

NEWS LETTER

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Figures in Text Indicate Reference Notes at end of Issue.

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NAZI FILMS STILL FLOODING USA

German pincer tactics, so effectively employed in Hitler's invasion of Poland and France, are also resorted to in the infiltration of the United States film field. On one side, the Nazis seek to foist propaganda pictures upon an unsuspecting American public; on the other, they labor to hamstring by threats and chicanery the Hollywood motion picture industry.

This week, NEWS LETTER will deal with Nazi films which are inflicted upon American film-goers by commercial organizations, or sneaked into American homes by Goebbels outfits, working on a non-profit basis. In an early issue, NEWS LETTER will show how Nazis, and their camp followers, are making determined efforts to smear the American motion picture industry so as to undermine its domestic and international prestige.

There is a well-organized corps of Goebbels minions in the United States to serve the ends of Reich film propaganda, but none of these agents can pride themselves on a more spectacular career than F. K. Ferenz ¹⁾, local Los Angeles exhibitor of Reich-made pictures. Ferenz is typical of men of his ilk, except that he is much shrewder and, therefore, far more successful, than many of his colleagues. His labors in the German propaganda film vineyard are 100 percent in consonance with the general purpose of German motion pictures as a means of spreading the Goebbels gospel. Their avowed employment as weapons of political offensive is frequently reiterated, and elaborated upon, in such official German publications as, for example, "*Der Deutsche Film*" (The German Film), Periodical for Film Art and Film Economy" (illustration on this page).

Der Deutsche Film

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Carl Meißner

Die Zukunft des deutschen Kulturfilmschaffens

Die Zukunft des deutschen Kulturfilmschaffens wird ein die berechtigten Forderungen des deutschen Filmschaffens, der in starkem Maße auf den Staat in Zusammenhang mit der Reichserziehungsausschuss, in holländische und amerikanische Verhältnisse zu übertragen ist. Der Staat bezieht sich auf die Kulturpolitik des Reiches, der politischen und wirtschaftlichen Zusammenarbeit und Vervielfachung durch den Einsatz im Programm der deutschen Filmtheater.

A recent issue carried as its leading article an essay by Carl Meißner entitled, *Die Zukunft des deutschen Kulturfilmschaffens* (The Future of the German Educational Film Industry). Its opening paragraph epitomized the task of the Reich film succinctly and unequivocally by stating:

Achievements of German educational films find undivided and sincere appreciation far beyond the Reich's borders. By absorption of the educational film industry through the Reich's Ministry for

Reproduction of masthead of "*Der Deutsche Film, Periodical for Film Art and Film Economy*".

Enlightenment and Propaganda, and with the inauguration of the German Educational Film Central Office, the latter enters upon a new era. This development, at last, will yield merited rewards for sacrifices made over decades.



Reproduction of "Stimmungstitel" (emotional-appeal title), advertising Emil Jannings' "Der Herrscher" (The Ruler). Story on page 4.

Another article in the same issue (illustration on this page) -- thoroughly representative in every respect -- is authored by Frank Maraun and entitled *Unsere Wehrmacht im Film* (Our Fighting Force in the Film). Its revealing characteristics are conspicuous in the introductory and closing paragraphs. The former proclaims:

The face of the modern army is moulded by technique. Most suitable means of depicting this technique -- inherent in it as it grew up with it -- is the film. It catches more creatively than anything else the grandiose energies, the inspiring impulses of movement, and the revolutionary dynamism which characterize the world of technique.

In the wind-up, the premises of the article are boiled down to this conclusion:

The camera, which recorded the growth of this (Hitler's) tremendous weapon, now bears witness to the annihilating blows with which the fighting forces, within a fortnight, shook the very foundations of two great empires. More than ever, it is here that the film has developed into a medium which integrates the fighting forces and the people.

Invading the American Home

German propaganda has clearly recognized that, even better than in a public theatre, proselyting by film can be carried on right in the very homes of "prospects". For this reason, great efforts are being made to make German 16 mm. films available for "family entertainment" within the United States, with two Reich agencies serving as outlet for Goebbels' propaganda pictures.

