armed resistance were two distinct activities, and Hall was an important figure only in the latter.
- Though Ely Ben-Gal was born Pierre Bloch, he changed his name long ago; that is the name that should be used in referring to him today.
- Moorehead refers more than once to “Darbyists and Protestants”—as if Darbyists weren’t Protestants!
- Moorehead writes that in 1932, the Jewish organization OSE had made Paris its headquarters, and that its president was Albert Schweitzer. The OSE had *not* made Paris its headquarters in 1932, and Albert Schweitzer never was its president. Albert *Einstein* had been its honorary president previously, when the organization was still in Berlin.
- In France, antisemites didn’t shout “Yoppin – Yid.” The antisemitic French term is *youpin*.
- There are and were more than a half-dozen villages in the area of Le Chambon.
- Le Chambon is *not* in the northern Cévennes, but on the edge of the Cévennes.
- Panelier, *not* Le Panelier, was the name of the hamlet where Camus lived during the war, not the name of “a family hotel.”
- There was no hospital in Le Chambon; the nearest one was in Saint-Agrève (where I was born).
- Lindsley Noble is referred to as “Lindsey Noble.” He is identified as the Quaker delegate in France. While Noble did serve with American Friends Service Committee in France, the chief delegate then was Howard Kershner.
- “A young OSE worker called Alice” who chose to be deported with her wards was Alice Salomon.
- *Monsieur* Barbezat was Éric Barbezat.
- *Madame* “Lavandes” was Antoinette Lavondès.
- The man identified as “Dr. Freudenberg” was Dr. Adolf Freudenberg.
- The woman identified as “Mlle Pont” was Lucie Pont.
- Georges Garel is identified as a “Polish engineer.” He was a Jewish engineer from Russia.
- When the *abbé* Glasberg hid from the Nazis, he did not move “to Théas in the Tarn” but to a village in the Tarn-et-Garonne. There doesn’t appear to be a place called “Théas” in France; the confusion here seems to be with his fellow righteous Monsignor Théas.
- The Barraud pension *did* not receive families from the Cimade (which had its own home in the area).
- The Cimade’s *Coteau fleuri* was *not* “where children released from Gurs, Rivesaltes and Récébédou had been taken in and sent to school.” There doesn’t appear to have been unaccompanied children at the *Coteau fleuri*.
- The pension *Les Grillons* did *not* have “children as well as adults.” It was a Quaker home for children.
- There are many references to chestnuts and chestnut trees. According to Nelly Trocmé Hewett, there are no chestnut trees on the Plateau.
- Rescuer Juliette Usach was *not* “very dark” and none of the children I met who remembered her described her as “slightly glowering.”
- André-Jean Faure is correctly identified once, then misidentified as “Jean-Marie Faure.”
- It was *not* in 1987, but in 1982 that I shot *Weapons of the Spirit*; this is not insignificant because many of the eyewitnesses who eluded Moorehead were then still around.
- In the British edition, I am falsely acknowledged as having been among those “telling [her] their stories.” I never did so, and she never asked. (This is accurately omitted from the American edition.)

- Moorehead refers to “Poles, Russians, Galicians and Romanians” coming to France after WWI. Did Galicia still exist as an entity? (P. 15)
- Moorehead states that on *Kristallnacht*, Nazis threw books into the street “to be burnt on piles.” (P. 55.) Of course, the famous book-burning was in 1933. In 1938, prayer books in synagogues were burned, but is the scene described here an anachronism?
- Moorehead states that foreign Jews in France were “the only Jews in Europe—other than those in Bulgaria—to be turned over to the Germans by a sovereign state.” (P. 59). Croatia? Of course, Bulgaria did *not* turn over its own Jews. Indeed, the very opposite is true: Bulgarians were remarkably protective of their Jews, and the Jewish community essentially survived. The Bulgarian government did, however, turn over the Jews in the territories Germany had allowed it to annex.
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ERRORS—THE BIBLIOGRAPHY, PHOTOGRAPH CAPTIONS, PROPER NAMES...

The bibliography

Among the errors in the references to books Moorehead lists are the following:

- Varian Fry is cited as the author of a 1999 work relating to the Fry rescue mission.
- Varian Fry’s memoir of that cited in its 1999 French translation, not the 1945 American edition, *Surrender on Demand* (reissued since)
- Author Marc-André Charguéraud is cited as Marc-André Charguéranel.
- Only one of three of Pierre Fayol’s books dealing with the area of Le Chambon is cited.
- Author Jean-Michel Guiraud is cited as Jean-Michel Guirand.
- Patrick Henry’s American *We Only Know Men* is cited only in its French translation.
- Lesley Maber’s as yet unpublished memoir, *Bundle of the Living*, is cited under its French version, and attributed to G. L. Maber.
- The only books cited for André Trocmé are his as yet unpublished memoir and a 1943 book to which he had merely contributed a short section. On the other hand, Trocmé’s 1943 collection of Christmas stories is not cited (an American translation, by Trocmé’s daughter, was published in 1998 as *Angels and Donkeys: Tales for Christmas and Other Times*. There is no mention of Trocmé’s important theological study, *Jesus Christ and the Nonviolent Revolution*, or of his unpublished *Oser Croire*.
- A key 2013 work, *La Montagne Refuge*, edited By Patrick Cabanel *et al.*, is not cited.

About photographs:

- A photograph is identified as “Internees at Gurs, 1941.” The photograph is not of Gurs.
- BRITISH AND CANADIAN EDITION ONLY: The wrong person is identified as Lucie Ruel in a photo caption.
- BRITISH AND CANADIAN EDITION ONLY: It is doubtful that there any “Jewish refugees” in the (colorized) cover photograph book, despite the caption’s assertion. The photograph, contrary to the caption, was taken in 1944, not in 1943.
- BRITISH AND CANADIAN EDITION ONLY: Madeleine Dreyfus is identified as Secretary General of the O.S.E.; she never held this position.

About proper names:

I also don’t understand why Moorehead finds it necessary to blaze new trails with regard to how she spells French proper names: why, for instance, she consistently writes “le Chambon” instead of “Le Chambon,” why she writes “Mazet” instead of “Le Mazet,” why the *Cimade* (*la Cimade* in

French) becomes just “Cimade,” why Le Vernet is turned into “Vernet,” etc. All this was in the British edition, and is preserved in the American HarperCollins edition.

Other proper names too get brutalized: writer André Chamson become “André Chanson,” Jean Giraudoux becomes Giradoux... (Perhaps some of these misspellings are just typos, of which there are many throughout the book.)

As for the countless French misspellings, as a Frenchman I may be one of the few people will care that Moorehead and her editors think that that the French abbreviation for *Monsieur* is a simple unpunctuated “M”; it is, of course, “M.”

More peculiar is why she omits so many first names when they could easily have been determined.

CLARIFICATION: LE CHAMBON-SUR-LIGNON OR “THE PLATEAU”?

The respective roles of Le Chambon and the surrounding plateau in the rescue effort have become hot-button issues because of local rivalries. It has thus become increasingly “politically correct” to refer to *the Plateau* rather than to Le Chambon, and thus to avoid stressing the unmistakably key role of the village of Le Chambon-sur-Lignon in what took place in the area during the Nazi occupation.

Indeed, it has also become increasingly popular to speak, as Moorehead does constantly, of the “plateau Vivarais-Lignon.” Such a designation is anachronistic and would have been completely unrecognizable at the time of World War II.

For my part, when I refer to “Le Chambon,” I usually mean the village of Le Chambon-sur-Lignon—though I may occasionally use this shorthand to refer to *the area of* Le Chambon, that is to say, what they knew then simply as “the Plateau.”

