

News Letter

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SENATOR WHEELER TAKES HIS CUE FROM "MEIN KAMPF"

This cleaning up of our culture must extend to nearly all domains. Theatre, art, literature, movies, the press..... must be cleaned of the symptoms of a rotting world and put into the service of a moral idea of State and culture.

---"Mein Kampf", Reynal & Hitchcock edition, p. 348.

We petition General Robert E. Wood, National Chairman of the America First Committee, to conduct an investigation of all local committees in California, removing from office any person affiliated with the Nazi, Communist or Fascist organizations....

Thus read, in part, a resolution passed unanimously at the convention of the American Legion, Department of California, held in Sacramento on August 12, 1941.

For some time, the American Legion has watched subversive infiltration into the activities of the America First Committee and has found that, to quote further from the resolution:

Both in San Francisco and in Los Angeles, Nazi agents have insinuated themselves into the top circle of the America First Committee



Mr. Wendell Wilkie,
1010 Fifth Ave.,
New York, N.Y.

November 4th,
1940

My dear Mr. Wilkie:

This letter is written to you the day before election. I am sending you a copy of a book entitled, "An American's History of Hollywood, The Tower of Babel".

This will tell you the true facts about the Hollywood Movie Stars who coerced their employees under threat of dismissal from employment to vote for Roosevelt. It gives the names of the gang who coerced them.

Roosevelt was shown and heard most favorably in the newsreels.

You will find the story in the book.

Yours truly

Walter L. Scattogol

NRS has in its file a draft of a letter in Russell Mack's handwriting, addressed to Wendell Wilkie, written during the last presidential campaign. Even then, long before the isolationist Senators had been brought into the picture, Mack was secretly directing many schemes and conspiracies against the U. S. film industry. NRS followed up this lead and, in due time, received a photostatic copy of the letter as sent to Wilkie. In order to capture Wilkie's attention, Mack surreptitiously secured a sheet of Metro-Goldwyn-Mayer stationery and signed the letter with a fictitious name. The handwriting is that of Russell Mack. We omit the body of the letter because it contains the usual type of lying charges designed to poison Mr. Wilkie's mind. "Scattergood" Mack, with typical Goebbels' cunning, figured he would accomplish his objective whatever the election result: Defeated, he was offering Wilkie a scapegoat; if elected, a victim for retaliation.

in California, contrary to the spirit and intent of its accredited leaders, and these elements threaten to misuse what is otherwise a sincere effort to express an honest point of view.

The findings of the American Legion, which prompted the proposal and passage of the Resolution, are not new to NRS readers. In #152 and #157, NRS proved with documentary and pictorial evidence that well known Nazis and Fascists hog the limelight and work behind the scenes of the America First Committee.

Similar conditions prevail in most cities where the America First Committee has branches. No wonder, then, that every move made by the U. S. State Department, likely to arouse the German Führer's displeasure, has been severely criticized by America First speakers. This was done most violently by the spokesmen for the elements referred to in the Legion resolution who have utilized every propaganda trick in the Goebbels repertoire. They opposed the Selective Service Act and its extension; they instigated a Mothers' March upon Washington to prevent passage of the Lend-Lease Bill; they castigated the President for meeting with the British Prime Minister on the high seas. Careful students of Hitler's own "Völkischer Beobachter", they have supplied most of the lies and half-truths picked up and used by others as well at so many America First meetings.

Too many parallels between Nazi propaganda and the stand of the America First Committee eliminate the plea of "mere coincidence". Under their subtle tutelage, the isolationists have taken yet another leaf from the German Propaganda Ministry's Manual. The American motion picture industry has been the object of repeated smear plots by direct orders from Berlin. Urgent reasons made it necessary for Nazi success, that the democratizing influence of the American film in other countries be weakened or destroyed. The success of their eight years of scheming, bludgeoning and slanderous chicanery is evident from the coup just pulled off, which is unique in American legislative history.

