

PRESS KIT

**SECRET
WARS**

EXHIBITION

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Christian Baptiste
Major General
Director of the Musée de l'Armée



Rarely has an exhibition seemed as difficult to approach as the one proposed by the Musée de l'Armée in autumn 2016. Can you imagine a challenge any more difficult than trying to explain secret wars; revealing to the general public and bringing into the light of day something that, as its name suggests, is so top-secret and mysterious? It must be done without falling into the trap of over-simplification or sensationalism, which would misrepresent the subject matter, nor on the other hand interfering in the relationships between powers and risking unnecessarily compromising these relationships by revealing what motivates their greater interests.

In this respect, this exhibition is consistent with the Musée de l'Armée's previous initiatives, in particular the exhibitions in 2012 and 2013 which presented to our fellow citizens some complex, painful pages in our history, the colonisation and decolonisation of Algeria, and the former Indochina. It also resembles the changes we made to the permanent exhibition on the Great War in 2014 which, on request from the President of the Republic, created space for the stories of the soldiers shot for desertion, and how they have been viewed by French society and historians up to the present day. Provided we do not make sweeping judgements and approach the topic like historians, explaining the facts accurately, presenting all the players, without neglecting any approach, allowing visitors to read and understand the various analyses as they are presented, without discarding any of them out of hand, this kind of project can be an opportunity to

1. Enigma electromechanical coding machine
Second World War
DGSE - MINISTÈRE DE LA DÉFENSE
© musée de l'Armée / Pascal Segrette

reflect together on our common history, without seeking to create a unanimous front or an artificial consensus, but to offer a calm, serious opportunity to share experience, the essential basis of co-existence.

In many aspects, there are multiple, acutely topical challenges involved in such a project. The development of secret wars, which historians agree began to emerge in the latter decades of the 19th century; the conception of the methods involved in them; the theoretical and practical analysis of the terms and conditions of their engagement, strikingly echo the burning question posed by States today, particularly democracies such as ours: Who is the enemy? How do we fight them? Secret wars were the first to highlight the «grey areas», recently identified by the Ministry of Defence as a sign of the porosity between the borders of peace and war, civil and military, and between politics, diplomacy, the economy, the police and the justice system. In its form and scope, the Secret Wars exhibition endeavours to offer a precise, faithful reflection of the challenges involved in secret wars and their public treatment. For this reason, the topic opens with the second half of the 19th century. This is when the first «service» were set up, a genuine apparatus of State dedicated to intelligence and counterespionage. Very early on, questions were asked about its organisation and relationship with the army and police. A few decades later the Dreyfus affair exploded, tearing apart French society and the political classes and revealing the tensions and splits running through it.

Although the visit itinerary stops at the end of the Cold War more or less, this is clearly to retain the necessary distance from the facts that are related. It is also done specifically for reasons inherent in the subject matter, such as the confidential nature of recent events, classification of the documents relating to them, and the duty not to put the sources used by the services at risk, as protecting them is a legal obligation.

The objects and documents presented are put into perspective by interviews with the

people involved in secret wars: political leaders, Statesmen such as former Prime Ministers Michel Rocard, Édouard Balladur and Jean Pierre Raffarin, plus Pierre Joxe, former Minister of the Interior then Defence; former secret service agents such as Daniel Cordier who was a BCRA agent (French Central Bureau of Intelligence and Operations), Rémy Pautrat, a Regional Prefect and former director of Territorial Surveillance, and General Heinrich, the first director of Military Intelligence. Each of them sheds light on the major challenges in this field, with which they are very familiar. Finally, it is not possible to tackle this subject without giving some space to the literary and cinematic fiction inspired by secret wars. Many of them deal with historical facts, and many are created by authors familiar with the topic, as they may themselves have been active in the services. By referring to them and presenting them with the necessary critical distance, we can demonstrate the part played by myth in the sometimes heroic images they represent, and fully recognise the anonymous «courage» praised by Michel Rocard, or the «banal nature of the world of secret services» as emphasised by John le Carré in the catalogue. We therefore shine a spotlight on these real events, which are everyday, modest, full of self-sacrifice, essential and sometimes heroic.

PRESS RELEASE

Against the current context and an emerging new kind of armed conflict, this exhibition shows how secret wars are one of the modes of action open to contemporary States, from a political, diplomatic and military point of view. The period covered begins with the French Second Empire, during which the first intelligence institutions were created, ending with the fall of the Soviet Union in 1991. The Second World War and the Cold War occupy an essential part of the exhibition. Although the focus is mainly on France, Great Britain, Germany, the United States and the Soviet Union are also represented.

Comparing fiction with reality

Comparing fiction with reality Often seen as a fantasy world, the secret world of intelligence and clandestine action is known to the general public through fiction. Rather than ignoring this, the exhibition uses images and clichés that are part of the collective imagination to help visitors understand this essential mode of action for contemporary States. Although the objective is not to lift the veil on major affairs of espionage, the itinerary offers keys to understanding the topic, untangling reality from fiction through the use of audiovisual archives and extracts from fictional films. By contrasting light and shadow, visible and invisible, transparency and opacity, it promotes understanding of the complex reality of intelligence and clandestine action.

2. Ring with a removable top hiding a cyanide pill (Plan Sussex)
Second World War
MM PARK – COLLECTION SUSSEX
© D. Soulier Collection Sussex - MM Park



3. Automatic handgun Colt 1908 Baby, 6,35 mm
MALDON, COMBINED MILITARY SERVICES MUSEUM
© musée de l'Armée / Emilie Cambier

Context, objectives, people and methods of secret wars

The first part reminds us how secret services were created and organised, and how the role of agents and their methods was developed. Designed like a «user manual», it explains the context and conception of secret wars, acting as an intermediary instrument between open war and the diplomacy carried out by Governments. The organisation and development of the French secret services, and also the British, American and Soviet secret services, are explained by reference to the people in charge and to iconic intelligence locations such as the CIA offices in Washington, then in Langley, Virginia; the SOE at Baker Street, the private detectives' street in London; MI6 in Vauxhall on the banks of the Thames, and so on. It also describes the different types of agents, detailing their recruitment, training and the resources given to them to carry out their missions. Unlike the image portrayed in fiction, agents do not take on numerous roles, but each has their own speciality.

How secret wars are implemented: forms and mechanisms

The second part focuses on action, presenting the diversity of confidential, secret and clandestine operations, explaining the two main roles assigned to secret services, intelligence and counter-espionage on the one hand, and special operations, misinformation and destabilisation on the other.

Clandestine and subversive operations consist in «seeing the invisible», in being invisible, in surprising the enemy without being surprised yourself, acting in the shadows, using human or technical methods: intelligence, counterespionage, sabotage, attacks, elimination operations, kidnapping, misinformation and propaganda. These actions, which by their nature are illegal abroad, come under a specific framework of control, sometimes not without tension between the governmental order giver and the services responsible for executing the order. The final part of the itinerary shines the light on certain operations that were revealed by the media. Very often a sign of failure, this eruption into the public sphere of the affairs and sometimes their protagonists can also cause collateral damage.

Around 400 artefacts

For the first time, the exhibition brings together over 400 objects and archive documents, most of which have never been shown before. It has benefited from major loans from French, British and German national and private institutions, in particular the French General Directorate for External Security (DGSE), the Combined Military Museum in the UK (Maldon, Essex), MM Park (La Wantzenau), due to open to the public in late 2016, the Defence Historical Service (Vincennes), and also the French General Directorate for Internal Security (DGSI), the National Archives (Pierrefitte-sur-Seine), the Mémorial de Caen, the British Library (London), the National Archives (Kew), the Museum in der «Runden Ecke» (Leipzig), and the Alliertennuseum (Berlin). Many objects also come from remarkable private collections. For the fictional aspects, EON Productions (London), the historical producer of James Bond, the Gaumont museum (Neuilly-sur-Seine), producer of *OSS 117* by Michel Hazanavicius and Mandarin Productions, producer of the series *Au Service de la France* have exceptionally agreed to loan artefacts from their collections.