MORE ABOUT THE SCHMÄHLING AFFAIR AND OSCAR ROSOWSKY’S VENDETTA

In *Tablet*, I outlined what I believe to be Oscar Rosowsky’s key role in Moorehead’s attack on my film. Rosowsky, I will recall, was the young Jew who played an important role in forging false papers on the Plateau. He is also the person who in my film provides the estimate that five thousand Jews found shelter there, at one time or another (see below an analysis of the debate over these numbers).

The genesis of Rosowsky’s rage had been a private screening of the *Weapons of the Spirit work-in-progress* that had been held at my cousin Samuel Pizar’s home in Paris in July 1986. I was subsequently deluged by protests from Rosowsky about what was then a much longer sequence about Schmähling and included testimony about an alleged meeting between the German officer and the pastor of Le Chambon.

Though the longer Schmähling section was soon hugely abridged—Schmähling was not, after all, the subject of the film—I nevertheless retained one reference in the film to the German officer. This is the full text of that sequence in the film—the sequence that according Rosowsky “favored the spread of revisionism.”

Elsewhere, the German occupation of France was no laughing matter.

Towards the end of the war, one French village was burned to the ground in a military reprisal against the Resistance, its men shot, its women and children herded into the church where they were machine-gunned and set on fire.



Oradour-sur-Glane

How is it that the village's name was Oradour-sur-Glane and not Le Chambon-sur-Lignon?

How is it that the S.S. and the Gestapo paid so little attention to what was going on here?



Le Chambon-sur-Lignon



Major Julius Schmähling in his Le Puy headquarters

Almost till the end of the war, the commanding officer for the district was Major Julius Schmähling of the Wehrmacht.

Could it be, as the evidence suggests, that he too knew full well that Le Chambon was full of Jews—and steered his fellow Germans elsewhere?

Could it be that you just never know who might get caught up in a conspiracy of goodness once you launch it?

And those German soldiers in Le Chambon didn't have far to go to spot Jews. They were right next door.

With regard to Schmähling, I cited in the *Tablet* article part of Rabbi Jean Poliatchek of Jerusalem testimony in 1992. He had also mentioned that there was a rumor that Maj. Schmähling would almost every day receive letters of denunciation directed towards the rich Jews who allegedly hogged the most precious food staples. According to Poliatchek, it was said that the major would systematically throw these letters in the trash so that that they wouldn't fall into the hands of the Gestapo.

Poliatchek closed his testimony with a last paragraph that I take particular pleasure now in recalling:

I provided you my testimony as much because of the need to say the truth (cf. Péguy) as by the sympathy (*sympathie*) that the effort that led you to make this film evokes in me. The testimony you have received in your favor support mine and it seems to me that you should say to yourself, philosophically: "The dogs bark and the caravan passes."

But yes, as a commendably active member of the French Resistance, Rosowsky is entitled to continue to believe that their particular adversary was the incarnation of Hitlerian evil.

What he is not entitled to do is lie about me and my film. What Moorehead is not entitled to do is repeat his lies in a book and in reckless disregard of the easily ascertainable truth, as she does in discussing *Weapons of the Spirit*.

Of course, Moorehead does not cite my rebuttal to Rosowsky that was also published in *Le Monde Juif*, a publication to which she refers, even though in the American edition she adds a reference in her source notes to the very issue that included that rebuttal.

Moorehead also does not mention other letters protesting this ridiculous "affair," even from scholars she cites respectfully in her book, such as Jacques Pujol (who deplored this "tempest in a teapot") or historian Michael Marrus—whom Moorehead refers to as "the late Michael Marrus"!

Marrus, co-author with Robert Paxton of the ground-breaking *Vichy France and the Jews* and a longtime member of the Board of Directors of the Chambon Foundation—and still happily very much with us!—wrote to *Le Monde Juif* as follows:

I would have thought that the film speaks for itself. Its homage to the villagers, evident to those who have seen it, ought to be sufficient to guarantee director Pierre Sauvage's good faith. *The question he raises very briefly in the film about Schmähling*

seems to me entirely relevant and appropriate and responsible [emphasis added]. I will even add that it is my view that the film would not have been complete if he had avoided making this reference.

Raymond Dreyfus, as widower of Madeleine Dreyfus who plays an important but mischaracterized role in Moorehead's book, also wrote a letter to *Le Monde Juif*, which he authorized me to disseminate after the publication declined to publish it. As mentioned in *Tablet*, it was *Weapons of the Spirit* that had first brought Madame Dreyfus' work to public attention and first showed her now "famous" notebook from that time (Moorehead's description of it seems to come from my film). Mr. Dreyfus had also known the area of Le Chambon during the war. I was thus very touched by his words:

In my capacity as husband of Madeleine Dreyfus, activist of the O.S.E. during the Occupation (...), I can testify to the value and authenticity of Pierre Sauvage's film and reject with contempt everything that his detractors [have written]. (...) My memory is good enough for me to testify that Pierre Sauvage's film deserves every praise and the thanks of everybody, and in particular of all Jews. I consider as accomplices of the revisionists those whose maliciousness attempts to raise doubts with regard to the good faith and the devotion of Pierre Sauvage, and express to him my total solidarity and sympathy.

VERBATIM CAROLINE MOOREHEAD ON *WEAPONS OF THE SPIRIT*—AND MY DETAILED COMMENTS

What follows are all the explicit references to *Weapons of the Spirit* and to me by Caroline Moorehead in the British, Canadian, and American editions of the book.

Moorehead does not mention the film in the body of her work—even when she draws on it (see the reference in *Tablet* to her account of Madeleine Dreyfus)—but suddenly defames the film and the filmmaker in the afterword of *Village of Secrets* (pp. 331-333).

The quotations from *Village of Secrets* that follow are indented, and changes that have been made to the American edition of the book are identified. Some extraneous material is cited as well, in order to convey the context of her remarks about the film and about me. The cited sections of Moorehead's book are intercut with my comments and corrections.

It might be noted that while the book's entire list of source notes is extraordinarily skimpy for a book claiming to be a work of scholarship (6 pages), Moorehead's source notes for her accusatory afterword are especially absent: the British edition had only four, while the American edition adds a fifth.

Of these five sources, the first and obviously most important is: "Oscar Rosowsky, interview with author."

After several paragraphs trashing the late Philip Hallie's widely-acclaimed 1979 book *Lest Innocent Blood Be Shed*, Moorehead comes to *Weapons of the Spirit* and to me.

ALL EDITIONS:

Then, in 1987, Pierre Sauvage, a film-maker who happened to have been born on the plateau, decided to put together a documentary film on its war. He gave it the title *Weapons of the Spirit*.

As I indicated in my *Tablet* article, Moorehead withholds from the reader that I didn't just "happen" to be born on the plateau. Of course, had she not chosen to withhold the relevant information from her readers—details she knew perfectly well having seen the film and presumably glanced at the materials on the Chambon Foundation website—those readers might have begun to wonder why this filmmaker would have been as willing as she claims to distort the truth about the circumstances of his birth.

ALL EDITIONS:

A reviewer for *Le Monde* at the Cannes film festival called it a "hymn" to the Protestant peasants who had behaved so selflessly.

- A "hymn" to these peasants the film may well be, but the many nearly unanimous rave reviews the film has received highlight many other aspects of it.
- Of course, Moorehead does not cite the rest of the Paris critic's comments, which I had proudly cited in the document in which she surely found the quote: "Shattering images of an unknown France, and another side of the cinema. Not a minor one." Instead, the reviews the film received are summarized with Moorehead's one dismissively excerpted quote.