Every pro-Nazi spokesman is shouting this week that the U. S. Senate has ordered a senatorial investigation of the alleged warmongering of the motion picture industry. As most of their ranting is done on the radio, they carefully refrain from referring to the radio industry, which is to be included in the same alleged senatorial investigation.

As a matter of fact, the Senate has passed no resolution authorizing any investigation. A cursory glance at the record clearly shows that the sub-committee -- now attempting to give a forum to the pro-Nazi schemers for the airing of their propaganda against American aid to Britain -- has no senatorial sanction, no appropriation, no power to subpoena witnesses, and no purpose except to determine whether the Senate shall be asked to vote on the resolution. In other words, it is an investigation to determine whether there shall be an investigation. In the light of what follows, it would not be a reductio ad absurdum for some other senator to propose an investigation to investigate the reasons and background for the adoption of this most unusual perversion of senatorial procedure.

Mr. Phelps Goes to Washington

G. Allison Phelps is a "patriotic" American -- at least, that is what he claims incessantly. And, to be patriotic a la Phelps, one must condemn FDR's foreign policy, as well as everything favorable to Britain, but never breathe a word against the Axis powers. Phelps advances his brand of "patriotism" in a daily (except Saturday) radio program over Station KGER, Long Beach, Cal. After nearly a year of daily pro-Nazi rantings, he went to Washington several months ago, taking with him reams of his poisonous writings (transcriptions of his radio talks), including a booklet, "An American's History of Hollywood, the Tower of Babel", bearing his name as author.

In the capitol, he made his headquarters at the office of Senator Robert Rice Reynolds. The senator was most obliging. To Phelps' friends he sent copies of his flag-waving, alien-baiting sheet, "The American Vindicator", accompanied by a message (illustration on page 8)

that it was sent with Phelps' compliments. He inserted excerpts of Phelps' writings into the Congressional Record, and put the California rabble-rouser in touch with Isolationist Senators Burton K. Wheeler, Bennett Champ Clark, D. Worth Clark, Gerald P. Nye, Charles W. Tobey, et al.

Phelps made several recordings of speeches of these isolationist senators, and had them broadcast in Los Angeles. When he returned home, he constantly assured his listeners that he had accomplished much in Washington, and that the result of his work there would soon become evident.

On Friday, August 1st, Senator Bennett Champ Clark of Missouri introduced -- at the request of Senator Nye -- Senate Resolution #152. He asked that it be read for the information of the Senate, and he referred to Senator Wheeler's Committee on Interstate Commerce. The resolution reads in part:

WHEREAS, numerous charges had been made that the motion pictures and the radio have been extensively used for propaganda purposes designed to influence the public mind in the direction of participation in the European war; therefore, be it

RESOLVED, that the Committee on Interstate Commerce, or any duly authorized sub-committee thereof, is authorized and directed to makea thorough and complete investigation of any propaganda disseminated by motion pictures and radio or any other activity of the motion picture industry to influence public sentiment in the direction of participation by the United States in the present European war.

On Sunday, August 3rd, after his usual harangue anent the motion picture industry, Phelps implied that he was responsible for the investigation. Said he, after quoting from the resolution:

Now, friends, this is but the beginning. I have stated over the air several times that the handwriting is on the wall, and I have known what I have been talking about. I wish I could read to you, publicly, letters I have received within the last two weeks from certain senators bearing on the investigation. I wish I could read to you one telegram I received from Senator Charles W. Tobey....This investigation is but the fore-runner of the congressional investigation of the entire set-up of the motion picture industry, for which I made a demand in my booklet, "An American's History of Hollywood, the Tower of Babel".

You can never tell whom you will meet when you go to Washington, D.C. I told you I wasn't playing tiddly-winks when I was there for two months, conferring with senators and congressmen. Mr. Smith went to Washington and see what happened to him. G. Allison Phelps went to Washington, and now see what is happening to Hollywood.

