

Liberation

Edited by William Dudley Pelley

"I will be as harsh as Truth, and as uncompromising as Justice. On this subject I do not wish to think, or speak, or write, with moderation!"—Garrison.

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The Mask is Now Stripped from The Movie Monopoly!

BACK at the turn of the century Thomas A. Edison, a Gentile inventor, improved upon the experiments of another Gentile by the name of Mowbridge to photograph in continuity the movements of a racing horse. A series of camera shutters were released by black silk threads stretched across the race-track, which the galloping animal broke as he reached them. Not until the introduction and perfecting of the celluloid film, however, was the first successful movie camera constructed. The popular account has it that Edison obtained the patents and out of a commercializing of the invention came in time a firm that was known as The General Film Company.

For several years The General Film Company exercised the exclusive patent rights to this photographic process and the so-called nickelodeons of a previous generation began to spring up all over the land. What at first was mere entertainment novelty showed promise of becoming not only a new form of presenting the drama, but a financial bonanza as the crowds at these first movie shows swelled year after year to stunning proportions. Likewise, and by no means to be overlooked, this new variety of entertainment held promise of becoming a wholly different instrumentality for reaching the mass-public with information or propaganda.

Of course such fecund possibilities did not long remain lost on the world Hebrews domiciled among us. Tremendous wealth was to be made in this new form of public entertainment. Gradually too, it was perceived that the screen



could be made into a new agency for directing the public intelligence. But an annoying little complication stood in the way of these Hebrews exercising their racial rights and exploiting or monopolizing this prolific new agency, in the shape of patent rights exclusively held by Gentile inventors. What to do about it? By no means could these Hebrews permit such a dynamic weapon to remain in the hands of Gentiles, whether they were responsible for inventing it or not.

It is a mere matter of checkable history that a great hue and clamor was suddenly raised by the Hebrews that The General Film Company was a monopoly in restraint of trade. Such a staggering invention should by no means be allowed to remain in the possession of the inventors, they repeated. All should be allowed to participate in its profits and possibilities for "public education." To leave the inventors in undisputed charge of their invention was as unthinkable as allowing Gutenberg in undisputed charge of the printing press. Psychologists had long since determined that "one picture was worth ten thousand words." Here were pictures that *moved*. In time they might be made to move in such a way that ideas inimical to Judah, could be presented to massed American movie audiences. So the Hebrews "moved" themselves. They brought a federal suit to smash the "monopoly" that The General Film Company held over "the screen industry" . . .

To make a long tale brief, the opportunities in movie manufacture were subsequently thrown wide open by the

courts for any to engage in it who would. Fur dealers from Second Avenue and pants-pressers from Milwaukee suddenly closed their shops and began to open "studios" to photographic canned dramas. At first the Gentiles in the industry outnumbered the sons of Judah ten to one. But the sons of Judah soon remedied that.

Gradually, one by one, the Gentile-owned movie concerns lost their Christian personnel. It is reported that huge sums of money came over from the English Jews in London to finance larger Hollywood studios and theater exhibiting chains. By the year 1928, when the "talkies" came in—incidentally invented by a Gentile named Fitzgerald, in case you don't know it—the Hebrew monopoly on screen productions was so tight that whereas a Gentile might hire a studio, cameraman, and actors and make as many pictures as he pleased, releasing them or getting them exhibited to the public was practically an impossibility without making terms with Judah and bowing before its racial screen dictatorship.

Jews owned or controlled practically every moving-picture producing studio of any consequence in New York or Hollywood. Zionists of one stripe or another had leased, bought, or otherwise brought under their jurisdiction practically every theater of size from Boston to San Diego. If a Gentile contrived to make a picture of which Judah did not approve, or in which Judah could not see its "cut," the only alternative to scrapping the production was to distribute it to cheap, tawdry, third-rate theaters on a basis called "states rights" booking.

Observe what had happened. When Thomas Edison and the Gentiles had exercised inventors' prerogatives in screen equipment the situation was a monopoly in restraint of trade. But after twenty-odd years of activity as assiduous as it was surreptitious, when the boot was on the other foot and no one could make and release a movie without getting the approbation of, or paying tribute to, the sons of Judah, any suggestion of a "monopoly in restraint of trade" was an absurdity. And even if it *were* a monopoly in restraint of trade—at least in practice—what were the Gentiles going to do about it?