ALL EDITIONS:

In the film, Sauvage took up many of Hallie's points about Trocmé's remarkable actions and about the all-pervasive spirit of goodness that shaped and steered the minds of his parishioners.

I comment on this in my *Tablet* article.

BRITISH AND CANADIAN EDITIONS—ALTERED IN U.S. EDITION UPON RECEIPT OF A LETTER FROM MY LAWYER:

[Sauvage] filmed an interview with Roger Bonfils, the proprietor of the Hotel du Lignon, home to the convalescent German soldiers, in which Bonfils described a meeting between [pastor André] Trocmé [of Le Chambon-sur-Lignon] and [Major Julius] Schmähling [of the *Wehrmacht*], at which only he had been a witness, and at which some sort of agreement to shelter the Jews had been tacitly forged.

AMERICAN EDITION (following the quotation cited below):

Roger Bonfils, the proprietor of the Hôtel du Lignon, home to the convalescent German soldiers, *was heard to describe* [emphasis added] a meeting between Trocmé and Schmähling, at which only he had been a witness, and at which some sort of agreement to shelter the Jews has been tacitly forged.

ALL EDITIONS:

The claim made by Bonfils was ridiculed, both because he had been one of the very few suspected collaborators on the plateau, and because there was no other evidence at all that Schmähling and Trocmé had ever discussed the Jews in the village.

The claim about the alleged Trocmé-Schmähling meeting had indeed been made by the onetime hotelkeeper in an interview I had filmed—but had used only in an early version of the *work-in-progress!* This section is not and never was included in the released film—as Moorehead had to

have known since I had provided her with the DVD and she had reported seeing the film (saying—privately—that it was “extremely good”)

But in the British edition, Moorehead inescapably and falsely implies that the claim that was “ridiculed” was a claim *that was made in the film*, further defaming the film. Moreover, the key person doing the ridiculing was, again, Oscar Rosowsky (after he was invited to see the workprint).

Never acknowledging what the film actually contains—including the first-hand testimony of many of the protagonists in her book—Moorehead maliciously reduces the film, at least for the British, to a sequence that is nowhere to be found in it!

As a footnote, I will mention that unlike Moorehead, who has never seen this footage, I am still not sure what to make of Bonfils’ claims. What made me delete the allegation, aside from the fact that it couldn’t be substantiated, was Magda Trocmé’s categorical assertion that while she and her husband had known that the German officer was honorable (*quelqu’un de bien*), her husband had only met Schmähling after the Germans surrendered.

To date, I have only publicly shown footage related to this alleged encounter once, at a Columbia University conference on the Holocaust in France, chaired by the eminent scholar of Vichy France, Dr. Robert Paxton. One historian in attendance said that he didn’t think the hotelkeeper was lying. Moorehead’s remarks prod me to consider showing this footage again.

ALL EDITIONS:

Hallie, meanwhile, still in search of more goodness, gave a lecture in the US in which Schmähling emerged as the protector of the Jews on the plateau, a flawed, compromised man but ultimately noble.

BRITISH AND CANADIAN EDITIONS—ALTERED IN U.S. EDITION UPON RECEIPT OF LETTERS FROM MY LAWYER:

What followed was outrage.

AMERICAN EDITION:

What followed *was consternation in some quarters* (emphasis added).

ALL EDITIONS:

There were letters, reviews, protests.

BRITISH AND CANADIAN EDITIONS—ALTERED IN U.S. EDITION UPON RECEIPT OF LETTERS FROM MY LAWYER:

Efforts were made to have Sauvage's film banned from certain festivals.

AMERICAN EDITION:

An effort (emphasis added) was made to have Sauvage’s film banned from *an event* (emphasis added).

The allegation in the British and Canadian editions that what followed the release of *Weapons of the Spirit* (and Hallie’s lecture) was “outrage” is itself outrageous. What followed the release of *Weapons of the Spirit* was considerable success for a documentary (see review excerpts at the end of this document).

By deleting from the American edition the implication that *Weapons of the Spirit* contains the interview that allegedly produced either “outrage” or “consternation,” Moorehead lays it instead at Philip Hallie’s feet. (In the incriminated lecture in question, Hallie had said that Schmähling “seems”

to have had a meeting with pastor Trocmé in Le Chambon, but had made no reference to Roger Bonfils. Indeed, the protest letter to Hallie “defies” him to identify the alleged eyewitness, clearly implying that Hallie is inventing an encounter “that never took place.”)

“There were letters, reviews, protests.” This sentence, following the previous one indicating the “outrage” inescapably suggests to the British and Canadian reader that these alleged “letters, reviews, protests” all expressed the “outrage” Moorehead claimed followed Hallie’s lecture about Schmähling and the release of my film. The American edition seems to limit the “consternation” to Hallie’s lecture, but the reference to “reviews” has remained in the American edition, which in this context still suggests to the reader that it was also *Weapons of the Spirit* that was being protested—when it was not.

Of course, Moorehead does not acknowledge that the “letters” in question, were all written and spearheaded by just one man, Oscar Rosowsky, on whose slanders Moorehead’s account is transparently based (see below).

For the British and Canadian reader, I must point out that to my knowledge no “efforts”—plural—were made to have my film “banned from certain festivals”—which suggests that there was some sort of righteous consensus among people joining together in these alleged “efforts” to have an obviously horrendous film “banned” from these alleged festivals.

As I had mentioned to Moorehead in the email cited in the *Tablet* piece, there had been *one* failed effort by Rosowsky—and his misguided sidekicks of the moment—to have the film banned at the “Remembering for the Future” Holocaust scholars’ conference in Oxford in 1988. The preposterous and probably defamatory charge was made that showing the film would—because of the question I raise about Schmähling in the film—“favor the spread of revisionism”—the denial of the Holocaust. (Even this document did not precisely accuse of being a “revisionist.”)

Rosowsky had corralled four prominent people to sign his petition. At that time, Rosowsky had been stubbornly refusing to see the film—and two of the others who had lent their names to the petition (including France’s leading expert on revisionism) hadn’t seen it either. As it happens, the two who had seen the film had congratulated me after a screening in Paris, one of them publicly; such is life.

But these four were willing to sign on to Rosowsky’s charge that to show this film in a Jewish context or in one dealing with the Holocaust would constitute “an extremely perverse situation.”

They claimed to have studied the file, and that “there exists no testimony” favorable to the German officer. I subsequently provided the names and the testimony of 11 people who had provided such testimony (this didn’t include yet the testimony of Rabbi Poliatchek cited above).

But yes, as I had informed Moorehead, the late and wonderful Elisabeth Maxwell had told Rosowsky and company to get lost, and *Weapons of the Spirit* was ultimately shown (along with *Shoah*). There was no subsequent perceptible rise of revisionism.

Mrs. Maxwell shared with me the letter she sent to Rosowsky in this regard on July 27, 1988. It made a point of putting on the record the slanderous charges Rosowsky had obviously made to her in a phone conversation (the emphases are added).

I am pleased to have had the opportunity to hear you tell me directly your objections to Pierre Sauvage’s film. (...) I don’t agree with you either on the importance of the film [I believe the context makes clear that she means the “nefarious” importance] or *that his intentions are those of a scoundrel (des intentions scélérates qu’il pourrait avoir), any more than he has engaged in hidden collusion with sinister promoters (pas plus qu’à des collusions inavouées avec des promoteurs sinistres).*

I think Pierre Sauvage has made a good documentary of which the good that may come of it far exceeds whatever reproaches may be made to him. I think that the financing of this film almost ruined him financially and I believe that he is justified in seeking financial help. *I think that if he had received financial help from revisionist sources, he wouldn't be out of money since their means seem limitless.*

Lesley Maber, the late British schoolteacher who spent 30 years in Le Chambon, is an important figure in Moorehead's book (and in my film). She attended the two screenings held at the Oxford conference, and answered questions with me after the screenings. She protested the Rosowsky campaign in her own letter to *Le Monde Juif*, which Moorehead has also surely seen, but doesn't cite, of course:

The film interests and moves people. The positive actions of the people of the Plateau inspired most of the questions. Nobody noted the role of the major [Schmähling]. The film underscores the shame of the Vichy government that was collaborating with the Germans in arresting and deporting the Jews, as well as the indifference of most of the French. Is this not a rebuttal to the revisionist spirit?