4. Hairpieces and make up tools used by the Stasi
Cold War
© Bürgerkomitee Leipzig e.V, Träger der Gedenkstätte Museum in der „Runden Ecke“ mit dem Museum im Stasi-Bunker

Specific aids for young visitors

For young people, there are 12 presentation texts designed to decode the objects on display, a games booklet to carry out a Sherlock Holmes type investigation and fun tours.

Over 30 multimedia terminals

33 multimedia terminals, produced with the support of the CIC, are presented along the itinerary, featuring extracts from fictional films, audiovisual and sound archives, games and animations. These include a large number of interviews:
- with the former French Prime Ministers Michel Rocard, Édouard Balladur and Jean-Pierre Raffarin, and the former Defence Minister Pierre Joxe;
- with high-level bureaucrats, the Prefect Rémy Pautrat, former Director of the Directorate of Territorial Surveillance (DST) and General Jean Heinrich, former Director of Military Intelligence;
- a major figure from the Resistance, Daniel Cordier, a former member of the French Central Bureau of Intelligence and Operations (BCRA) and a Companion of the Liberation;
- and Jean-François Halin, the screenwriter for *OSS 117* and co-creator of the series *Au service de la France*.

Partners

This exhibition has been organised with the support of the DGSE (General Directorate for External Security), ECPAD (the communications and audiovisual production agency for the Ministry of Defence), and CIC, a major partner of the Musée de l'Armée.

EXHIBITION CURATORS, SCIENTIFIC COMMITTEE & LENDERS

Exhibition curators

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Curator of the contemporary department,
Musée de l'Armée

François Lagrange
Head of historical research, educational
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Carine Lachèvre
Assistant curator at the Historial Charles de
Gaulle, Musée de l'Armée

Emmanuel Ranvoisy Assistant curator of the
contemporary department, Musée de
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Frédéric Guelton
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David Guillet
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Director of the Musée de l'Armée

Gal Jean Heinrich
Former head of the action department at
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(1987-1989) and first director of the
Department of military intelligence
(1992-1995)

Pascal Le Pautremat
Doctor in contemporary history, war studies
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Project management

Exhibition design: frenak + jullien architects
assisted by Clémence Monin

Graphic design: Tétra-crédation agency
Lighting: 8'18 - Light Designers & Plastic
Artists

Lending museums and establishments

Foreign institutions and museums

AlliiertenMuseum, Berlin
All Souls College, dépôt à l'Ashmolean
Museum, Oxford
British Library, Londres
Combined Military Services Museum,
Maldon (U. K.)
Deutsches Historisches Museum, Berlin
EON productions, Londres
Museum in der « Runden Ecke », Leipzig
Propshop, Iver Heath (U. K.)
Royal Collection Trust, Sa Majesté la Reine
Elizabeth II, Londres
The National Archives, Kew

French institutions and museums

Amicale des Anciens de la Mission Militaire
Française de Liaison, Issy-les-Moulineaux
National Archives, Pierrefitte-sur-Seine
Archives of the Paris Police Authority, Le
Pré-Saint-Gervais
Directorate-General for External Security
(DGSi)
Ministry of the Interior, Levallois-Perret
Mandarin Télévision, Paris
Mémorial de Caen
Ministry of Defence, DGSE, Paris
MM Park - Collection Sussex, La Wantzenau
Musée du déminage - Association des
Démineurs de France
Musée Gaumont, Neuilly-sur-Seine
Musée de l'ordre de la Libération, Paris
Musée de la Résistance nationale,
Champigny-sur-Marne

Musée des Transmissions, Cesson-Sévigné
General Secretariat of Defence and National
Security (SGDSN), Paris
Defence historical department (SHD),
Vincennes

Private lenders

Jacques Baud
Jean-François Halin, set designer
Colonel (E.R.) Henri Jeannequin, former
member of the Potsdam Mission from 1970
to 1973
And private lenders who did not wish to be
named

Audiovisual archives

Communications and audiovisual
production agency (ECPAD),
Ivry-sur-Seine
French Audiovisual Institute (INA), Paris



5. Oak Ridge National Laboratory (Tennessee, United States), the Manhattan Project, World War II.

Here you can see female operators in front of calutrons, machines used to separate uranium. Gladys Owens, in the foreground of the picture, did not know what she was working on, until she found this photograph fifty years after it was taken.

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EXHIBITION ROUTE

PART ONE

Context, objectives, means and men of secret wars

At the heart of the secret

Secret preparation for war is a mission carried out by the military apparatus of modern States. In the late 19th century, this led to the creation of permanent intelligence services.

The First World War marked an important stage in their development: advances were made in the area of (de)coding and transmissions, and in organisation, with the setting up of spy networks. Governmental control of censorship, propaganda and misinformation was put in place.

The Second World War extended and accentuated the previous developments. In a Europe submerged by Nazi Germany or Asia dominated by Japan, many governments in exile could only act in the shadows. This saw the start of the secret war and its associated methods of action: intelligence, clandestine operations, misinformation and destabilisation, going beyond the military and technical arenas into the political and ideological domain. State or parastate secret structures increased to a degree that had never seen before.

The Cold War saw the Western and Soviet

blocs opposed against each other in a climate of extreme tension, fostered by public opinion on either side. The balance of force and awareness of the destructive character of their accumulated military capacities kept the two superpowers back from the threshold of outright conflagration. The secret war, in all its guises, therefore became their predominant mode of conflict, served by increasingly modernised technology such as computers and satellites. The degree of secrecy became increasingly thicker, particularly in the nuclear sector.

FOCUS

Interviews with politicians

It is impossible to examine secret wars without discussing the relationship between the State and the intelligence services. Politicians and former members of the secret services have agreed to answer questions from the curators, especially for this exhibition.

Three former Prime Ministers, Michel Rocard (1988 - 1991), Édouard Balladur (1993 - 1995) and Jean-Pierre Raffarin (2002 - 2005), and one Minister, Pierre Joxe (Minister of the Interior from 1988 to 1991 and Minister of Defence from 1991 to 1993), answered general or specific questions, for example on the relationships that a Prime Minister has with the secret services or on the place of secret services and secret wars in a democracy.

In addition to former government ministers, former members of the secret services were happy to answer questions from the curators, including Rémy Pautrat, Director of the Directorate of Territorial Surveillance (DST) from 1985 to 1986 and security adviser to Prime Minister Michel Rocard from 1988 to 1991, plus Army General Jean Heinrich, head of the Action Service of the Directorate-General for External Security (DGSE from 1987 to 1992 and Director of the Military Intelligence Service (DRM) from 1992 to 1995.

What's an agent ?

Contemporary fiction, whether in the form of novels or cinema, often leaves its audience with a compelling image of a secret agent as a kind of superman for whom nothing is impossible, to the point where sometimes the fate of his country - or even the planet - depends on him alone. Beyond the fantasy and myth, the reality for players in secret wars is much more complicated and diverse.

Strictly speaking, in order to be effective, agents must first of all operate with the greatest secrecy when their missions lead them abroad, either with diplomatic status or in a clandestine manner and sometimes, in the latter case, at a risk to their lives.

Their missions are very varied: gathering of information, misinformation, destabilisation, clandestine action...

Civilian or military, they form an integral part of the services in which other personnel organise their operations, prepare the materials which they need and analyse information.

Last but not least, they do not work alone: an essential part of their role involves forming a network of sources and informants around them. The motivation for these 'sleeper' or active agents, who are sometimes just occasional and come from varied social and professional backgrounds, can be the need for money, character or behaviour traits, a painful personal or family history, but also patriotism or political or ideological conviction.



7. Uniform of an officer in the DDR Ministry of State Security (Stasi)

The Stasi (1950-1989) was the political police, intelligence, espionage and counterespionage service of the German Democratic Republic (DDR). Its main mission was to control the population of East Germany and ensure that no subversive activity was carried out against the «line» imposed by the DDR's Communist party, the SED.