At the time, the Gentiles did very little about it. In the first place, most of the Gentile producers of outstanding consequence—men like D. W. Griffith or the De Milles—were too intent on giving vent to their artistic temperaments, to much resent the commercial exploitation of the business end by Hebrew executives. Whenever a Gentile of creative temperament demonstrated that he could make films which brought him the homage of a dramatic public essentially of his own flesh and blood, he was at once "scooped in" or "signed up" by the canny Zionists who thus eliminated racial competition. We use the word "Zionist" here to designate certain cliques of Hebrews, whether in the movie business or out of it, who had long since recognized in the screen an instrumentality for enhancing and advancing their racial plans toward world domination.

In other words, the very situation which the Hebrews had frenziedly protested against when the Gentile Edison was in control, was utterly ignored or whitewashed when it had been transferred into the hands of Judah.

Pandering to the worst passions of the human race in order to pack the movie houses and obtain the financial revenue resulting, the Jew William Fox finally climaxed a series

of sex pictures with a drama *Cleopatra*, in which a Jewess whose real name was Goodman, was presented nearly nude upon the screen.

That particular episode so outraged the decent moral element among the nation's Christian parents that it brought the advent of so-called censorship. The country's women's clubs arose belligerently and said that such things should not be allowed to undermine the morals of our youth.

To handle the Gentile rebellion which they suddenly had upon their hands, the Zionists and Jewish producers generally cast about the nation for someone of the Gentile persuasion who might mitigate the penalties being visited upon the industry for their venal tendencies.

Will Hays was procured out of the President's cabinet in Washington . . .

NOW this brief sketch is by no means intended to cover the prolific field of movie development over the three decades which have elapsed since movies became of dramatic consequence. It is merely presented here as a prologue, to introduce the unaware reader to the unhallowed climax of unwholesome monopoly.

When the four Jewish brothers who call themselves by the Gentile name of Warner, made an overnight splash-hit with the Vitaphone, again the antithesis of the former Edison situation was repeated.

Improvements of the original talking processes, practically all of them evolved by Gentiles, were officialized, sponsored, or commercialized, by the great electrical manufacturing concerns—most of them in turn preponderantly Jewish. Talkie equipment was by no means sold to movie producers or exhibitors, it was *leased*. What amounted to a franchise system was put into practice. This meant that no one could get a franchise to make pictures that talked unless he was one of the chosen Inner Circle.

If anyone therefore, dared use the screen for purposes that in any way disparaged or antagonized the sons of Judah in their vast American exploitation, they could thus be controlled at the wholesale source.

You observe that to date there has been no successful suit to declare the manufacture of talkie equipment a monopoly in restraint of trade. So long as Hebrews are in charge of such monopoly it is quite all right and according to Hoyle. Monopoly is only monopoly, obviously, when it lies in the hands of predominant *goyim*.

NOW behold how the mask is stripped away from the movie monopoly as above monographed. With the introduction of the News Weekly, the screen as a political or racial propagandizing agent became apparent. Interviews with public officials who knowingly or unknowingly advanced the Judan program could be made to popularize those officials or exploit their ideas as to "what was best" for America, politically or economically.

But far more pernicious than the News Weeklies in working out a great racial strategy, we now have this mighty monopoly over public intelligence insolently and arbitrarily directed into the manufacture of the baldest and boldest types of propaganda for either the Hebrews as a race, or their Communistic-forms-of-government philosophies, which

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Sugar-Coated Communism for American Movie Audiences



HOW will you have it, Mr. and Mrs. America? Hot or cold? Sugar-coated or chocolate-covered? Sheathed in satin? Rigged up in tinsel fiddle-faddle? Proffered on velvet cushions? Or would you rather shut your eyes tight, open your mouths wide, and swallow hard while "taking it straight" and getting it over with? What shall it be? Better make up your already distracted minds *for have it you will!* Jewish movie magnates are mobilizing to see

that you do, make no mistake about it. They've got it all fixed up. They've *had* it all fixed up for months.

Films from Soviet Russia are stacked to the ceilings in American film exchanges, waiting to be unrolled in American theaters, schools, colleges and even churches—for Gentile consumption.

