PRESS NOTES

SIX MILLION. AND ONE.

a documentary by

TINA FUCHS

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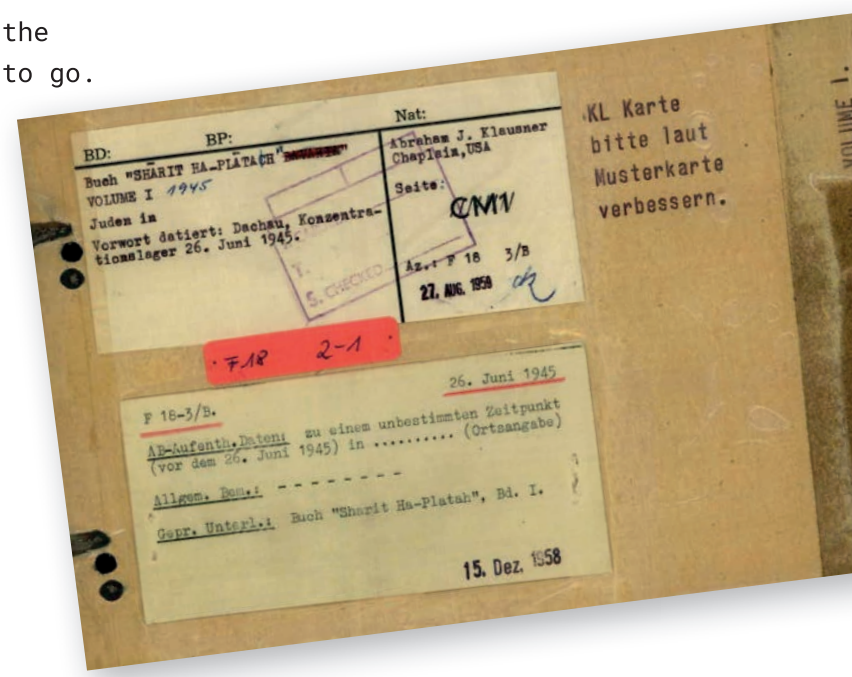
"Six Million. And One."

After World War II, the survivors of the Nazi concentration camps had nowhere to go. They were called She'erit Hapletah, "the surviving remnant."
The UN gave them shelter in socalled Displaced Persons camps. One of them was Samuel Danziger, a survivor of Auschwitz. Just as he was reunited with his family in the Stuttgart DP camp in Reinsburg-straße, he was shot dead during a raid for black market transactions. The name of the perpetrator remained under wraps for 80 years.



Documentary film	2025, 90 minutes
Version	English
Start date	Spring 2026
Nationality	German
A documentary by	Tina Fuchs
Cinematography	Eva Gensch
Sound	Helmut Walter
Editing	Helmar Jungmann (BfS)
Music	Therese Strasser
Trio Gurgulitza	Madlen Stange, Netta Shahar, Nitsan Bernstein
Sound Design & Mixing	Christian Heck
Motion Design	Chantale Eglin, Niklas Heinzerling
Design	Fabian Weller

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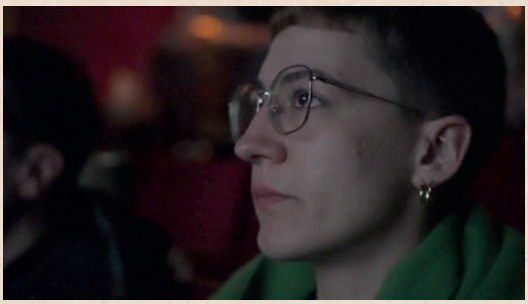
Synopsis (in brief)

It has been almost 80 years since his grandfather Samuel Danziger was shot in Stuttgart a year after he survived Auschwitz. As if by a miracle, Samuel Danziger a few weeks earlier had been reunited with his family, also concentration camp survivors.
Howard Danziger, his Canadian grandson, begins to search for the perpetrator in Germany. He is supported by a young historian who grew up at the exact same place where Samuel Danziger was shot in the head during a raid on black market dealings. During their research, Howard and Josefine come across the unbroken antisemitism of the post-war period.
They discover that the first Jew shot after the Second World War should be kept under wraps - as the perpetrator‘s name remains undiscovered in the files to this day.



Synopsis (long)

Why was Howard Danziger's grandfather shot in Germany in 1946, after his liberation from the Auschwitz concentration camp? And why was the shooter – likely a member of the Stuttgart police - never brought to justice? Howard Danziger from Canada travels to Germany for the first time in his life to find answers. At the time, his grandfather had been living in a center for "displaced persons" in Stuttgart's Reinsburgstraße. Incredibly, he had just reunited with his family there, his wife and two children, survivors of Auschwitz themselves.