Every day since the resolution was offered, Phelps promised his listeners sensational developments and constantly reiterated that he is one of the moving spirits behind the investigation. On August 22nd, he said:

I have been furnishing some of the senators with material they want. I am certain of this because they told me so. If you could see the ammunition for certain future work that I have prepared and which is now resting safely in the private files of a certain United States senator, for use at a certain time, you would know that I really did some work while I was in Washington. Well, there is more pouring back into Wash-

(Continued on page 6)

The German Film:

"Let the world learn to look upon our film as a herald of the German way and a messenger of our ideology. There can be no art but has firm roots in our ideology" (The Herald of the German Way (Hans Steinbach, Press Chief in the Reich Chamber of Films: (Völkischer Beobachter, 3/19/1937)....."Having discovered beyond doubt the highest form of human existence to be the Nation, we at once decided that the film too should be judged from no angle other than that of national expediency". (Eugen Hamadovsky, Chief of the Reich Broadcasting Corporation, in his book, Propaganda und Nationale Macht, Oldenburg 1933, p.141).

"The great goal is the purging of the German people's instinct. So what we have to do is, through a living education, make the German people accent the good truly National Socialist film". (Hans Hinkel, Reich Kultur Warden, in an address at Dresden, 7/8/1936; Das Archiv, Vol.28, pp. 612/613).

"According to the Cinematographic Act 1934 (Clause 7) a film must not be passed if the Censor is satisfied that its public performance may injure National Socialist feeling" (Westfälische Landeszeitung, Dortmund, 5/27/1936).

"One great thundering symphony of detonations and screaming shell bursts, a kaleidoscope of sheets of flames, fountains shooting up sky-high, hammer blows, rattling and rumbling, and that eternal collective noise of front line scenery. This film's mark is the heroism that speaks through facts" (Review of a film "Stosstrupp 1917"; Völkischer Beobachter, 2/22/1934).

"What the stage has not yet achieved and indeed could not be expected to achieve, has been accomplished by the film: to make visible the reality of war, in the heavy artillery fire of the mechanised battles, or in the desperate fighting for a devastated strip of land" (National Sozialistische Monatshefte, No 107, February 1936, p.166).

"This film, which was awarded the highest official praise, is going to be remembered by future generations as a document telling of the time when the German eagle fell from heaven like a flaming sword. Seven men had to lay down their lives when this great work was performed. Nothing could have done more to emphasize the documentary character of this war film, its very inexorable truth, than the sacrifice of the men who lost their lives while making this film" (Review of the film "Feuertaufe"; Hamburger Tageblatt, 4/8/1940).

"The Reich Minister for Popular Enlightenment and Propaganda has conferred upon German news films the award 'Specially Commended for Reasons both Political and Artistic'. This distinction is awarded to news films from the beginning of the war in the West until the end of the campaign in France" (Frankfurter Zeitung, Air Mail Edition, No. 11, 7/12/1940).

"There you see the mass jumpings of paratroops, the descent upon Rotterdam, and the final capture of the blazing city. Black wall fronts, halved houses, streams of people back

(Continued on opposite column)

AN AMERICAN'S HISTORY OF HOLLYWOOD

THE TOWER OF BABEL



By G. ALLISON PHELPS

Front cover of "An American's History of Hollywood The Tower of Babel", giving the name of G. Allison Phelps as that of the author. In truth, this booklet was compiled by Russell Mack, alias Mahoney.

B I B L I O G R A P H Y

Readers of today's NRS release will be interested also in the following issues, dealing with Axis propaganda through films and radio:

- #1. Leni Riefenstahl Leaves; Dr. Colin Ross is Coming to Hollywood.
- #15. Hitler Executes Film Threat. #
- #19. Coughlin Assails Americanism Films. #
- #20. Nazis Dumping Film in Argentine. #
- #24. Short Wave, Long Guile. #
- #26. Confessions of a Nazi Stooze. #
- #34. Nazis Push "Our Amerika" Policy. #
- #63. "Peace on Earth" -- Bundit Style. i
- #74. Red Cross Waves Over "Westwall". #
- #89. Just Picture It! #
- #97. Political Profiteers in Propaganda Stump. R

On September 3rd, a smear campaign against the Motion Picture Industry will be launched by isolationist investigation of alleged warmongering. Exactly three years ago, on September 3rd, the Press reported from New York that Herma, leader of the German-American Bund, was the Motion Picture Industry investigated by the Dies Committee!