Since Moorehead is very interested in Miss Maber, I will mention that Lesley remained a friend throughout her life, as the voluminous correspondence in the Chambon Foundation archives attests. These archives also include the original English draft of Maber's unpublished manuscript about Le Chambon, *Bundle of the Living*, for which, upon Lesley's request, I had provided a preface. (The French version of the manuscript is abundantly drawn upon by Moorehead, not always with proper attribution.)

In 2006, Maber attended a screening of *Weapons of the Spirit* at the French Institute in London, and wrote me afterwards referring to the "splendid" and "wonderful" film, and adding that it "shows the Chambon life so vividly that people wanted to go home and think about it quietly."

She closed with a remark that I wish Moorehead could have pondered before engaging in such rank and malicious competitiveness in the promotion of her book:

As I get older, I try to enjoy the goodness and the beauty that is in life and nature, and let other people try to win the rat race. I think you feel the same way, don't you?

Yes, Lesley, sometimes—but not this time!

I will admit that I still shudder at the damage that would have been done to *Weapons of the Spirit* and to my reputation if Elisabeth Maxwell hadn't insisted on showing the film: Holocaust scholars from all over the world would have learned that this film had been banned from the conference because it was suspected of favoring the spread of revisionism!

But Moorehead delights in citing these efforts—this *effort*—to have the film banned, without indicating that it was Rosowsky who was leading the charge—and without the merest suggestion of disapproval and the slightest indication of how unjustified and indeed outrageous this effort had been.

Moorehead doesn't quote Rosowsky's name as she slings mud around, but familiar claims of his are recognizable behind many of her statements in this regard. What follows is one example.

Caroline Moorehead:

"Were the Mennonites, possible backers of a film of Hallie's book, not the very people who had given sanctuary in South America to Dr. Mengele after the war?"

Oscar Rosowsky (letter to Nitza Spiro, May 27, 1988):

“On the basis of Philip Hallie’s [book] and his ideas, [a movie was contemplated] “with funding from Mennonite sources. (...) For the record, let us recall the role of Mennonite communities in South America as a refuge for important war criminals such as Dr. Mengele.”

BRITISH AND CANADIAN EDITIONS—ALTERED IN U.S. EDITION UPON RECEIPT OF LETTERS FROM MY LAWYER:

In *Le Monde Juif*, which ran the story over several furious weeks, Oscar Rosowsky, Madeleine Barot and Pierre Fayol all put their names to a detailed critique of what they called a ‘mutilation of historical truth’ by ‘revisionists’.

AMERICAN EDITION:

In *Le Monde Juif*, which ran the story over several furious weeks, Oscar Rosowsky, Madeleine Barot and Pierre Fayol all put their names to a detailed critique of what they called a ‘mutilation of historical truth.’ [The single quotation marks here and later, as well as the punctuation following the closing quotation marks, are not typos by me. HarperCollins apparently wants to change American practices in this regard.]

BRITISH AND CANADIAN EDITIONS—ALTERED IN U.S. EDITION UPON RECEIPT OF LETTERS FROM MY LAWYER:

Both Hallie and Sauvage were accused of ‘approximations, inexactitudes and extrapolations’.

AMERICAN EDITION:

There was talk of ‘approximations, inexactitudes and extrapolations’.

Madeleine Barot, of course, was the wonderful rescuer who figures very prominently in Moorehead’s book (and has been added to the upcoming new edition of *Weapons of the Spirit*), while Pierre Fayol, a Jew, was the local leader of the French Resistance, and is also repeatedly discussed in her book. Their opinions, if accurately stated, would indeed matter greatly—as they understandably will to everybody reading her book.

But yippee! At least, Philip Hallie and I are no longer accused by them *in the American edition* of being revisionists!

Nor are we are explicitly “accused of approximations, inexactitudes and extrapolations”—although the “talk” in this context could only be referring to Hallie and Sauvage since there is nobody else mentioned that could have been the object of such “talk.”

The specific words Moorehead cites are instead from a letter that Rosowsky addressed to Philip Hallie on Dec. 1, 1987. It is in Rosowsky’s distinctive high-pitched style. Because of his Resistance record, his status as a Jewish survivor, and his important role in Le Chambon during the war, Rosowsky has always been good at bamboozling people to go along with him to sign on to his histrionic campaigns about Schmähling—usually to their subsequent regret. (I hope the same fate will befall Moorehead.)

But it was not my film but specifically—and unfairly—Philip Hallie’s 1979 book about Le Chambon that was accused of “approximations, inexactitudes and extrapolations”!

What had fired up Rosowsky was a more recent lecture that Hallie had given on Maj. Schmähling, and it is *that lecture* that Rosowsky hysterically calls “nothing less than the mutation of the historical truth into its opposite.” At no point in what Moorehead praises as a “detailed

critique”—I would characterize it instead as a hodgepodge of one-sided, hyperbolic nonsense—is *Weapons of the Spirit* accused of being a “mutilation of historical truth”!

Which it is not—although she blithely allows the false allegations to pollute her readers’ minds unchallenged.

But despite my lawyer’s letters to HarperCollins, the American edition persists in engaging in an act of defamation that rests on an outright fabrication.

The fact is that not only is there no merit whatever to the alleged charges, but—to repeat—*the charges were never made!* Madeleine Barot and Pierre Fayol *never* accused my film of being a “mutilation of historical truth,” never accused me of being a “revisionist,” and never accused me of “approximations, inexactitudes and extrapolations.”

While this may well be what Rosowsky told her, Moorehead could easily have tracked down the document in question and determined how false these charges were. (In the American edition, she adds a reference to the document in her source notes—in apparent indifference to the fact that the document does not contain the charges she makes!)

Moorehead only omits in the American edition the obviously preposterous charge that Philip Hallie and I were “revisionists.” In the British edition, she puts the word in quotation marks although the word is simply not in the letter (Rosowsky does make a vaguely analogous and typically smarmy claim about Hallie). Indeed, Rosowsky mentions me only in passing at the very end of the letter, without naming me but suggesting that I may have been “a victim” of Hallie’s words. A far cry from being called a revisionist!

For some reason, Moorehead entirely omits the fact that Magda Trocmé, widow of the pastor of Le Chambon, had also misguidedly lent her name to the letter to Hallie that was published in *Le Monde Juif*. My understanding is that Rosowsky provided the letter to the publication without the consent of the other signatories.

Indeed, Barot and Fayol were both fans of my film, and happily attended screenings of it. Moreover, while claiming that Pierre Fayol attacked my film she chooses not to mention that in the very same issue of *Le Monde Juif* that she seems to have seen—she cites other elements from that spread—there is an outraged letter from... Pierre Fayol:

I have just received from my friend Pierre Sauvage a letter in which he informs me of the attack against him and against his film [in your publication] (...) I was scandalized to learn that you had published (...) a private letter that I had signed. *Moreover, this letter was in reference to a specific text by Professor Hallie and had nothing to do with the film* [emphasis added].