In post-war Germany millions of refugees were left homeless. For those who could not be repatriated, especially survivors of the concentration camps, the United Nations Relief and Rehabilitation Administration (UNRRA) set up so-called DP camps. These makeshift homes were set up in former concentration camps, schools, and in confiscated apartments like those on Reinsburgstraße in Stuttgart. For the Holocaust survivors, this marked a painful and uncertain chapter: a time of recovery and years of waiting, in Germany of all places, the country of the perpetrators. With no safe homeland left, Israel not yet established, and tight immigration quotas in countries like the U.S. and Canada, their future was agonizingly unclear.

There are largely unknown investigation files on the Stuttgart raid in which Samuel Danziger was shot. Compiled by the American military administration, the UNRRA, the German police, and the Central Committee of Liberated Jews. These documents contain a name – a clue to the killer's identity. But no one ever followed up. No one ever cared to solve the case.

Now, nearly 80 years later, Howard Danziger discovers that justice might have been possible all along. The search takes him from Stuttgart to New York, as he stays in contact with his elderly father in Canada, Marek Danziger. Marek, himself a concentration camp survivor, was only five years old when he witnessed his father being gunned down in Stuttgart. Marek is the young boy who was filmed by the Red Army during the liberation of Auschwitz - images that traveled the world and remain etched in history.

What do you do when you have nothing left? Nothing. No food, no clothes, no home, no family, no documents. When everything has been stripped away. Everything. Even your identity, perhaps your humanity. What must it have been like for the survivors when they were liberated from the concentration camps in 1945? What did they do next? What became of the "last survivors"?

These questions haunted me for a long time, until over five years ago, I finally began to dig deeper.

That's when I first discovered that, like in many parts of the American-occupied zone of Germany, there had been a displaced persons camp for survivors of the Shoah in the middle of my hometown Stuttgart, operating from 1945 - 1949. I had lived my whole life unaware of this. So had most of the people I spoke to about it.

Over time, I came to understand that this part of post-war history had not simply been forgotten, it had been deliberately hidden - and still is today. The survivors themselves had been hidden. A narrative void, created to protect society from confronting its own guilt. This realization stunned me. And the more I studied postwar years, the more I saw how deep and complicated this concealment really was. Even the survivors often kept their stories and identities quiet, because they realized that nobody wanted to hear, or believe, what they had endured.

Rahel Salamander spoke to this in her 2020 Heine Prize acceptance speech. As a young student, she said, she didn't recognize the poet Heinrich Heine as a Jew with a specific history. She viewed him instead as a universal figure, just one of many among the marginalized. "In doing so," she reflected, "we erased Heinrich Heine's own story." That insight helped lead her - born in the Deggendorf DP camp – to eventually found a bookstore dedicated to Jewish literature.

Salamander ended her speech by acknowledging something she once couldn't have imagined: that she would live to see a Germany in which antisemitism once again surfaces daily. A disturbing global trend that continues to grow more visible.

STATEMENT BY THE AUTHOR

The year 2025 marks the eightieth anniversary of the end of the Second World War and the liberation of the concentration camps Yet the story of what came next—the unbearable period of waiting for survivors in the very land of their tormentors—has rarely been told. “We are saved, but not liberated,” wrote Norbert Wollheim in 1945. For many survivors, true liberation only came with the founding of the State of Israel.

As I write this in November 2024, Israel is facing the aftermath of the deadliest attack in its history—Hamas’s brutal assault, which many see as an attack on Israel’s very right to exist. For countless Jews around the world this has shaken the long-held belief that Israel would always be a safe haven, a place where they could live freely if the need ever arose.

The devastating consequences of this war—felt on all sides, including among Palestinians—have created deep fear about what the future holds.
“Six Million. And One” explores what the founding of Israel meant to those who were rescued after the Holocaust, and how that promise of safety resonates, and is challenged, today.

Howard Danziger (Samuel‘s grandson and Marek‘s son)

from Canada works freelance in the art industry. A passionate cyclist, he explores the world by bike. A reflective, open-minded man in his late fifties with a fine sense of humor. The fact that his grandfather, grandmother, father and aunt were separated in the concentration camps, survived Auschwitz and found each other again a year after liberation was a miracle. But the fact that his grandfather was shot during a raid in Stuttgart, just after the family had been reunited, was incredible. It is a part of his life, especially as Howard was born on the same day as his grandfather‘s death. I asked Howard, pragmatic and rational lawyer that he is, if he was Jewish. And he, who describes himself as non-religious, replied that yes, he was Jewish. I only understood that bit by bit. Being Jewish is part of his history, the history of his parents, who escaped extermination. He describes it like this: when something goes wrong in his everyday life, he always immediately imagines the worst thing that could happen. The worst possible development it could take. And he then plans what he will do accordingly. That is part of his identity. And this is the present-day perspective from which Howard Danziger embarks on the story of his grandfather‘s shooting in Germany in 1946. His present is reflected in his confrontation with the past.