FOCUS

The agent: a complex notion

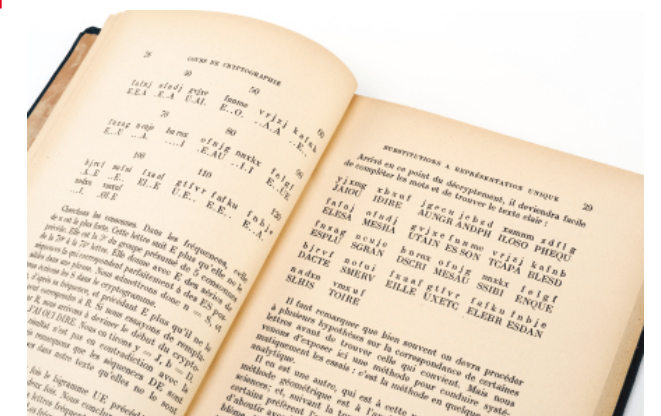
What is an agent? Is the term itself appropriate? Although this term is used for practical reasons, it hides a much more complex, varied reality. The exhibition tries to investigate all this complexity and the subtleties of the term, by offering the visitor a fun interactive device entitled Types of agent. This contains a diverse cast of secret war operators, such as cryptologists, officers operating under cover, clandestine radio operators, sources, bugging agents, administrators and liaison officers, to name a few...

6. Plaque at «2 bis» Avenue de Tourville, the Intelligence Services premises from 1932 to 1940
MUSÉE DE L'ARMÉE
© Musée de l'Armée / Emilie Cambier



8. Cryptography course,

Editions Berger-Levrault, 3rd edition Third Republic, 1936 General Marcel Givierge
The Artillery General Givierge, a specialist in cryptology, created a permanent cryptology section in the army in 1912. His *Cryptography course*, published for the first time in 1932, is an authority on the topic.
NATIONAL AGENCY OF INFORMATION SYSTEMS SECURITY (ANSSI)
© Musée de l'Armée / Pascal Segrette



Recruitment and training

Working for an intelligence or action service is not always a vocation and «agents» follow many different career paths. Before the Second World War, the military attachés were Army-trained career officers. After 1940, the emerging secret services - BCRA, SOE, OSS - needed to recruit and train rapidly, but rigorously, volunteers who were often completely unfamiliar with this world. It could take several months to train an agent before they were sent out into the field. Special Training Schools were set up in Britain, where physical training, parachute jumps, shadowing, sabotage, coding and radio transmissions were all on the programme. On some secret programmes, the junior personnel did not always know what the project was actually about. This was the case with the Oak Ridge experimental centre in Tennessee, the heart of the Manhattan project into nuclear research. Before the Cold War and the creation of permanent institutions, some countries such as the United States and France set up special training schools, where the instructors were often former World War Two agents. The CIA found its recruits in university lecture theatres; from 1952, those intended for action on the ground were trained at a secret base in Virginia called the «Farm», where they were taught how to recruit a source or carry out clandestine operations abroad. The same year, in France, Robert Maloubier, a former SOE agent, founded the «combat divers» school at the SDECE (External Documentation and Counterespionage Service).

Constructing a story

Within his or her own service, a secret agent may use a false name or pseudonym. On the ground, he or she may have one or more code names, for different external contacts. In Free France and the Resistance, for example, Daniel Cordier, a BCRA agent (French Central Bureau of Intelligence and Operations), went under the names of BIP W, Alain and Michel, among others. Others have passed into posterity under a single pseudonym, such as Passy (André Dewavrin, Head of the BCRA), H 21 (Margaretha Geertruida Zelle, known by her stage name Mata Hari), and Farewell (the Soviet dissident Vladimir Vetrov). For the purposes of a mission, an agent may also disguise themselves: by using make-up and dressing in various extravagant ways, a woman can take on several appearances; false tattoos or a false scar, easily identifiable by any witnesses, can be removed once the mission is complete; a pair of well-chosen glasses can significantly alter a face... The «story» is much more than that however: it is a fictional identity, sometimes requiring several years to be constructed and put in place, then become effective. In order to blend into the environment where they must operate, the agent, given new identity papers, may learn a new job and possibly change their appearance for good. Unlike agents who benefit from diplomatic cover, those who operate under a fictional identity are «illegals» who cannot hope for any protection if they are arrested.



9. Victor Otchenko's glasses, a Soviet defector to France

Colonel Victor Otchenko, scientific attaché at the Russian Embassy in Paris, defected to the West in 1992. His defection led to the arrest of Francis Temperville, an engineer at the Atomic Energy Commission (AEC). Since 1989, Temperville had been sending the Soviet services intelligence, in exchange for money, on the results of the nuclear testing at Mururoa and French nuclear weapons plans. Temperville was sentenced to nine years in prison for treason. (c) DGSJ - Ministry of the Interior



10. **Get tough! How to Win in Hand-to-Hand Fighting**, manual written by Captain W.E. Fairbairn, the father of modern hand-to-hand fighting, taught to British commandos and Sussex agents at Praewood House near St Albans. Second World War, 1942 LA WANTZENAU, MM PARK – COLLECTION SUSSEX © D. Soulier Collection Sussex - MM Park

FOCUS Secret wars, fiction and reality

Secret wars are waged through non-conventional operations, infiltration stratagems and concealed facts. They are fuelled by misinformation and webs of lies, designed to deceive the enemy. They are formed by shadows and duplicity, in which fiction and storywriting are crucial factors in political and armed action. It is therefore not surprising that, in return, they encourage so many fantasies and inspire other fictions, in an attempt to give shape to something that is inaccessible to so many people. It is impossible therefore to give an account of secret wars without exploring the relationship between reality and fiction. Cinema plays an important role here. It makes visible and reveals worlds to us that would otherwise remain unknown. There is no better vehicle for getting to the heart of secret wars and exploring their reality, or imagining them in a sometimes unrealistic way. Secret wars are not a listed cinematic genre; it is difficult to identify the motifs that would characterise them as such. But they are present in many different types of films, which is what makes them so interesting. *Army of Shadows* (Jean-Pierre Melville, 1969), *The Battle of the Rails* (René Clément, 1945), *Carve Her Name with Pride* (Lewis Gilbert, 1958) all evoke the secret wars waged by the network of

Resistance fighters in France. There are innumerable films on the secret services and espionage, from *James Bond* to *Farewell* (Christian Carion, 2009) via *The Spy Who Came in from the Cold* (Martin Ritt, 1965) or *Dossier 51* (Michel Deville, 1978). The figure of the enemy within displays its full paranoid power in a film such as *The Manchurian Candidate* (John Fraifkenheimer, 1964) and invites a subtle analysis of changing identities in a series such as *The Americans* (4 seasons, 2013-2016). For this reason, cinema plays a key role in the exhibition. The aim is to show its significant influence in creating our collective representations of non-conventional conflict.



11. **Guide for operating officers published in 1966, for training officers in the External Documentation and Counterespionage Service (SDECE)**. The guide provides the necessary information for future operating officers, responsible for obtaining human intelligence by recruiting and manipulating sources, in order to obtain the best information possible. October 1966 DGSE - Ministry of Defence

12. Photographs of the SOE camouflage section (Station XVb) in the Natural History Museum, London, showing the equipment made for training agents.