Because I believe that Rosowsky’s vendetta all stems from his participation in the Resistance and note that it is others who were in the Resistance that he was most easily able to convince to sign on to his petitions, I would like to clarify a discrepancy between the Resistance’s point of view on all this and my own.

The story I was obviously telling in my film is about what was achieved in that area through the “weapons of the spirit”—the title of the film. Of course, as the film mentions, there was also an armed resistance on the Plateau. I do not venture into an assessment of how significant it was, notably in comparison with Resistance activities elsewhere in France.

Nobody understood this better than our friend Pierre Fayol, the prominent alleged Sauvage-basher. In giving me a copy of his unpublished manuscript on the legendary Virginia Hall (the Resistance heroine who is also an important character in Moorehead’s account, though Moorehead

was obviously unaware of the existence of Fayol's valuable manuscript), Fayol inscribed the book as follows:

For Pierre Sauvage, whose very beautiful film presents one aspect of Le Chambon during the war and who will find in these pages another aspect. In friendship, July 3, 1988. [This is shortly after Fayol signed the letter Moorehead claims attacked the film.]

There has been a growing consensus that all Resistance activities were unduly magnified in the postwar years. Rescuers of Jews, incidentally, were not officially considered resisters.

But however significant the Resistance was on the Plateau, it was obviously not the presence of an armed Resistance, towards the end of the war, that made the area distinctive. Nobody would be paying much attention to the armed Resistance on the Plateau if it hadn't been for the effectiveness of the moral resistance that relied on "spirit" rather than on weaponry.

As for Magda Trocmé's role in the letter to Hallie, she would tell me how much Rosowsky had hounded her. Perhaps Moorehead does not mention her because she saw the excerpt from a letter I received from Magda about the silly Schmähling affair and that she allowed me to use in my rebuttal:

I would have wanted your film (*ton film*) to be above the fray and above criticism. Your film is a film of peace, a very good film that I like very much.

Yes, as Moorehead indicates, there was controversy around the documents published in *Le Monde Juif*. But Moorehead also chooses not to mention that what had helped to fuel the controversy was the inaccurate and incendiary title over the Rosowsky texts published in the initial attack: *The Myth of the SS Major Who Sheltered the Jews*. The officer in question was in the Wehrmacht, not the S.S.

In making these particular false charges, Moorehead is either repeating what Rosowsky told her without bothering to check the allegations—or she is deliberately distorting what the document says. For that matter, in her source notes, Moorehead indicates "Oscar Rosowsky, interview with author" as the main source for all of this. Though I had warned her of Rosowsky's vendetta, she felt no need to check anything Rosowsky told her with me.

Oscar Rosowsky, on his own, has indeed long engaged in such calumny, as he obviously did to Moorehead, and presumably did to his other new friend, author Peter Grose (Grose writes that Rosowsky is "delightful," which I indeed remember him being before he started grinding his axe against me). I am grateful that Grose's *The Greatest Escape* doesn't repeat the slander about me and my film.

But Moorehead, despite the fact that I had warned her in one of my first email responses to her, in late 2010, of Rosowsky's vendetta against me, apparently felt under no obligation to make the slightest effort to verify the accuracy of the claims that were being made about the film—even to ask the filmmaker, with whom she was in regular and ostensibly friendly email contact (see below), his response to them.

Le Monde Juif didn't run the story "over several furious weeks." The periodical, no longer in existence, appeared every three months.

ALL EDITIONS:

Schmähling's 'goodness', and what Hallie elsewhere described as his 'passionate compassion', were vehemently denied: had he not arrested and deported 234 people from the Haute-Loire? Had he not referred to the Milice as 'the best French children'? Were the Mennonites, possible backers of a film of Hallie's book, not the very people who had given

sanctuary in South America to Dr Mengele after the war?

I don't know how accurate the information about deportations from the Haute-Loire area is; I know that historians, most notably Serge Klarsfeld, indicate that the Occupation in that part of France was comparatively mild. *If* Schmähling made the statement that is attributed to him—and this is not just another Rosowsky fabrication—it is regrettable. But what matters most will remain what he did or did not *do*.

As to the bizarre reference to the Mennonites, linking them to both Mengele and Hallie—thus suggesting a vague link between Hallie and Mengele—I have already pointed out that here Moorehead is blatantly parroting what Rosowsky has written to others and presumably repeated to her.

ALL EDITIONS:

Dr Le Forestier's widow and his son Jean-Philippe were drawn into the fray and declared that for anyone to maintain that Schmähling had no idea that Le Forestier would be killed was absurd, as was his claim to have persuaded his senior colleagues not to execute the doctor on the spot.

I'm not aware that there was ever any joint statement by Danielle Le Forestier and her son. Indeed, I don't believe the late Madame Le Forestier was ever "drawn into the fray." She always resolutely refused to make any public statement on the death of her husband or Schmähling's degree of responsibility for it.

Continuing to echo Rosowsky, Moorehead goes on to repeat his canard that the German "presided over the tribunal that dispatched [Roger] Le Forestier to his death." In reality, the good doctor and nonviolent resister Dr. Le Forestier had been assigned to a work detail in Germany; he had then tragically fallen into the hands of Nazi thug Klaus Barbie.

As for *Madame* Le Forestier, I was the first Le Chambon person in decades to make contact with her in the '80s. What she told me is radically different from what Moorehead quotes her as saying to her. Danielle Le Forestier told me that she just didn't know what role the German officer had played in her husband's death.

For his part, Joseph Atlas, a Jew from Le Chambon, told me that after the screening they both attended that she had told him that she had no objections to the reference to Schmähling in the film.

Nevertheless, I conveyed to Madame Le Forestier that I would take out this reference if it offended her; I owed that much to the family of the doctor who had delivered me! *Madame* Le Forestier never asked me to do so.

Indeed, she subsequently provided me with letters suggesting some goodwill on the part of Schmähling. The Chambon Foundation is also proud to have in its archives Le Forestier's album from his time working at Albert Schweitzer's hospital in Gabon in Africa (Moorehead thinks it was in Cameroon). I have a picture of *Madame* Le Forestier attending the screening of the film at the Cannes Film Festival with her two sons; she is smiling at me as I take the photograph.

Son Jean-Philippe Le Forestier, on the other hand, who may have been Moorehead's real interlocutor in this matter, later did indeed become obsessed with Schmähling's villainy and with my own for having raised the question that I do in the film; at an event in Le Chambon, he went so far as to accuse me of having invented the fact that his father had delivered me.

While we don't know what Madame Le Forestier actually told Moorehead about what Schmähling's role may have been in her husband's murder, we do know that Madame Le Forestier apparently didn't share with Moorehead her husband's first name. Though there are numerous

references to “Le Forestier” in Moorehead’s book, he is nowhere appropriately identified as Roger Le Forestier.

ALL EDITIONS:

Commenting on Trocmé's memoirs, the Protestant writer Jacques Poujol told Piton, the former scout and *porteur* to Switzerland, that they were nothing but the work of 'a poor man who had become paranoid writing far too long after the events to be credible'. Trocmé's words and deeds were picked over, analysed, ridiculed.

BRITISH AND CANADIAN EDITIONS—ALTERED IN U.S. EDITION UPON RECEIPT OF LETTERS FROM MY LAWYER:

In the wake of Hallie and Sauvage came more attacks and counterattacks, reams of accusatory letters, oceans of calumny.

AMERICAN EDITION:

In the wake of all this came more attacks and counterattacks, reams of accusatory letters, oceans of calumny.

Moorehead chose to delete in the American edition the explicit British reference here to “Hallie and Sauvage” triggering “reams of accusatory letters” and “oceans of calumny.” But we presumably remain nevertheless among the chief villains. Since “all this” has to refer as well to Trocmé’s memoirs, we are in flattering company.