HOLLYWOOD... the Tower of Babel?

ALLISON PHELPS wrote a booklet entitled "An Appeal to Americans," which he got from Box 576, Hollywood, California, ten y-five cents a copy.

One of the most interesting pages in the letter bears the title of this article.

The following excerpts appear in it:

Residing on the slopes of the quiet hills in the northwest of the City of Los Angeles was once a small suburban community called Hollywood.

Quiet, home-loving Americans, desiring to get away from the noise and confusion of the city, had built cozy and picturesque homes on the slopes of those hills.

After G. Allison Phelps' vitriolic "An Appeal to Americans" appeared, Father Coughlin took the opportunity to extend his smear against the Motion Picture Industry. Above a reproduction of a "Social Justice" article of September 23, 1940, which quoted extensively from Phelps' booklet. This reprinting was arranged at a conference between Coughlin and Russell Mack, Phelps' tutor. This was one of the opening salvos of the campaign to investigate the Motion Picture Industry.

Power. Wealth and Power begat Lust. Lust begat Vice. Vice begat Licentiousness. Licentiousness begat complete Indifference to Decency.

"Vice was elevated. Women of careless character and men of moronic morals were lifted to positions of prestige. Civil as well as moral laws were ignored and perverted. Marriage became a matter of mere convenience, or a means to help publicize a picture instead of a sacred institution of human decency and a protector of children.

"From out of Hollywood there poured millions of feet of lethiferous propaganda, subtle in its presentation, dynamically and diabolically destructive in its effect on the

Reich Radio Enslaves Americans.

#148. Ways and Means of Nazi Film Schemes.

Nazi Films Still Flooding USA.

Mass Knuckles at the Box Office.

Nazi Patrioteers Under George Washington's Cloak.

Fascismo Says It With Movies.

Propaganda Pictures Here Promoted by Un-Red Reichsters.

the Motion Picture through a Senator-y film producers. sc, the Associated Schwinn, West Coast the Motion Picture -- what a coinci-

KUHN RE-ELECTED HEAD OF BUND

NEW YORK, Sept. 3. (AP)—Fritz Kuhn of New York was elected national commander for a fourth term when the German-American Bund opened its sixth national convention tonight.

Bund officials said the secret ballot, demanded by Kuhn after an open vote had been suggested, made the commander a unanimous choice.

Herman Schwinn of Los Angeles, director of the Bund's western district, said he had new evidence to show that Hollywood film actors and the Jewish Hollywood Anti-Nazi League had been working with "alien refugees to spread subversive doctrines in this country." He said he will give the information to the Dies Congressional committee investigating un-American activities.

The German Radio:

"German broadcasting is an expression of the National Socialist will to achieve a total political world reconstruction". (Handbook of German Broadcasting 1938, Berlin-Heidelberg, p. 7)....."Since broadcasting is among the most important technical devices for exerting direct influence upon the masses, it is essential that broadcasting, turned into a reliable National Socialist instrument, shall be solidly established in the Party". (Dr. Goebbels, Westdeutscher Beobachter, 6/3/1937).

"We are out to be the strongest broadcasting country in the world". (Dr. Goebbels, Fränkische Tageszeitung, Nuremberg, 8/7/1938).

"The new cheap small-scale receiving set is the best encircler the world has ever known". (Hakenkreuz-Banner, 8/7/1938).