Second World War
Silver Photography
MALDON, COMBINED MILITARY SERVICES MUSEUM
© Musée de l'Armée / Emilie Cambier



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14. Dead drop in the form of a branch
Cold War
MALDON, COMBINED MILITARY SERVICES MUSEUM
© Musée de l'Armée / Pascal Segrette



15. Minox camera, produced in Germany after the war, which over time became the most popular «spy» camera.
Cold War, 1974
DGSE - Ministry of Defence
© Musée de l'Armée / Pascal Segrette



16. Tweed hat with a pistol case
MALDON, COMBINED MILITARY SERVICES MUSEUM
Cold War, 1958
© Musée de l'Armée / Emilie Cambier



17. «Kiss of death» lipstick concealing a 6mm caliber pistol, British made.
Steel, gold, silver Cold War, around 1960
MALDON, COMBINED MILITARY SERVICES MUSEUM
© Musée de l'Armée / Pascal Segrette

The agent's methods

Most of the services that carry out intelligence activities have specialist workshops capable of producing equipment for the specific needs of the missions. The James Bond films popularised «Q», an inventor of some very extravagant gadgets. This legendary character was not the product of Ian Fleming's imagination, he was in fact modelled on Charles Bovill, Head of the British Special Operations Executive (SOE) technical department, who supplied equipment to the agents who parachuted into occupied Europe to support the various Resistance movements. Legendary weapons, such as the Welrod silenced pistol and various types of daggers were developed to carry out discreet assassinations, while a whole arsenal of sabotage devices was specially designed in the SOE and OSS workshops. With the advent of the Cold War, the secret services refocused their attention on spying. The purpose was to identify any preparations for war on either side of the Iron Curtain. Special silenced or concealed weapons continued to be used until the early 1960s, but gradually disappeared in favour of highly discreet cameras and audio recorders. Using great ingenuity, the workshops of the Soviet, American, French and British secret services managed to create devices camouflaged as ordinary objects, which allowed them to photograph documents in formats that were small enough to be concealed, transported and then analysed.



18. 18. Evening shoes from the famous American maker Florsheim, with a retractable knife concealed in the heel
Cold War, 1965
Maldon, Combined Military Services Muséum,
© Musée de l'Armée / Pascal Segrette

FOCUS

Unusual objects...

Explosives or messages¹⁴?

Between the Second World War and the Cold War, the enemy changed and so did the challenges faced and the methods used. Although MI9 and the SOE rivalled each other in inventiveness to create equipment for clandestine operations, the transmission of intelligence was mainly done in two ways: through radio waves and liaison agents, whose symbolic attribute was a bicycle. Inspired by the everyday objects used to camouflage explosives during times of open war, the Cold War services transformed some of the smallest and most unusual objects into dead drops.

Discretion is key¹⁵

Secret wars necessarily involve discretion. On this point, the secret services rivalled each other in inventiveness to create ever-smaller, ever more effective objects. During the Second World War, the British SOE equipped its agents on the ground with lightweight equipment such as a miniature telescope or a fold-up shovel, which agents took with them when they parachuted into enemy territory. However, the intelligence services were also able to use equipment for specific users, perfectly suiting their needs, such as the Minox camera, produced in Germany after the war, which over time became the most popular «spy» camera.

Men and women^{16, 17, 18}

Some objects seem to have come straight out of a spy film, but in fact reality is sometimes stranger than fiction. Discretion, sophistication and efficiency are all features of some of the objects on display. History tells us that the people who owned these objects, and those who were the targets, remain largely unknown. Hidden in male and sometimes female accessories, these weapons were very short-range, used for attack missions in

which the target was close at hand, or for defensive purposes...

A Bulgarian umbrella¹⁹

The legendary «Bulgarian» umbrella was in fact invented by the KGB, but it became well known in 1978 when the Bulgarian secret services used it against the dissident writer Georgi Markov. On 7 September of that year, he was waiting for his bus in London when he was jostled by a man holding an umbrella. In actual fact, a minuscule pellet of ricin was embedded in the end of the umbrella and injected into the body of the victim, who felt the pressure of an object against his body, but thought it was harmless. Markov died a few days later, on 11 September. The number of such umbrellas made is unknown, and this is one of the rare examples now on public display.

Objects can also be camouflaged²⁰

What if the mythical «Q» in *James Bond* had really existed? From 1941, during World War II, the SOE had a «Research and Development» department which equipped agents according to the missions they undertook. The equipment was compiled in a catalogue, the *Descriptive catalogue of special devices and supplies*, listing the objects and their features. During the Cold War, the intelligence services also rivalled each other in imagination to produce equipment with two possible uses, one official, the other clandestine, such as this miniature camera hidden in a packet of real cigarettes.



19. Bulgarian umbrella
The legendary «Bulgarian» umbrella was in fact invented by the KGB, but in 1978 the Bulgarian secret services used it in London against the dissident writer Georgi Markov. A minuscule pellet of ricin was embedded in the end of the umbrella and injected into the body of the victim, who felt the pressure of an object against his body, but thought it was harmless. Markov died a few days later.
Cold War 1980s
MALDON, COMBINED MILITARY SERVICES MUSEUM
© Musée de l'Armée / Pascal Segrette



20. Miniature Tessina automatic 35mm camera, hidden in a packet of cigarettes, used by the SDECE
Cold War
DGSE - Ministry of Defence

SECOND PART

Implementing secret wars: methods & actions

Obtaining information

Supplying crucial information is one of the oldest tasks of the intelligence services. Through the collection of precise and verified facts, the services endeavour to help decision-makers, the political authorities that is, to become acquainted with the detrimental resources and plans which continue to be the two dimensions of any threat. After obtaining so-called 'raw' data, which has not been used or assessed, it has to be analysed and processed and put to good use. Research can be 'open' where it relies on a source of information which is legally and freely available (press, radio, books, conferences...) or 'clandestine', where it involves protected information. For that, the services do not have a particular preferred method, but combine different modes of action depending on the intended purpose. They can use human means by benefiting from the involvement of local sources, sometimes in the midst of the opposing camp or agents who are targeted, recruited, trained and controlled. Information obtained is also gathered from shadowing or surveillance operations, or even intrusion into a secure site. The interception of communications, encrypted or otherwise, is also a means of collecting information. With the development of new means of communication (telegraphic, radio, cable...) interception, which came about during the First World War, developed considerably during the Second World War, before becoming, during the Cold War, the primary source of intelligence of modern states.



21. Automatic Luger P08 silenced pistol, 9mm caliber, designed for Operation Foxley, intended to assassinate Adolf Hitler

In 1944, the SOE devised a plan to kill the Führer during his morning stroll at the Berghof, when he was always alone. The plan was not executed, as Hitler's security was reinforced after the attack of 20 July 1944, and the British did not want to turn him into a martyr. Second World War Steel, wood; H. 14 x L. 38 x D. 3.5 cm Maldon, Combined Military Services Museum U.K.



22. Radio transmitter-receiver type SE 90/40, used for the Carthage mission

On 16 October 1943, the Abwehr (German intelligence service) chartered a Focke-Wulf FW 200 Condor departing from Bordeaux-Mérignac and parachuted French agents into Morocco, to carry out sabotage actions in North Africa. Identified before their departure by a clandestine French counterespionage officer, they were arrested as soon as they arrived. Until March 1944, the radio operator transmitted a clever mix of true and false information to the Abwehr.

Second World War
GIFT FROM THE EXTERNAL DOCUMENTATION AND COUNTERESPIONAGE SERVICE (SDECE)
© Musée de l'Armée / Pascal Segrette

FOCUS Bond, my name is Bond, James Bond...

As a journalist and Assistant Director of Intelligence Services in the British Navy during the Second World War, Ian Fleming used his experience to create the legendary series of James Bond novels. His is not an isolated case, as many spy novelists have worked in the secret services before embracing a new career. The Secret Wars exhibition compares fiction with reality, through films and objects. Two legendary spies are represented here, firstly the British James Bond, with exceptional objects on loan from EON Productions. The other is Franco-American, the macho, clumsy and arrogant Hubert Bonisseur de la Bath, alias OSS 117, whose suits worn by Alexandre Dujardin have been loaned by the Gaumont Museum. The exhibition also presents objects from the borders between these two worlds, such as the Walther PPK/S automatic pistol which belonged to a British agent, and whose series number starts with A 007 in reference to James Bond.

Clandestine and subversive operations

Clandestine operations have been one of the main components of secret service action since the Second World War. They have been used either in wartime, during confrontation between two armies behind the lines, or in peacetime during conflictual relationships between States, against international organisations and hostile individuals, when diplomatic action is ineffective and traditional military intervention is impossible. In the first case, they help to unbalance and disorientate enemy armies, by non-conventional methods used against their rear action, to reverse the power balance in places where the main effort is engaged. In the second case, they act illegally to counter the positions of a hostile country, without identifying the manoeuvring governments.