We are not told who was “ridiculing” Trocmé’s words, except for the fact that the late Pierre Piton allegedly stated that Protestant scholar Jacques Poujol had expressed to him this critical view of Trocmé. (I comment further on all this in the *Tablet* article.

ALL EDITIONS:

Sauvage can be forgiven for remarking that it was all rather excessive, and that Schmähling was not, after all, 'a very dynamic enemy'. Schmähling himself lay low.

In Moorehead’s least pejorative reference to me, I am “forgiven” for a remark she found somewhere. (I pointed out in the *Tablet* article that Schmähling did indeed “lay low” during the Rosowsky controversy: he was long dead.)

ALL EDITIONS:

The disputes rumbled on. Then, in 1990, a young Protestant pastor, Alain Arnoux (...) had the idea of holding a colloquium, to which all involved would be invited. He was sick to death of the bickering, the animosities, *the films* [emphasis added], books, speeches, *each one more inaccurate than the last* [emphasis added] (...) For three days in October 1990, the war on the plateau was rehashed.

BRITISH AND CANADIAN EDITIONS—ALTERED IN U.S. EDITION UPON RECEIPT OF LETTERS FROM MY LAWYER:

All those neglected by Trocmé, Hallie and Sauvage [emphasis added] - Eyraud, Fayol, Bonnissol, the maquisards, the people of Tence, Mazet and Fay, the many other Protestant pastors, the Catholics, the farmers who hid the children, the children themselves, now grown into adults - were heard.

(...)

AMERICAN EDITION:

All those previously neglected, etc.

In the American edition, Trocmé, Hallie and Sauvage are no longer explicitly charged with having neglected all the people and groups Moorehead lists. But given the text that preceded, who else could be doing the neglecting? The reader unfamiliar with Trocmé, Hallie and Sauvage will, of course, assume that once again they are the culprits.

And who are most of the people and groups allegedly neglected by my film?

- Resistance leader Pierre Fayol—*who appears in the film*;
- the late leader of the *maquis* Léon Eyraud—who is mentioned twice in the film and is shown in a photograph, while his daughter and son-in-law are interviewed (Eyraud himself could not have been "heard" at the colloquium since he was dead long before that event or when I shot my film);
- the *maquisards*—who are also referred to in the film;
- "the people of Tence, Mazet [sic] and Fay"—although Le Mazet-Saint-Voy is present in my film and Le Mazet rescuer Lucie Ruel is mentioned (she is misidentified in the U.K. edition's photograph of her);
- "the Catholics"—although the Catholic *Madame* Roussel is a strong presence in the film, as indicated above;
- "the farmers who hid the children" although they in fact play an inescapably important role in the film and are indeed at the heart of the film she so completely misrepresents;
- "the children themselves, now grown into adults"—although former Jewish children of Le Chambon Joseph Atlas and Peter Feigl (both of whom Moorehead mentions in her account) play large roles in the film.

ALL EDITIONS:

The sniping continues, between historians and academics, pacifists and resisters, bystanders and rescuers. Rosowsky and Sauvage, locked in disagreement, have each in their own way become custodians of the plateau's history, recruiting and shedding adherents, endlessly debating the exact hour at which Le Forestier was or was not arrested, the precise tone of Schmähling's words, whether or not Bach and Schmähling were ultimately good or bad.

Talk of the pot calling the kettle black! It is Moorehead's very afterword that engages in the most underhanded and malicious sniping!

I have never claimed to be "a custodian" of the plateau's history. I have never "recruited" adherents, and if I ever had any "adherents" I'm not aware of having shed any. I do not "endlessly debate" the relatively minor things Moorehead mentions.

Yes, I find myself endlessly debating *Village of Secrets* now—but only because I surely have a right to defend my reputation, and hopefully to impugn Moorehead's under the circumstances.

5,000 JEWS?

Although the Schmähling controversy faded away long ago, and the Rosowsky/Moorehead efforts to revive it are not likely to get very far, there is today one matter that does indeed continue to trigger debate: how many Jews received help or shelter in the area of Le Chambon during the war.

Moorehead makes fun of the claim that this number may have been 5,000 (unfortunately, so does Peter Grose in his new book). This happens to be the estimate given in *Weapons of the Spirit*. Moorehead does not mention this, digging up instead old references to 5,000 Jews. She concludes instead, as a result of unexplained sleuthing, that 800 Jews may have resided in the area—while 3,000 may have come through it.

That figure of 3,800 Jews, as it happens, is actually larger than the growing, “politically correct” consensus in this matter: that the magic number should be 3,500. (Despite her own stated magic numbers, at one point Moorehead gets carried away and writes that “Every farmhouse on the plateau seemed to have someone hiding”—which would have produced far larger numbers than the one she settles upon.)

Of course, what is sad about the debate about numbers is that the numbers are not what matter. Moreover, though important research has been done in this area, it remains hard to imagine how we could ever arrive at an accurate, verifiable number.

But in refusing to acknowledge the first-hand testimony available in the film she withholds from her readers a key part of the puzzle: It is her key source Oscar Rosowsky who provides *Weapons of the Spirit* that estimate of 5,000!

He does so after pointing out that because he had so much to do with the creation of false papers, he well may be the only person in a position to provide the desired estimate of the number of Jews who came through the Plateau. It is Rosowsky, being filmed in 1982, who provides to posterity his carefully considered conclusion: some 5,000 Jews came through the area—and were helped or sheltered by some 5,000 Christians. The film indeed adopts the very round numbers of the estimate Rosowsky has since disowned.

Yes, I plead guilty to having accepted an important assertion made to me and to a camera by a key witness—even though there was no way to verify the accuracy of the statement. I still believe that he was the most credible witness I could find on this subject, and that I had and have no reason to doubt the sincerity of his testimony on this point.

Moreover, unlike a book a film cannot have footnotes and for artistic reasons can barely accommodate parentheses. In any event, I felt I had more important things to say in the film than to debate these numbers.

At other times, I know now, Rosowsky has stated that he estimates that 5,000 *sets of false papers were made*, of which only 3,500 were for Jews (the remaining 1,500 being for others who would also have needed them at that time, notably Resistance fighters—whose numbers the Resistance always tends to inflate).

As for Rosowsky’s capacity to lie when he feels that he has a vested interest in doing so, I will recall that at the colloquium Moorehead mentions, he claimed that when he provided me that “5,000” answer he had been “joking” (it had been a *boutade*). I defy Moorehead or anyone else to see his testimony and agree that he was “joking.”

But of course, an estimate that there were 3,500 false papers made for Jews would suggest that there were many more Jews who came through the Plateau, since not all of them needed false

papers (Robert Bloch in my film mentions stupidly not bothering to get them), and some of them already had them, which was the case with my own parents.

Furthermore, there were others besides Rosowsky making these false papers.

I am now clearly in the minority on this issue, and I acknowledge that I accepted Rosowsky's testimony on this point because it was—and remains—plausible to me based on everything I have heard and read, because of his unique vantage point on the matter, because the round numbers convey by their very roundness that they are guesses—and *because I had nothing else to go by*.

Moorehead, on the other hand, accepted and disseminated assertions that were *easily verifiable and demonstrably false*.

MORE ON MOOREHEAD'S DISMISSAL OF MY FILM AND OF MY EFFORTS THROUGH THE CHAMBON FOUNDATION

Although I founded the Chambon Foundation in 1982 to "explore and communicate the necessary lessons of hope intertwined with the Holocaust's unavoidable lessons of despair," and have been active since then in honoring the memory of what happened in Le Chambon, Moorehead suggests—by omission and commission—that my role has been entirely negative, as a mythmaker.