One is UFA Films, Inc.; the other, the German Railroads Information Office. Although *gleichgeschaltet* (coordinated), these two offices operate individual-

Frank Maraun

Unsere Wehrmacht im Film

Ausdrucksmittel der Technik

Das Gesicht des modernen Heeres wird durch die Technik bestimmt. Das berufene Ausdrucksmittel der Technik, ihr zugeboren und mit ihr aufgewachsen, ist der Film. Er fangt am erschöpfendsten die großartigen Energien, die mitreißenden Bewegungsimpulse und die revolutionäre Dynamik ein, die die Welt der Technik charakterisieren. Der Nationalsozialismus hat von der ersten Stunde seiner Herrschaft an mit der schnellen, überrumpelnden Mobilisierung des Rundfunks für den Fackelmarsch des 31. Januar sein elementares Verhältnis zur Technik bezeugt. Er hat die Technik als Instrument der Macht am tiefsten begriffen und mit äußerster Konsequenz verwirklicht. Er hat dieses Instrument...

Gesamtbild von der deutschen Wehrmacht, aufgenommen in den Augenblicken ihrer höchsten Bewährung. Die Dynamik des Films ermöglicht zum ersten Male so ein... als... reing... stoff... Erle... des... Gr... Kar... D...

Reproduction from "Der Deutsche Film", showing opening paragraph and conclusion of Frank Maraun's "Our Fighting Force in the Film".

ly; UFA covers the field on a commercial basis while the Railroads Office carries on non-commercially. UFA Films receives, over and above express charges, a daily rental of \$20.00 for features, with \$3.50 a day for shorts. Their 16 mm. "family entertainment" films are practically self-supporting, since they are reduced at little expense from 35 mm. negatives. They are a by-product, as it were, of films imported for

commercial exploitation in such German propaganda movie houses as, for example, Ferenz' Los Angeles theatres.

UFA's film library offers a variety of entertaining features which serve as a wedge to introduce "documentaries" (term of UFA's own coinage). Among the latter are such violently militaristic films as *Der Westwall* ²⁾ and *Feldzug in Polen*, called "Baptism of Fire" throughout the English-speaking world. One of the latest releases is *Blitzkrieg im Westen*. George Nitze, president of UFA Films, in a pep letter to his United States agencies, remarks that "these films are much in demand", as indeed they are, being booked continuously for private showings to pro-Nazi groups all over the country.

While "documentaries" chiefly seek to impress the non-German world with the might of Hitler's *Luftwaffe* (Air Force) and his *Panzer* (armored and mechanized) divisions, "family entertainment" is chosen in accord with Goethe's dictum that "the Germans are a nation of emotional hyenas". Accordingly, these features, full of "human interest appeal", depict "Romantic Germany" in scenic shots and in lessons of natural history. They stress the efforts of *Die Deutschen Frauen* (German Women) in furthering the Nazi cause, and in general aim at stimulating the tear ducts.

„California Staats-Zeitung“		Freitag, 13. Dezember 1940
<p>Ferenz vs. Dr. Riccardi und andere</p> <p>Herr F. S. Ferenz, der seit Jahren bekannte Leiter unserer deutschen Filmvorstellungen, teilt uns mit, daß der von ihm wegen Mietkontraktbruch angeitragte Prozeß gegen die Vermieter des Majon Theaters an</p>	<p>einem Tage der nächsten Woche seinen Anfang nimmt.</p> <p>Wer von den ständigen Besuchern der deutschen Filmvorstellungen interessiert ist, bei den Verhandlungen anwesend zu sein, möge sich am Mittwoch nachmittag nächster Woche telefonisch an Herrn Ferenz wenden (Federal 2995), der dann Auskunft über das Gerichtsgebäude und den Verhandlungsraum erteilen wird.</p>	
<p><i>Reproduction from "California Staats-Zeitung" appeal, exhorting Americagermans to pack Superior Judge Shinn's court for Ferenz hearings. Story on page 4.</i></p>		