"German broadcasting has in the first place the tremendous task of proclaiming daily, to the very remotest corners of the earth, the truth about the Germany of Adolf Hitler....The Führer's honest and conciliatory foreign policy imposed on the men responsible the obligation to forge a sharp, hard striking weapon, not indeed for political attacks on foreign nations and statesmen, but for successful defence against dangerous anti-German agitation from foreign stations". (Westdeutscher Beobachter, 8/3/1937).

"Just now the Greater German broadcasting programme is tuned in entirely to the requirements of the war. Broadcasting, too, is called upon in the realm of total war" (National Zeitung, Essen, No. 151, 6/1/1940)....."The language of the guns, that roaring music of war, the death-tolling overture of steel to ever fresh forward thrusts against the enemy - this has become a familiar sound even to those who far from the fighting lines, follow the advance of the German army. What puts on these broadcasts the unmistakable stamp of direct experience, is the thunder of the guns, rousing and dreadful, those roaring salvos fired in quick succession". (Stuttgarter Neues Tagblatt, No. 137, 5/22/1940).

"In a German news broadcast from the front, the speaker endeavoured to describe where the machine gun volley, just heard over the radio, had hit its mark. While he was yet speaking, listeners heard a German soldier's death shrieks ejaculated close by the microphone - a short unutterably sad screech - a young life was no more". (Oberländer Tagblatt, Thun, Switzerland, No. 116 5/21/1940).

"Listening-in to foreign stations is still punishable by penal servitude. The utmost rigour of the law is going to be applied in future, as it has been applied in the past, to anyone failing to take his, or her, place in the moral front of national defence. Discipline is the listener's most important duty in war". (Münchener Neueste Nachrichten, No 356, 12/21/1940).

(Continued from opposite column)

from the country, and looking under the debris for their destroyed homes" (Der Neue Tag, Prague 6/1/1940; review of a news film from the Western front).

ington and into other spots....I can assure you, friends, the investigation now begun in Washington of the motion picture industry is not going to be a Sunday school picnic, ending with everyone slapping each other on the back. This is just the beginning. Wait until certain files of certain senators are opened and the material is laid before the Senate! A lot of fellows won't have to be deported -- they will already be back in their homelands before the investigation is even ended.

No doubt the Senators involved will speedily repudiate Phelps' claims that he is the father of their brain child, and will denounce him as a parasitical, small-fry, radio mendicant. All of these adjectives are applicable. Phelps' only qualifications for the sinister role in which he is cast was that over a number of years -- as a radio plugger for an inexpensive line of women's shoes -- he had built up a radio audience among the submerged classes. He lost his sponsor as a result of an envenomed radio attack on the Christian Science church. He was down and out, and bitter against the whole world, when he was sought out by another down-and-outer, who somehow had just previously been provided with expenses for a trip to Germany.

This man who wrote most of Phelps' broadcasts and pamphlets, who laid out money for his station charges, and who no doubt inspired and made possible Phelps' lengthy sojourn in Washington, has some curious links with the German propoganda and Fifth Column headquarters in Berlin. We present the evidence from which the reader may draw his own conclusions. On page 8, NRS presents a photostatic copy of notes, some of which are in the handwriting of the guiding light of G. Allison Phelps.

Mr. Mack Went to Germany

Shortly before the outbreak of war, Russell Mack, a former motion picture writer, went to Germany. He had not been working for more than a year, had lost his home, and was living from hand to mouth. Before leaving Hollywood, he received a memo in an unknown handwriting, containing the names of certain Nazi officials abroad. Among them (compare photostatic copy) were one "Fraulein Reimann, German Embassy"; one "Herr Lichtenstern"; and one "Herr Bohle". NRS checked and found that Fraulein Reimann was employed at the German Embassy in London; Herr Lichtenstern is Dr. Goebbels' right-hand man, now stationed in Paris; Herr Bohle (behind whose name appears the significant notation "speaks English") is Ernst Wilhelm Bohle, head of the Foreign Section of the Nazi Party. (All branches of the Nazi party in foreign countries are part of the Foreign Section.) At the bottom of the note appeared several Berlin addresses, in Mack's handwriting. The addresses are of German government buildings.