In both cases, these actions are carried out by men and women specially trained in specific, complex know-how related to clandestine operations, essential to the secrecy of the operation and the safety of its agents. Only the secret services are authorised to carry out such operations and are capable of doing so. They intervene in guerilla or resistance movements, offering military support and technical assistance. They also carry out sabotage actions on civil or military installations, often through third parties, plus physical elimination of leaders or opinion leaders.



23. AC Delay Mk 1 SOE in its box with acetone ampoules and chemical delay igniter

Second World War
MUSÉE DU DÉMINAGE - ASSOCIATION DES DÉMINEURS DE FRANCE



24. Complete diving suit equipped with CO2 oxygen cylinders, from the SDECE Action Service

After they left the Arzew naval base in Algeria in 1953, the combat divers from the SDECE Action Service went to Toulon then Collioure, before joining the Aspretto base near Ajaccio in 1960, where the Combat Divers Training Centre (CINC) was formed. For over twenty years, they led port and military installation reconnaissance operations in hostile countries, taking part in clandestine operations all over the world. Following the failure of the Rainbow Warrior operation, the CINC left Corsica and moved to Brittany.

Cold War
DGSE - MINISTRY OF DEFENCE

Psychological warfare

The concept of psychological warfare appeared in the early 20th century with the emergence of «total war» during the First World War: the separation between combatants and non-combatants became increasingly difficult and the civil population played a major role in the conflict. Psychological warfare, which uses manipulation, propaganda and misinformation techniques to act on people's minds, aims to boost the morale of the troops and the civil population, while undermining that of the enemy. During the Second World War, the psychological actions conducted by the British and the Americans were mainly designed to deceive the German military chiefs about the Allies' true intentions and the embarkation locations in Italy and France, but also to arouse in the German population a feeling of defeatism, weariness with war and a loss of confidence in their leaders. During the Cold War between the Americans and the Soviets, psychological warfare played a major, continuous role. Each of the two camps tried to defend and propagate their own ideology and values, to the detriment of the other. The KGB used a multitude of influential agents to spread Communist ideas in authorised environments and, in Western Europe, manipulated vast popular peace and anti-nuclear weapon movements. The CIA, meanwhile, financed anti-Communist organisations in the West and disseminated propaganda broadcasts in the East, to counter the influence and expansion of Communism.

From the shadows into the light, secrets revealed

By their very nature, secret war operations must remain unknown to the public. Sometimes, however, due to chance and/or errors in the conception or execution of these enterprises, their failure is exposed and events take a spectacular, resounding turn. The media seizes hold of it, the political classes debate it and public opinion is stirred up by it, up to a certain point at least. In several famous cases, all very different in origin and scope, scandals have been caused by immediate or subsequent revelations, such as the British «Cambridge Spy Ring», the American «Bay of Pigs Invasion» or the French «Rainbow Warrior». Even in the Soviet Union, where information was controlled by a totalitarian regime, the Stalinist paranoia about espionage and betrayal resulted in repeated scandals, widely reported by the official media.

By contrast, successful operations stay in the shadows. We have to wait until the main players withdraw or disappear, or publish their memoirs, or for historians to cross-match their research following normal (according to legal declassification periods) or exceptional opening of the archives (following the collapse of the apparatus of State or the regimes in question), to obtain a more completed, nuanced, balanced view of events. This is the only way that ordinary citizens can learn, for example, about the successful British «Ultra» operation, the American «Venona» project, the French «Farewell» dossier or the Soviet «Stockholm Appeal»... The light emerges from the shadows.

FOCUS Affairs exposed in the media

The exhibition does not make any revelations about affairs or operations. This is not its purpose, nor is it able to do this. However, at the end of the exhibition, it shows the different ways in which affairs have been revealed to the public: through the media (press and audiovisual) at the time, usually when the operation has failed, or years later, in the memoirs of the people involved.

Operation Gold

On 25 April 1956, the front page of the DDR daily paper *Neues Deutschland* exposed Operation Gold. This operation, conducted by the CIA and MI6 to spy on communications from the Soviet authorities, consisted in digging a tunnel under their occupation zone in Berlin. In reality, the operation had been revealed to the Soviets in its early stages in 1954 by George Blake, the British spy to the USSR. The Soviets had decided not to act immediately, in order to use the tunnel to transmit messages to misinform the CIA and MI6. The front page of the British daily paper, *The Daily Express*, of 30 June 1961, led on the trial of George Blake, accused of espionage.

The Cambridge Five

On 18 November 1979, the front page of the British weekly paper, *The Observer*, announced that the Prime Minister Margaret Thatcher had revealed the identity of the «fourth Cambridge spy» to the House of Commons. In fact, the British secret services had identified Anthony Blunt, artistic adviser to the Queen, in 1964, but had not wanted to make the affair public.

The Farewell Affair

On 6 April 1983, the front page of the French daily paper *Le Monde* announced the expulsion of 47 Soviet diplomats from French territory. This expulsion followed revelations by Vladimir Vetrov, alias Farewell, whose name and pseudonym were not mentioned in the paper as they were not known to the media. Vladimir

Vetrov (1932-1985), alias «Farewell», was a KGB officer. Disillusioned with the lack of recognition from a regime in which he no longer believed, he decided to make contact with the French Directorate of Territorial Surveillance (DST) in 1980. The DST had already approached him, without success, in the 1960s when he was posted in France. President Mitterrand decided to inform President Reagan, who was distrustful of the French government as it contained Communist ministers. Vetrov delivered 3,000 microfilm documents to the DST and CIA, revealing the USSR's weaknesses and the worldwide list of Soviet infiltrators. Identified by the KGB, he was executed on 23 January 1985.

25. *Tais-toi (Shut up)* (in French and Arabic), a French propaganda poster warning against civil espionage

Lithography on card. Second World War
Anonymous
(c) Contemporary International Documentation Library (BDIC)



Portraits of spies



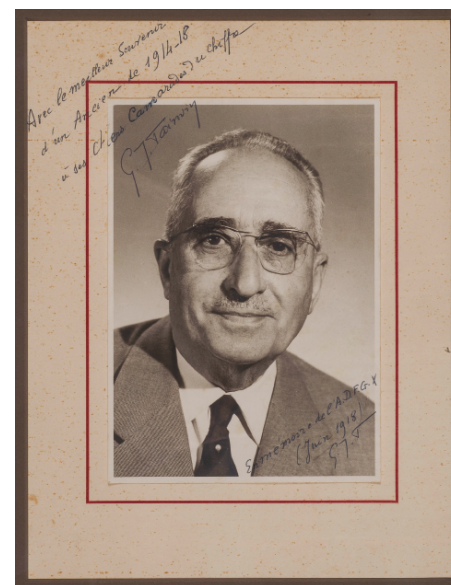
26

Lavrentiy Pavlovich Beria (1899-1953), USSR

After completing technical studies, Beria, originally from Mingrelia in Georgia, joined the Bolsheviks in 1919. He worked in the secret police in Georgia, then in Transcaucasia. Noticed by Stalin in 1931-1932, he replaced Ejov at the head of the NKVD in 1938; under his authority, the reign of terror continued, but in a more selective way. In March 1940, Beria initiated the massacres of Polish officers held in prisoner of war camps. He assassinated Trotsky, in exile, in August 1940. He was one of Stalin's right hand men in the fight against the Nazis from 1941-1945. From September 1945, he successfully coordinated Soviet atomic espionage, but was removed as head of the NKVD in December 1945. As a titular member of the Politburo in 1946, he retained strong influence over the «security bodies». Although threatened by Stalin in 1951-1953, on Stalin's death on 5 March 1953, he became the USSR number two. His powers and activism concerned his comrades: arrested on 26 June, he was, it seems, executed on 23 December 1953.