She omit any reference to the film in the main body of her book, as well as in her six pages of source notes, in her eleven-page bibliography, or in her acknowledgements: she displays that she felt under no moral obligation to thank me for the many leads I had provided her. On the other hand, in the British edition I am falsely acknowledged as having been among those "telling [her] their stories." (This is accurately omitted from the American edition.)

Though Moorehead sought and obtained photographs from the Chambon Foundation archives, Moorehead similarly may have been under no obligation to include any reference to those archives in her extensive archival sources list, or to seek information from these voluminous archives.

But then there is the fact that it was *Weapons of the Spirit* that first brought many of the people in Moorehead's book to public attention. This information Moorehead withholds as well—even though this is, for most of them, the *only* first-hand testimony available from these people, who are almost all deceased.

For the record, among those Moorehead includes in her account and who first became known because they first provided testimony in *Weapons of the Spirit* are:

- "Mme Bloch" (in my film, she is appropriately identified as Henriette Bloch);
- Robert Bloch;
- Marc Donadille;
- Madeleine Dreyfus;
- Pierre Fayol;
- Peter Feigl;
- Henri Héritier;
- Georges Lamirand;
- "Gladys Maber" (in my film, she is appropriately identified as she wanted to be, Lesley Maber);
- Paul Majola
- Oscar Rosowsky;
- "Mme Roussel" (in my film, she is appropriately identified as Marguerite Roussel);
- Émile Sèches;
- André Weil.

In addition, there are still more people who provide first-hand testimony in *Weapons of the Spirit* and who appear in her book; they were first brought to public attention in that other work she maligns, *Lest Innocent Blood Be Shed*. (She misidentifies author Philip Hallie as a historian; he was a professor of philosophy. Contrary to her statement, he did not discover the story of Le Chambon in the Trocmé papers at Swarthmore College.)

Under the circumstance, I must admit that I especially appreciate rival author Peter Grose's claim that he must have watched *Weapons of the Spirit* "50 times or more"—I hope for him that this is very generous Aussie exaggeration—as well as his comment that the documentary was "crucial" to his research.

MORE ABOUT MOOREHEAD'S CLAIMED DISCOVERY OF THE ROLE OF CATHOLICS AND DARBYITES

"The village and its parishes" writes Moorehead, saved "resisters, Freemasons, communists, and, above all, Jews. That list includes people who weren't "saved" by the area at all (communists? Freemasons?), and Le Chambon was one parish, although there were, to be sure, other parishes on that Protestant plateau.

In the *Tablet* article, I mention that the only example of Catholic rescue Moorehead gives—while claiming that the Catholic role is one of her discoveries—is "Madame" Roussel, who had a first name: Marguerite. I pointed out that Moorehead learned of Marguerite Roussel from *Weapons of the Spirit* (though she doesn't acknowledge this). Here is the testimony in question.

**As the danger grew obvious,
Madame Roussel and her family offered
shelter to the Bloch family.**

**The Roussels were Catholics, then a
tiny minority in Le Chambon.**



Marguerite Roussel and her family (left); Robert and Henriette Bloch, with their children Pierre Bloch (future Ely Ben-Gal, left) and Jean-Jacques Bloch

**ROBERT and HENRIETTE BLOCH;
MARGUERITE ROUSSEL:**

MARGUERITE ROUSSEL

What you must understand is that if the area remained peaceful, without denunciations or problems, it's because everybody basically had the same attitude.



Marguerite Roussel, with Robert and Henriette Bloch in the background

MARGUERITE ROUSSEL

Even if we had different responsibilities.

We all felt affected by what was going on—it wasn't only the Jews. In 1940, when the Germans came in, all of us were threatened. So it was important to remain united. But none of this was obvious.

We had no theories, for instance. It happened by itself.

Moorehead also claims to have discovered the existence of such independent Protestant sects as the *darbystes*. Of course, these groups are also represented in my film, which includes the eloquent testimony of one such member of these Protestant sects, Marie Brottes.

Here is the testimony of my friend *Madame* Brottes. When she is introduced, it is mentioned that one third of the population belonged to these sects (the French version of the film specifically refers to the *darbystes* by name).

MARIE BROTTES (voice-over):

[Off-camera] One Sunday during services in Tence, the pastor knocked on the door and said, “Three Old Testaments have arrived.”

And we knew that “Old Testament” meant Jew.



Marie Brottes

One of the Brethren got up, an old Christian, and he said, “I’ll take them.”

And he took them to his farm in the middle of a meadow. And he hid them.

Among the most welcoming to the Jews were the area's independent Protestants, who did not recognize the authority of the clergy, and sought to live, as best they could, according to scripture.



One third of the population belonged to these groups—including Marie Brottes.

MORE OF CAROLINE MOOREHEAD'S EMAILS TO ME: "I SAY NOTHING BUT NICE THINGS"

I mention in the *Tablet* article must finally underscore that while she was researching and writing the book, Caroline Moorehead and I had engaged in a long and very cordial email relationship that ended shortly before her book's publication.

Though quite a few emails were exchanged, I will cite here the ones that seem especially significant to me in retrospect. The few quotes in the *Tablet* article are here provided in context.

First email (excerpts) from Caroline Moorehead, Nov. 17, 2010

I have your email from the web page of the Chambon Foundation, and wonder whether you might very kindly help me. (...) It was in the course of writing [my last book] that I came across the story of Chambon-sur-Lignon. I have agreed with my publishers—Chatto and Windus in the UK, Harper-Collins in the US—to write a second book, this time about the other side of the coin, those who did what they could to save Jews, resisters and communists from the Germans. (...)

I am aware of all the work you have done on the subject [emphasis added] and would, before anything else, value the chance to talk to you. Are you permanently based in California? If so, might I perhaps call you and we could talk a bit? I should be most grateful for your help and suggestions and *I would like to hear more of the work of the Foundation* [emphasis added].

I had responded the same day to this first email, expressing my willingness to help. I chose to overlook the slight warning flag that had gone up when she had described her desire to write a book about rescuers who saved "Jews, resisters and communists" from the Nazis. She hadn't begun her research after all, and it probably just hadn't dawned on her yet that there was a huge difference at that time between saving Jews—and "saving" resisters and communists.

But I thought it would be presumptuous of me to volunteer any of this so early on, so instead I offered to send her a DVD of *Weapons of the Spirit*, which in a way makes the very points that I

had decided not to convey to her in my return email. She accepted my offer of the DVD, which led eventually to the email below.

Email (excerpt) from Caroline Moorehead, Dec. 8, 2010

I have now had a chance to view your *extremely good film* [emphasis added]. (...) I am really most grateful: it was *very helpful to me indeed* [emphasis added].

Email (excerpt) from Caroline Moorehead, Nov. 13, 2011

I would be sad to write this book without having a chance to meet you, since *your film and your involvement with the plateau are so crucial to this story* [emphasis added].

Email (excerpt) from Caroline Moorehead, July 1, 2013

Only a few paragraphs, at the end of the book, touch on *Weapons of the Spirit*.
I say nothing but nice things!