All 16 mm. films are obtainable on a commercial basis through UFA films, Inc. At the same time, some of these films, and additional pictures, are supplied to borrowers by the German Railroads Information Office from their branches in New York, Chicago and San Francisco, not only free of charge but also shipped prepaid! The films are practically all travelogues, one of the most popular being a picturization of the German Museum at Munich. Two of the films are unmitigated propaganda. The one, called

"Germany Under Hitler", was made as late as 1939; the other is called "Historical Rhineland" and is accompanied by suitable excerpts from Hitler speeches in the *Führer's* own voice. Prints of these films are constantly presented as gifts to the lending libraries of schools and colleges; comprehensive collections of them are listed in the official catalogues of the Universities of North and South Carolina, Georgia and others.

Frequently, the German Library of Information receives inquiries as to 16 mm. films. These queries are adroitly referred to UFA Films and to the German Railroads. However, while the German Library of Information professes to have nothing at all to do with the distribution of 16 mm. films, its own Viereck-edited weekly, "Facts in Review" ³⁾ frequently apports generous space to film matters. Thus, a recent issue featured an article on "Ohm Krueger", a film just completed by Emil Jannings, well remembered in America from his Hollywood sojourn of some years ago. In this article (illustration on page 4), supposedly written by Jannings, the actor lets the propaganda cat out of his film bag-o'-tricks.

Ferenz Master Exhibitor

Practically all German propaganda pictures launched by UFA and by the German Railroads Office were regularly shown by Ferenz in his Los Angeles the-

atres. In exhibiting Reich-made films, Ferenz cleverly specialized in stars familiar to American film audiences, such as Jannings. Indeed, among the many films which he presented to his American clientele was one of the most highly touted, Goebbels-inspired Jannings pictures (illustration on page 2), entitled *Der Herrscher* (The Ruler).

"Ohm Krueger"

Some Thoughts on His Newest Picture, by Emil Jannings

I am not making a picture of Ohm Krueger, the legendary leader of the Boers, simply because he was a personality well-known to the older ones among us, or simply because his life can be presented in a colorful, highly varied and highly dramatic way. Rather, I am making a picture of him because he began a battle which is seeing its conclusion in our own days, a conclusion in keeping with his own ideals.

"A Mission for Every People"

To Paul Krueger, the decision to lead his little people into a battle against powerful England did not represent the calculated result of all the possibilities and probabilities, but the recognition of an inevitable fate. During a heated dispute with Cecil Rhodes, the English imperialist, who was as fanatical as he was clever, Krueger says, in my coming film: "The history of the world has a mission for every people—perhaps we Boers have the mission of setting an example."

The problem in my new film, which is being directed by Hans Steinhoff, is so much to make a film biographic.

Reproduction from a recent issue of "Facts In Review". Story on page 3. Underscoring by NRS.

After Ferenz had operated for a considerable length of time at the Continental Theatre, he leased the Mason Opera House at 127 South Broadway, Los Angeles, where he continued to cater to Americagerman compatriots. At the same time, he allowed space for the maintenance of a clandestinely conducted German grammar school. Eventually, his propaganda activities became so brazen that the owners of the theatre, Roger Rogers and Dr. Peter Riccardi, informed him that they had to lock him out. Ferenz went to law about it. Just before the case came up in court, the *California Staats-Zeitung* ⁴), ever rallying to the aid of endangered Nazi propagandists, printed an appeal (illustration on page 3) in which readers of this "American Paper Printed in the German Language" were importuned to pack Superior Judge Clement L. Shinn's court when the case came up.

After proceedings had been dragged out for several days, due to tricks and chicaneries, the court, partly on the basis of material culled from NEWS LETTER (illustration on page 5), decided against Ferenz. In his decision, Judge Shinn, in part, stated:

I haven't any doubt that the uses of the theatre were an invitation to racial trouble, a means of fomenting hatred, criticism, and enmity. Taken as a whole, Ferenz' business was one that was gradually headed towards strife, so as to constitute uses detrimental to the reputation of the building, which has sought the patronage of people of all classes. Regardless of the motives of Mr. Ferenz, and in consideration of the (admitted) distribution of literature.... there, I think of necessity that his uses of the premises constitute a violation of the lease.