Georges-Jean Painvin (1886-1980)

Georges Painvin was a polytechnical school graduate and Professor of palaeontology at the Ecole des Mines in Paris in 1914. As an orderly under General Maunoury during World War I, during an inspection at the front he helped a cryptoanalytical officer decode German telegrams, and became an expert in the matter. Assigned to the «Cabinet Noir» (decoding room) in 1915, he managed to break every successive German code. His most famous exploit took place on 1 June 1918, during a full German offensive. After weeks of hard work, Painvin broke the ADFGX code, but then a telegram was intercepted with a new code: ADFGVX. After two days and one night of solid work, he finally cracked it, exhausted. The decoding of this «Victory radiogram» indicated the place and date of a new, dangerous enemy attack, which could then be repelled. Painvin returned to civil life after the war and entered industry. It was not until half a century later that his role, which had been protected by secrecy, was revealed to the public.



27

John-Henry, dit Johnny, Bevan (1894-1978)



28

A member of the British upper class, a former pupil at Eton and Oxford graduate, John Bevan first became involved in misinformation at the end of the First World War when, as an Army officer, he analysed intelligence with an acuity that was noted by Lloyd George and Winston Churchill. Recalled by the government in 1939, he was assigned to MI5 and made responsible for the London Controlling Section (LCS) in June 1942, one year after it was created by Churchill. The mission of the top secret LCS was to devise misinformation and destabilisation operations, which other services - MI5, MI6, the Double Cross committee and Political Warfare Executive (PWE) then coordinated and executed. His greatest success was Operation Bodyguard, devised as part of the Normandy landings, intended to deceive the German authorities about Allied movements in 1944, with several sub-operations, including Fortitude. His achievements and the extent of his role during the war were not revealed until the 1970s, with the opening of the archives and the publication of *The Double-Cross System in the War of 1939 to 1945* by John C. Masterman in 1972.

Jeanne Bohec (1919-2010)

On 18 June 1940, Jeanne Bohec, a young chemist's assistant in the Brest powder works, left France on board the Bee IV tug and reached England. In London, she was one of the first to volunteer for the French Free Forces. Initially employed as a secretary, she then worked as a chemist in an explosive manufacturing laboratory alongside BCRA agents. Keen to fight for France, in September 1943 she underwent sabotage instruction training in one of the British training schools. After being parachuted into France in early March 1944, near Alençon, she taught sabotage techniques and how to make explosives and incendiary bombs with materials found in shops to FFI Resistance fighters in the Ille-et-Vilaine and Côtes-du-Nord regions. The day after the Normandy landings, she joined the Saint-Marcel Resistance and reached Great Britain at the end of August 1944. After the war she completed her studies and settled in Paris, where she taught Mathematics, and was elected Deputy Mayor of the 18th arrondissement of Paris.



29

James Jesus Angleton (1917-1987)

Angleton, who had an American father and a Mexican mother, was a Harvard law graduate who joined the army in 1943. Recruited by the newly created OSS, he was assigned to branch X-2, responsible for counterespionage and inspired by the British model, in order to ensure the protection of the Ultra decoding operation, in close liaison with the SOE. Sent to Rome in 1944 to direct the Italian X-2 unit, he stayed in Italy after 1945 and, when the CIA was founded in 1947, was put in charge of local operations: tracking down Nazi and Fascist agents, giving the agency's support to Christian-Democrat candidates against the Communists in the 1948 general elections, or preparing the «stay-behind» Italian network, Gladio. In 1954, he was appointed as the CIA's first Director of Counterespionage, working in particular with the Israeli services. After the Soviet defector Anatoli Golitsyne persuaded him that the CIA was largely infiltrated by the KGB, Angleton's suspicion of his colleagues veered towards paranoia. In 1974, he was relieved of most of his duties by the new CIA Director, William Colby.

YOUNG VISITORS

On self-guided tours, young visitors can access the illustrated information texts to help them to discover the objects or archive documents in a fun way. These information texts are linked to the games booklet that is available at the exhibition entrance or downloadable from the museum's website. An English version of the games booklet is also available.

A new attraction awaits Internet-savvy visitors: unmask a mystery character! Using a smartphone, collect the clues by scanning the QR codes on the information texts, to successfully complete your mission. You can also take a fun guided tour of the exhibition to discover a submarine, booby trap, the Enigma machine, and so on. The tour guide will explain all about the intelligence and espionage services from the late 19th century to the Cold War. A few amusing quizzes await you along the way...

This guided tour is aimed at families and school parties.
Information and reservations:
jeunes@musee-armee.fr
Fun tours schedule available online,
musee-armee.fr



30. Collapsible hollowed-out figurine from the Bammler-Kranick East German network.

Two German couples, the Bammlers and the Kranicks, leaked information on NATO to the DDR. Among other things, this hollow figurine concealed a camera, a code for decoding messages received by radio, and films for microdots. Arrested in 1967, they were given prison sentences of between 12 and 20 years.
1960s
DGSI - Ministry of the Interior

MULTIMEDIA

Some environments use words and acronyms that can only be understood by people working in the field. This is true for the intelligence services, and especially in an exhibition about MI6, the CIA and the KGB. Acronyms such as BCRA, SOE, OSS, GRU, SDECE, etc., can intimidate people, as can the code names Anthropoid, Corn Flakes, Sleuth, Stay behind, and so on. Coding, encryption and decoding, meanwhile, are the domain of mathematicians. To help with this, six fun presentations, designed especially for the exhibition and covering fascinating but complex subjects, can be found along the way: *the development of secret services, types of agent, history and operation of the Enigma machine, the Resistance networks, functioning of clandestine operations, world map of clandestine operations*. Archive films, fictional films, interviews with numerous personalities - such as former Prime Ministers Michel Rocard, Édouard Balladur or Jean-Pierre Raffarin, or great Statesmen such as the Prefect Rémy Pautrat, former Director of the Directorate of Territorial Surveillance (DST) and General Jean Heinrich, former Director of military intelligence, or a great figure from the Resistance, Daniel Cordier, a former member of the French Central Bureau of Intelligence and Operations (BCRA) and Companion of the Liberation, to name but a few - interactive programmes and presentations offer an educational, historical, fun exploration of the people, challenges, mechanisms and methods involved in secret wars.

CONFERENCES

Light & shadow in secret wars

To tie in with the exhibition, the Musée de l'Armée is organising a cycle of three conferences in partnership with Paris Municipal Adult Education University: *Light & shadow in secret wars*. Intelligence, special operations, misinformation, destabilisation: all these actions, to a greater or lesser extent, form the basis of the secret wars waged by States, in particular from the late 19th century to the end of the Cold War (1991). This conference cycle is an opportunity to discover specific aspects of these fascinating, shadowy conflicts.

Cycle from 3 to 17 November 2016
Austerlitz Auditorium Booking required
histoire@musee-armee.fr
Detailed programme on musee-armee.fr

31. . Swiss Tessina camera, Automatic 35mm model with a wrist strap, used by the Stasi
Cold War
DGSI - Ministry of the Interior



CONCERTS

14 October 2016 to 24 January 2017

Although Chateaubriand, a born diplomat, became an ambassador, Voltaire, Beaumarchais and Stendhal were all secret agents on occasion. In the same way, in the 17th and 18th centuries, many musicians took part in a form of shadowy diplomacy, some actually acting as spies for the Princes in whose service they were engaged, even funded by them, as they travelled from court to court. During the Cold War, musicians and artists in general, who were constrained by totalitarian regimes to renounce and compromise on many things, nevertheless managed to create a secret internal freedom, using music composition as a form of encryption. Therefore, under a cloak of conformism, they undertook a very confidential quest, a kind of expression of an internal resistance or distancing, in defiance of the unwitting authorities. This was the case with Shostakovich, an official Soviet composer, but also a rebellious phoenix rising from the ashes, who managed to escape hardline censure.