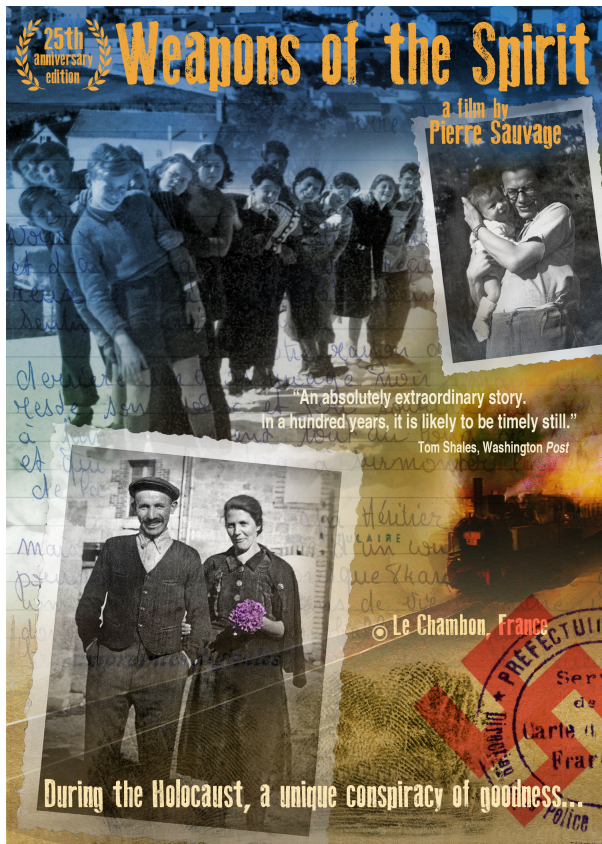
I am repeating this last, astonishing statement (in retrospect): "I say nothing but nice things!"

My main point here is not her seemingly inexplicable about-face—which was due, I feel certain, to her encounter with that legendary charmer Oscar Rosowsky: virtually all the negative information she alleges and sometimes distorts with her own embellishments obviously comes from Oscar's treasure trove of falsities.

My main point is that it would have been the easiest thing in the world for her to email me or to call me to get my side of the story!

But Caroline Moorehead wasn't going to let the facts stand in the way of her claim to be recounting, for the first time, "what actually took place."

MORE ABOUT *WEAPONS OF THE SPIRIT*



**Scheduled for re-release soon
in a new, remastered 25th-anniversary edition
(93 min.)**

1989-1990 theatrical release
in over 50 major U.S. markets
9-week run in Paris
4-7 week runs in New York, Los Angeles,
San Francisco, Washington, Boston...

selected for 20 film festivals
winner of a dozen awards

U. S. national broadcasts in prime time on P.B.S.
in 1990 and 1992,
with an introduction by Bill Moyers, followed by
an interview of the filmmaker by Moyers

Awards have included:

Gold Baton, Best Independent Documentary (along with P.B.S. series *The Civil War*)
DuPont-Columbia University Awards in Broadcast Journalism

Special Award (first Documentary Award), Los Angeles Film Critics Association

Documentary Gold Hugo, Chicago Film Festival

Red Ribbon Award, American Film & Video Festival

Jewish Subjects Award, Anthropolos Festival

Christopher Award—Television Specials, The Christophers

Silver Angel, Excellence in Media

Wilbur Award—Motion Pictures, Religious Public Relations Council

Humanitarian Award, Holocaust Memorial Committee, New York

Gandhi Award, National Coalition on Television Violence

standing ovation, American Psychiatric Association convention

Audience Award, Jury Award, Yamagata Int. Documentary Film Festival (Japan)

Audience Award & Jury Award, Belfort Film Festival (France)

Reviews and comments have included:

"If you wish to learn what more men and women could have done to save Jews, watch Pierre Sauvage's poignant documentary. It is superb!" **Elie Wiesel**, witness, author, Nobel Peace Prize laureate

"A very fine documentary about some people who managed, miraculously, to overlook their tribal and religious differences and just see their common plight as human beings." **R. Crumb**, cartoonist

No matter how many times one sees Pierre Sauvage's masterpiece, it never fails to move us deeply. As we look into the faces of the rescuers, we experience first-hand their peaceful demeanor, their modesty, simplicity, and serenity, and, forty years after the events in question, their absolute astonishment that anyone could possibly consider what they did anything other than normal human behavior. No written account could ever have more convincingly passed this information on to future generations. **Dr. Patrick Henry**, author, professor of philosophy.

Both the best Christmas special and the best Hanukkah special likely to be seen [in 1990]. An absolutely extraordinary story about matter-of-fact heroes. In a hundred years, it is likely to be timely still." **Tom Shales, Washington Post**

"An inquiry into the nature of goodness and a personal odyssey. Moving and provocative. Enormously uplifting. What an extraordinary story." **David Ansen, Newsweek**

"Perhaps the most extraordinary display of moral choice in this century. One jaw-dropping tale after another. A great moral adventure." **Robert Koehler, Los Angeles Times**

"A fascinating chapter of history intersecting an unsurpassingly personal saga." **Todd McCarthy, Variety**

"Incredible—as compelling and exciting as fiction. A film that will be around for a long time." **Charles Champlin, Los Angeles Times**

"The astonishing story it tells and the memories it preserves are beyond value." **Caryn James, New York Times**

"Astonishing. Olympian. Emotionally wrenching. Bulging with profound questions of morality, responsibility and religion." **Desmond Ryan, Philadelphia Inquirer**

"Luminous. It seems an anomaly to speak of an exhilarating Holocaust film, but [this] is just that, and more." **Jay Carr, Boston Globe**

"As moving—and tough-minded—a film about efforts to save the Jews of Europe as has been made." **Dorothy Rabinowitz, Wall Street Journal**

"Is no rare thing to be moved to tears or shocked into silence when watching a documentary about the Holocaust. but to find yourself laughing out loud, feeling exhilarated and full of hope for humankind? A thoughtful, challenging, timely work." **Ed Weiner, TV Guide**

"A personal and modest masterpiece that can be compared to the best achievements of the monumental *Shoah* and *The Sorrow and the Pity*." **André Pierre Colombat, *The Holocaust in French Film*** (1993)

"Flawless. The best kind of filmmaking, both intensely personal and of universal interest." **Tom Jacobs, *Los Angeles Daily News***

"A film-making triumph." **David Bianculli, *New York Post***

"Offering a healthy and bracing alternative to the ethnocentrism that informs so much commentary about the Holocaust, this is a film that quite simply restores one's faith in humanity." **Jonathan Rosenbaum, *Chicago Reader***

"As an experience that you should not deny yourself, A+. I cannot imagine not getting something positive out of this film. See it." **Jeff Meyer, *Internet Movie Database***

"Sublimely understated and unsentimental. Deserves to be called the do-good movie of the past 40 years." **Eleanor Ringel, *Atlanta Constitution***

"Inspiring. Told with a restraint that may make you weep. Suggests the work of John Ford." **Michael Wilmington, *Los Angeles Times***

"First-rate. Incisive, moving, and morally instructive." **David Denby, *New York Magazine***

"Riveting. A poignant reminder that good people don't have to surrender their beliefs even in the terror—or lethargy—of the times." **Judy Stone, *San Francisco Chronicle***

"Like a murder mystery in reverse. It's an examination of crimes that didn't take place, of atrocities averted, and in such a way that history itself seems to have been subverted by their absence." **Hal Hinson, *Washington Post***

"Saw [the] film the other evening and admired it." **Elia Kazan**, director, author

"Deeply touching and truthful. Very fine." **Irving Howe**, writer

"Inspiring and ennobling, beautiful and painful to watch, this extraordinary film is a tribute to a kind of moral courage rarely seen but to which mankind must, if it is to survive, aspire." **Norman Lear**, producer

"The story of Le Chambon highlights our own moral hazard today in the West. In such a cynical political culture, we need regular reminders that a decent, truth-respecting community can stare down apparently unstoppable evil. *Weapons of the Spirit* makes that point unforgettably." **Winton Higgins, *The Moral Capital of the World in Evoking Genocide: Scholars and Activists Describe The Works That Shaped Their Lives*** (2009)