Ferenz generally worked in very close cooperation with ex-citizen Hermann Schwinn ⁵); for example, for some time, he maintained in the lobby of his Continental Theatre a branch of Hans Diebel's Aryan Book Store ⁶), located in Schwinn's *Deutsches Haus* at 634 West 15th Street. Ferenz always kept in close touch with this Southern California Nazi stronghold. Whenever crews of German men o' war visited at San Pedro, it usually was Ferenz who would make a speech, frequently borrowing striking phrases from Hitler. According to his name (which means Francis in Hungarian), Ferenz is evidently a native of Burgenland, a German minority enclave of many centuries' standing in Hungary. And as a "minority German", he is so intensely "Reich conscious" that he likes to indulge in such *Führer* quotations as:

HITLER



"While we cling with boundless love and loyalty to our own nationality, this same feeling leads us to respect the national rights of the other nations, and we desire from the depths of our hearts to live with them in peace and amity." ... Hitler

F. K. FERENZ · PUBLISHER
HOLLYWOOD
CALIFORNIA

Title page of Ferenz' "Hitler" symposium. Story on page 5.

Breaking of Theater Lease Over German Films Upheld

Judge Rules Mason Opera House Managers Had Right to Bar Suspected Nazi Propaganda Pictures

Because of the war the showing of German-made motion pictures, regardless of the purpose of the exhibition, is a means of fomenting hatred, criticism and enmity among certain large classes of the public.

With this ruling Superior Judge Clement L. Shinn yesterday upheld the right of Dr. Peter

The defendants introduced what purported to be a confidential news letter issued by the News Research Service stating that Ferenz was one of the most active Nazi propagandists in Southern California and that he received without cost from the German Consulate propaganda films to be exhibited.

Ferenz emphatically denied be-

Reproduction from "Los Angeles Times" of December 27th, last.

No power in the world can part the union of the two Germanic nations....It is the will of God that the "Ostmark" (Austria) be united with the great German Fatherland.

Shortly after Hitler *anschlussed* Austria, Ferenz gleefully displayed a postal card he had received from his sister in Vienna, depicting the famous St. Stephens Cathedral, topped with a haloed swastika. The postcard was of the kind strictly proscribed during the Schuschnigg regime, but Ferenz always seemed to have connections which kept him reliably and speedily informed about Nazi progress in Austria.

Ferenz also played host to such confirmed propagandists as *Doktors Ernst (7) and Colin Ross (8)*. In the arrangements for the annual German Day celebrations at Hindenburg Park, he usually served as aide-de-camp to Dr. H. A. Gebhardt *(9)*, attorney for the German Consulate. The two frequently went to San Francisco to confer with Captain Fritz Wiedemann *(10)*, German Consul General for the Pacific Coast and Hitler's superior during the Kaiser's War.

But all these activities do not exhaust the versatile Ferenz talents. His Nazi propaganda activities included the authoring and publishing of a book entitled "Hitler -- What Every American Should Know About the Man Whose Influence is Felt the World Over" (illustration on page 4). The volume, of some 60,000 words, is in the nature of a symposium (illustration on this page) containing reprints of Goebbels hand-outs and propaganda material from the pen of such recognized Nazi minions as George Sylvester Viereck *(11)* and others. According to the author-publisher's own blurb, the symposium had been compiled

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for the sole purpose of acquainting the American people with facts relating to Germany's leader, Adolf Hitler, the program and achievements of The National Socialist German Workers' Party and some of the highlights that led up to the new regime....

Distribution of the book was pushed along by Ferenz together with the exhibition of Reich-made films, thus flooding the country simultaneously with printed and pictorial Nazi propaganda.

For additional information on names and facts referred to, see back issues as follows: 1)-#111; 2)-#74; 3)-#115; 4)-#122; 5)-#114; 6)-#114; 7)-#89; 8)-#118; 9)-#96; 10)-#116; 11)-#118.

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