Not to be missed

OCTOBER 2016

14 October - 20h
Vent d'est, vent d'ouest
Chostakovitch • Britten • Bernstein • Copland

NOVEMBER 2016

29 November - 20h
Alexandre Kniazev
Bach • Prokofiev • Chostakovitch

DECEMBER 2016

8 December - 20h
Muza Rubackyté
Eben • Mossolov • Chostakovitch and film themes...

JANUARY 2017

24 January - 20h
Orchestre et Chœur des Universités de Paris
Prokofiev (Alexandre Nevski) • Borodin

Full detailed programme and tickets
musee-armee.fr

Secret objectives, secret wars under the camera lens

Du 22 novembre au 2 décembre 2016

NOVEMBER 2016

22 November - 8pm

Munich (2006), Steven Spielberg

23 November - 8pm

The Imitation Game (2014), Morten Tyldum

24 November - 9pm

Skyfall (2012), Sam Mendes

25 November - 8pm

L'Armée des ombres (1969), Jean-Pierre Melville

29 November - 8pm

Mata-Hari (1931), George Fitzmaurice

30 November - 8pm

13 rue Madeleine (1947), Henry Hathaway

DECEMBER 2016

1 December - 9pm

Five fingers (1952), J-L. Mankiewicz

2 December - 8pm

Le Pont des espions (2015), Steven Spielberg

Clandestine operations and secret actions fuel the cinematic imagination. Films reveal what would otherwise stay invisible: prisoner exchanges at dawn, infiltration by foreign services, stratagems to outfox the enemy, planned assassinations, etc. Cinema turns the troubling figure of «the enemy within» into an object of anxiety and fascination (*The Manchurian Candidate*, *Five Fingers*). There are also some wonderful films that focus on women's involvement in war (*Carve Her Name with Pride*, *The Spy in Black*). TV series (*The Americans*, *The Bureau*, *A Very Secret Service*) use secret wars as the tragic or comical backdrop to their complex plots. Films have many secret objectives: interrogating a man to make him sing (*Dossier 51*), breaking the Enigma code (*The Imitation Game*), manipulating a spy to deceive the enemy (*The Spy Who Came in from the Cold*), fighting against a former MI6 agent who is now a terrorist (*Skyfall*). War has secret

objectives, and the camera focuses its lens on this secrecy, creating a disturbing, hypnotic scene. This film cycle focuses on this dual theme, giving a cinematic panorama of the forms and archetypes of secret wars, throughout the history of cinema. The aim is to demonstrate, over two weeks of film screenings interspersed with round table discussions, that cinema has had a great influence in shaping our collective representations of non-conventional combat.

This cycle covers four topics over two weeks, each dealing with all the aspects of secret wars, through a number of film screenings.

Auditorium Austerlitz

Booking required

Only the evening showings are announced below.

Complete, detailed programme on musee-armee.fr



32. Jean Dujardin in *OSS 117: Rio ne répond plus*, Michel Hazanavicius

© DR



33. *The Battle of the Rails*

René Clément (1946), coll. Patrick Brion

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EXHIBITION

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Georges-Henri Soutou

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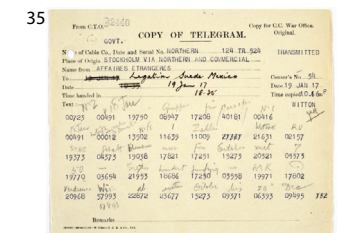
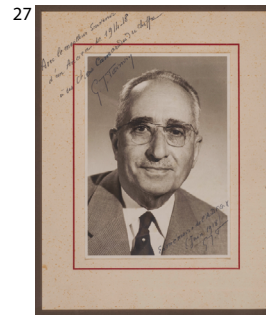
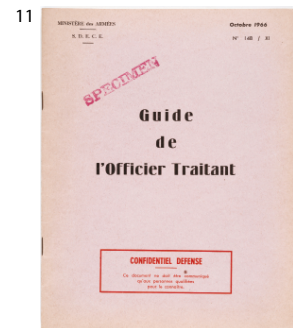
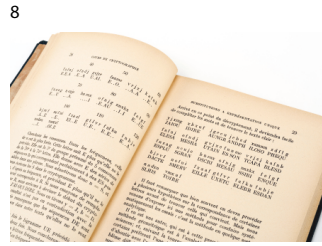
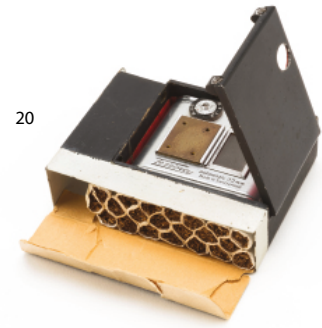
APPENDICES



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PRESS VISUALS



MUSÉE DE L'ARMÉE

The Musée de l'Armée is an important museum of French and European military history. It falls under the authority of the Ministry of Defence and is home to one of the world's richest collections in the field, with almost 500,000 artefacts dating from the Bronze Age to the present day.

The museum was formed in 1905 from the merger of the collections of the Musée d'Artillerie and the Musée Historique de l'Armée and is housed in the heart of the Hôtel des Invalides, built by Louis XIV in 1670 to receive invalid and veteran soldiers - a place teeming with history itself. It is one of France's five most visited museums and in 2015 over 1.4 million visitors from France and abroad enjoyed its extensive cultural programme. The programme is aimed at a wide audience and the highlights are the two annual heritage exhibitions.

Around the two World Wars, from 1871 to the Cold War

Uniforms, objects from soldiers' daily life, emblems, arms, objects relating to colonial history, paintings and personal archives, documentary films, photographs and maps give a perspective on the two worldwide conflicts telling the escalation into the Great War, the inter-war period, and the build-up of the political tensions and hegemonic ambitions which led to the Second World War.

34. *Descriptive Catalogue of Special Devices and Supplies (volume 2)*, compiled and edited by the British War Office
 This page is extracted from a two-volume manual that compiles the incredible «gadgets» created by the SOE, ranging from destruction equipment to explosives camouflage.
 THE NATIONAL ARCHIVES OF THE UK
 35. *Zimmerman's telegram*
 16 January 1917
 THE NATIONAL ARCHIVES OF THE UK

34.

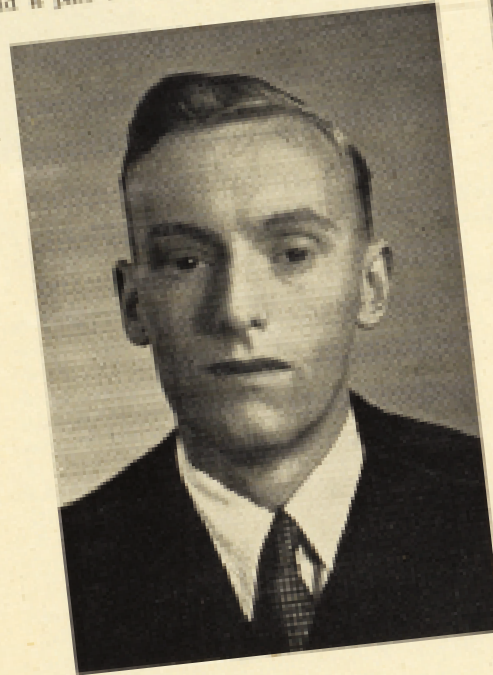
SECTION H. MAKE-UP

The Make-Up Department affords facilities for disguise and personal camouflage of the Student. It is a process that cannot be hurried and sometimes involves weeks of specialized treatment including plastic surgery and dental operations. Make-up can be considered in three distinct classes:

- (i) **Temporary**—as a measure of emergency camouflage.
- (ii) **Semi-permanent**—to cover the period of a short operation in the Field.
- (iii) **Permanent**—to obtain a complete change of personality which will last him indefinitely.

TEMPORARY MAKE-UP.

This can be applied quite effectively by the Student himself and has proved most useful in the Field to persons who require a quick change for a short period. Illustrations 1 and 2 show what can be done with a little shading, a theatrical moustache and a pair of glasses.



No. 1.



No. 2.

SEMI-PERMANENT MAKE-UP.