Io Josefine Geib

is in her late twenties; she grew up in Reinsburgstraße. A bright, eloquent and lively young researcher. A synagogue was set up in her parents‘ house at number 199 during the time of the DP camp, but she only found this out recently. Until four years ago, she didn‘t even know that there was a camp for Jewish displaced persons in the street from 1945 to 1949. The historian wrote her first master’s thesis at Goethe University in Frankfurt on modern antisemitism. She then heard about the history of the camp and began a second master‘s thesis on the DP camp and the deadly raid. Josefine will go in search of clues with Howard. She, being the granddaughter of the generation of perpetrators, he, being the son of survivors.

Eva Mekler is in her mid-eighties and only slightly younger than Marek Danziger. She is the last Jewish baby to be born in Radom, the city from which the Danziger's also came. Her parents fled with her from Poland to the DP center in Stuttgart's Reinsburgstraße. They emigrated to New York in 1949. As a young woman, Eva Mekler began conducting interviews with the survivors from Radom who had made it to America. Howard travels to New York to speak with her.

Marek Danziger (Howard's father) is now 85 years old and lives in Canada. As a five-year-old in 1946, he saw his father being shot in Stuttgart. But he doesn't want to talk about it. It upsets him too much. Marek Danziger is known all over the world. He is the little boy who was filmed centrally during the liberation of the children of Auschwitz, images that have become inscribed in iconographic memory. Marek is the protagonist in absentia. His silence is constitutive of the film. He does not want to talk about it, does not want to give meaning to the loss and pain. Coming to terms with it is a task that does not lie with him, but with the people who eliminated six million and one.

Tina Fuchs, author

Stuttgart native since 1965. Master‘s degree in general and comparative literature, theater studies and art history in Munich, Paris and New York. Teaching in the USA in 1990 and in China in 2014. Freelance editor at SWR since 1991. Seminars with Rachel Salamander and Jürgen Wertheimer on Jewish literature. Master‘s thesis on the German-French Jewish poet Yvan Goll. Several study trips to Israel. Author of a crime novel under a pseudonym. Curator of the exhibition “Die Caesar-Photos”, photos of torture victims from Syrian secret service prisons at the Württembergischer Kunstverein, 2018. Chapter with Josefine Geib in “Stuttgarter NS-Täter” on the incident in Reinsburgstraße, Schmetterling Verlag 2022.

My films are about giving a voice and a face to those who are otherwise not heard or seen. “Helmut Palmer - Der Remstalrebell”, 30, SWR, a film about an unyielding fighter against felt in politics and for good fruit cultivation. “Racing is life”, 30, SWR, the story of a Swabian sports car brand, told from the perspective of the mechanics of the first hour. “Witnesses against Assad”, 45, ARD, phoenix, the work of Syrians to achieve legal justice with the help of the principle of universal jurisdiction. “Nighttalk”, 60, SWR2, torture survivors report. “Killing for Assad”, 30, ARD, the search for a mass murderer from Syria.

Eva Gensch, cinematographer

Born in Klagenfurt in 1971, trained in audiovisual media design at the Lazi Academy, Esslingen. Camera assistant from 1998, camerawoman from 2003 at SWR. ARD studio Mexico 2014 - 2017

Selected filmography

“The First World War: Trauma Versailles”, 45 and 60, ARD, Arte, SWR | ‘Beckett – Silent Lips’, 90, Arte, Grimme Award nomination | ‘30 Jahre after – The Deutsche Herbst in Stuttgart’, 45, SWR | ‘Cold War at the North Pole’, 45, Arte | “The Cowboys of Galicia”, 45, SWR | “In the Volcano”, 45, SWR | “Womenpower in Saudi-Arabia”, 45 and 60, ARD, Phoenix | “King Klaus - Peymanns Life for Theatre”, 90, SWR | “Stuttgart, I stick to you”, 60, SWR

BIOGRAPHIES

Helmar Jungmann, editor (BfS)

Theater and media studies, politics, BA, Friedrich-Alexander University Erlangen, master editor, Filmakademie Baden-Württemberg

Selected filmography

"Born to be wild - A band called Steppenwolf", 100, feature documentary |"Four brothers, five sisters. The Kennedys", 90, documentary| „The Builders of the Brooklyn Bridge", 90, documentary |"Lars Eidinger – To Be or Not to Be", 90, documentary| "Kalang – The Magician and the Devil", 70, documentary

Therese Strasser, composer

Musicology, Philosophy, MA, Humboldt University of Berlin, Film Music, Mater of Music, Film University Babelsberg Konrad Wolf

Selected compositions

"From Life", TV film | "The Invisibles", documentary | "Friesland – rural escapes", television series | "Animals Army", web series | "The Star Talers of Happiness", feature film | "Good Monsters", Web Series, Best Soundtrack International Film Awards New York, Best Original Score Music Sicily Web Fest, Best Music Seoul Web Fest

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