Upon his return, evidence quickly accumulated showing Mack's hand behind the scenes of almost every stab at the American film industry. NRS has in its possession many notes in Mack's handwriting proving that he secretly authored many of Phelps' broadcasts. Furthermore, Mack compiled and wrote the booklet, "An American's History of Hollywood, The Tower of Babel", which names Phelps as the author. Phelps and Mack had difficulty finding a printer. Finally, it was done at a shop which for years has printed Bund leaflets and other Nazi anti-democracy literature.

Mack attempted secretly to recruit and organize malcontents and trouble-makers within the film industry, from the ranks of those who -- like himself -- had failed to make good. These acted as a sort of secret service corps supplying petty gossip which he distorted and magnified, and gave to Phelps to broadcast or print.

But the evidence against the radio-ranting Mr. Phelps is even stronger. On page 8 are reproduced two checks issued to G. Allison Phelps, one in the amount of \$50.00 signed by Russell Mack, the other for \$100.00 signed by his wife, Babette Mack. (There is an interesting sidelight in regard to this lady which will be developed in a subsequent NRS issue.) Both checks are endorsed by G. Allison Phelps.

To summarize:

- (1) The Nazi Propaganda Ministry has for years attempted to weaken or destroy the American film industry.
- (2) Russell Mack was in Germany and contacted Nazi government officials.
- (3) Upon his return, Russell Mack appears as an active factor, behind the scenes, of many attacks upon the American film industry, using the identical propoganda line which the Nazis had used so successfully against the German film and radio industries, before Hitler's ascent to power.
- (4) Russell Mack wrote substantial portions of Phelps' broadcasts and his booklet, produced by the local Nazi printer.
- (5) Russell Mack helped finance G. Allison Phelps.
- (6) G. Allison Phelps went to Washington, conferred with isolationist senators, and had them broadcast on his programs.
- (7) G. Allison Phelps unmistakably implied, in his radio broadcasts, that he is responsible for the motion picture investigation.

The question remains as to the good faith of the senatorial sponsors of Phelps. Probably none of them ever heard of "Mack", whose real name, incidentally, is "Mahoney". Certainly none of them knew of the circumstantial links between Mack and Berlin. Perhaps even Phelps -- who never fails to denounce any supporter of the government's foreign policy as a Benedict Arnold -- is not himself aware of these links. If so, he is just another of the thousands making up the Fifth Column in every country of the world who prate their patriotism, but for money or flattery are willing, without asking too many questions, to stab their national leaders in the back.

Whatever the facts may be in this regard, one thing is clear: Nazi agents have long seen the many uses to which attacks on the American film industry could be put in creating discord and disunity. They found one angle which appealed with irresistible force to the isolationists, and played their cards with deep cunning. Phelps is bragging to his friends that he inspired Senator Gerald P. Nye's smear speech in St. Louis on August 1st, at a meeting of the America First Committee. The St. Louis Post-Dispatch reported on August 2nd:

The crowd booted every mention of President Roosevelt's name and also jeered Secretary of War Stimson, Secretary of the Navy Knox, former Ambassador William C. Bullitt, Colonel William Donovan, Senator Claude Pepper, Winston Churchill, Wendell Willkie, and the British Empire. Its loudest boo was for Mrs. Roosevelt.

Senator Nye and his isolationist colleagues are not interested in the alleged warmongering of the American film industry. In his speech, he let the cat out of the bag. He aims at compromising the government itself by insinuating the administration has ordered how scenarios are to be written. The charge of motion picture propoganda is but a strawman, to be knocked over on the path to his real objective.

The attack, therefore, is not primarily on the American film industry, but on American internal unity, on our foreign policy, on aid to Britain, on national defense in which the industry has played an effective and indispensable part, and on the American Bill of Rights. Could anything cause more satisfaction on Wilhelm Strasse?

O V E R !