This requires more time and can be accomplished only by someone who has received instructions in make-up. Illustrations 3 and 4 show one type of semi-permanent make-up where the most obvious feature of the man is his bald head. This has been obviated by the use of a toupee. Illustrations 5, 6 and 7 show the method of measuring a man for a wig or toupee. Illustrations 8, 9 and 10 show how to take correct measurements for spectacles. Illustrations 11, 12, 13, 14, 15 and 16 show the use of gum pads and nose plugs, and the following instructions describe how impressions can be made. These instructions are given for the benefit of Students who cannot avail themselves of local wig makers, opticians and dentists and who would have to rely on the Make-Up Department supplying them with their needs. If the instructions are carried out with care all the Students' requirements can be met with first class results despite the distance between themselves and the Make-Up Department.

Impression Trays (Illustration 17).

A fair range of impression trays should be available, ten upper and ten lower are suggested. With this range any size jaw may be dealt with. The size of trays can only be determined by experience and good judgment. Rehearse on a friend. Judge the size and shape, insert the tray and see how it fits. Make sure the tray is

35.

Notes on file
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INSTITUTIONAL PARTNERS



The CIC, a major partner of the Musée de l'Armée.

CIC Bank has been supporting the culture and heritage programmes at the Musée de l'Armée, Les Invalides, since 2003. In this capacity, it sponsors temporary exhibitions that highlight notable events in the history of France.

With *Secret Wars*, the history of espionage and secret services is explored for the first time at a major national museum in France, bringing together a number of artefacts that have never been shown to the public. In particular, the CIC has financed two films, one on Enigma (the encryption and decoding machine used by the Germans during the Second World War, the ancestor of the Internet and new technologies), the other, through an animation, tracing the development of secret services from the Second Empire to the end of the Cold War.

By getting involved with this new exhibition, the bank intends to raise awareness, particularly among young people, that knowledge of the past can be a source of confidence for the future.



The mission of the Directorate-General for External Security (DGSE), which is attached to the Ministry of Defence, is to research, collect, use and supply to the government, intelligence outside the national territory relating to geopolitical and strategic challenges and the threats and risks likely to affect the life of the nation. It contributes to the knowledge and anticipation of these challenges, and the prevention and obstruction of these risks and threats.

The DGSE is a special, versatile service equipped with all the necessary intelligence gathering methods and its own capacity for action. It has 6,400 agents and an annual budget of around 800 million euros. To meet the expectations of public opinion, the nature and missions of the DGSE need to be explained so that citizens are more familiar with the role of external intelligence. For this reason, the DGSE is proud to support the *Secret Wars* exhibition, in particular through the loan of around 50 objects and documents in its possession, some of which will be shown to the public for the first time.

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ECPAD, the communications and audiovisual production agency for the Ministry of Defence since 1915, owns exceptional audiovisual and photographic archive collections: 12 million negatives and 33,000 film titles. This stock, which is gradually being digitalised, is continually enriched by items produced by military reporters, contributions from Defence bodies and donations from individuals. Under the authority of the Ministry of Defence, ECPAD's reporting teams, who are trained in operational film shooting, are permanently on standby to obtain first-hand accounts in real time of our army's engagements in all its theatres of operation. To this end, it produces photo and video reports in France and worldwide, which it makes available to French and foreign media, thus contributing to a better understanding of what the Ministry of Defence does.

As a loyal partner of the Musée de l'Armée, ECPAD's audiovisual and archive expertise has made a great contribution to the *Secret Wars* exhibition.



The Combined Military Services

Museum is a state registered charity that cares for, and displays its collection of British military artefacts to the general public. Its origins date back to 1968, when the now Director Dr Richard Wooldridge as a seven year old child decided he wanted to set up the museum. After 36 year of collecting, and working with the government and Heritage Lottery Fund the museum was finally opened to the public in 2004.

The collections illustrate changes and developments within the British armed forces through a history of equipment and uniforms from medieval times to the present day. Displaying only genuine period pieces of the highest standard the Museum includes many items of international importance.

It holds one of the world's most comprehensive Spy and Special Forces collections, ranging from uniforms and equipment of the SAS, to the underworlds spy gadgets and weapons from World War Two up until the end of the Cold War, bringing the myths of James Bond firmly into the world of reality.



MM PARK

MM Park is an exhibition unique in Europe, 12km from Strasbourg, which presents over 7000 m² an enormous collection devoted to the Second World War and its main protagonists: hundreds of waxwork models, armoured vehicles, trucks, light vehicles and motorbikes, personal objects, an aeroplane, a German launchboat floating on the water, etc. The secret services of Free France are also explained through the Sussex Plan collection. Visitors can access and discover an original area with themed games (extra charge) for the young and not-so-young:

- two unique flight simulators, the first of their kind in the region, a «treetop trail», a shooting stand for compressed air rifles
 - a film projection and presentation room (30-seater)
 - a fully equipped meeting room (80-seater)
 - a shop, bar and small restaurant
- Opening autumn 2016

MEDIA PARTNERS

Le Parisien

Le Parisien is proud to be a partner of the *Secret Wars* exhibition this year.

Le Parisien has always supported major cultural events, such as music, exhibitions, cinema, theatre and literature in Paris and the Ile-de-France region. *Le Parisien-Aujourd'hui en France* in a few figures...

In 2015, the circulation of *Le Parisien-Aujourd'hui en France* was over 400,000, which translates as 2,451,000 readers every morning.

On the web, *Le Parisien* is 3rd on mobiles, 1st on social media and 5th on news sites. To follow our news: www.leparisien.fr

Le Point

Founded in 1972, **Le Point** is a French general news periodical. It has a weekly circulation of 380,000 and is the best-selling news periodical sold in kiosks. Built on strong journalistic principles - thoroughness, independence, proximity - *Le Point* targets an influential readership (executives, opinion leaders, high socio-economic categories) and attracts around 2 million readers every week. *Le Point* is available in all formats, web, tablet and smartphone. Its readership, all media combined, amounts to around 10 million contacts. Lepoint.fr is a real-time news website with 4.5 million unique monthly online visitors, half via mobile. Lepoint.fr is one of the ten leading general news websites in France, and in the top five for mobile users.

Historia

The periodical **Historia** was founded in 1909, making it France's longest-running history periodical. With unrivalled brand awareness, the magazine's appeal has continued down the generations, making it something of a national treasure. For over a century, it has cultivated the telling of history, through the writings of some of the best academic and journalistic talents. Its mission has always been to make history accessible to the widest possible audience. The staff at *Historia* work enthusiastically every day to spread their passion for history, knowing that they are the guardians of a title that continues to bring the past to life in order to help us understand the present.



As a channel that is dedicated to ideas and knowledge, **France Culture** supports a number of high-level events each year. Check out the new site franceculture.fr for instant and unlimited podcasts with new features: a documentary portal, a phenomenally rich archive collection, the Friday catch-up session, Campus, the student webmedia, the fiction portal and more. *France Culture* also encompasses: France Culture Papiers, France Culture Forums, Prix France Culture (novels, film, essays, audiobooks, economics books, political books, etc.) in collaboration with students. France Culture is for you! France Culture in Paris: 93.5

PRACTICAL INFORMATION

musee-armee.fr

Access

- 8 La Tour-Maubourg
- 13 13 Varenne
- Invalides

Opening times

Exhibition from 12 October 2016

to 29 January 2017

Open everyday (except 25 December and 1 January)

from 10am to 6pm

from 10am to 5pm (from 1 November)

Admission prices

8,50€ exhibition or 12€ permanent collection

+ exhibition

Free - 18 ans

Group fee (+10 people) 7,50€

Online tickets musee-armee.fr

Guided tours

Families, schoolchildren and students:

jeunes@musee-armee.fr

Adults : benedicte@cultural.fr -

+ 33 (0)1 42 46 92 04

Guides and games booklets

(9 year old and +)

Downloadable online

Bookshop and gift shop

Exhibition catalogue, posters, and a selection of works and products specific to the exhibition on sale

Café-restaurant

Le Carré des Invalides located on the Place Vauban side, by the ticket office

The museum app is available on



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