They are films designed to corrupt your stalwart American minds, destroy your faith in the ideals of your forefathers, in your Divine Constitution, and even in your Christian God. They are films that will debauch your children and incite them to perversion and bloodlust. They are films for which you are to shell out your meager dimes and half-dollars, and enrich the already bulging coffers of the alien agents who control the film industry and the theaters of a nation marked for vassalage.

The only item they have left to you is: *How will you have it?*

Here are suggestions from Hollywood itself—that sunny little paradise of picture-making Jewry. May they be a tip for you when the same or similar methods are used in your local city or town theaters in the months that lie ahead . . .

FOR SEVERAL years Soviet films—which found their way into the United States after much cutting and de-propagandizing—received their Hollywood showing at an obscure Hollywood theater in Vine Street called *The Filmarte*. However, the number shown there was comparatively small, as government censorship and regulations prevented an excess, and the deficiency was supplied by films from other countries. No one objected, as these Soviet films were sufficiently interspersed with other foreign pictures to pass unnoticed. But that was *before* Jewish Russia was recognized.

Finklestien, alias Litvinoff, came over and gave our President "pledges" that there would be no Communistic propaganda in this country. So things are different now.

Simultaneous with Russia's recognition while Congress was *out* of session, a new theater was dedicated in Hollywood to the showing of "foreign" films. This is the recently opened Mirror International Theater, also on Vine Street, in the heart of the movie center.

Soviet pictures are to be shown almost exclusively there, and this is how they have already begun—

Thunder Over Mexico was the first offering. In case The Silver Shirts scattered over America do not know much about this opus, here are some items of interest.

IT WAS directed by Sergei Eisenstein, a Russian-Jewish film director, who was prevented from directing films in this country when he came over here a year ago, because of his obviously Communistic ideas. Even Jewish Hollywood producers would not risk their money on him then, as the time was not ripe for the great hoaxing of the United States to be put over on America's Christian Gentiles.

So Comrade Eisenstein found himself bulging with Communistic film genius and no one willing just then to put up the money. Then chance—or *was it chance?*—took him to that stalwart American literary genius and socialist deluxe, one Upton Sinclair.

To Mr. Sinclair he told his "pathetic" story of *how he had to make a picture over here or go back to Russia in disgrace!* What he probably meant was, he would face a firing squad of the infamous Third International unless he succeeded in executing the specific Communism-spreading mission which the Third International had sent him here to consummate.

Mr. Sinclair listened and heard—heard to the extent that he and his wife, as he tells you himself in the prologue to the film—went out among their friends and "borrowed" the money with which to film *Thunder Over Mexico*. So everyone was happy. And away went Comrade Eisenstein to the land of the poor down-trodden peon.

Mr. Sinclair goes on to tell you that Eisenstein was called back to Russia before he had a chance to cut and assemble the film after it was shot. But genius will "out" and presumably Mr. Sinclair had enough financial shrewdness not to sit back and see his American-derived, Soviet-expended money go to waste. So the film was cut in Hollywood, synchronized in Hollywood, orchestrated in Hollywood, and released in Hollywood.

All through a now eager group of Jewish film men!

On the credit-titles one will note that it was directed by a Jew, Eisenstein; sound recorded by a Jew, one Abe Meyer; musical score composed and directed by a Jew, one Hugo Reisenfeld; and released by a Jewish company, Principal Pictures, which is headed by a Jew, one Sol Lesser . . .

NOW FOR the film itself which you digest at the Mirror International with beer and sandwiches served in the mezzanine during the ten minutes intermission: *Thunder Over Mexico* tells the trite story of a sweet trusting young girl who is betrothed to the young hero and about to marry him. The villain rapes the girl and when the hero protests,

has him caught and murdered. Nice uplifting drama, on principle—what?

Soviet direction has depicted the young couple as the People and the villain as the State, and employed every means known to a devilish genius to dress it up and subtly serve it to American audiences as part of the campaign of attrition to break down their political and cultural morale.

The ending is entirely of Communistic manufacture and shows a revolt and so-called "triumph" parallel to the bloody Russian revolution of 1918. One leaves the theater—unless he is sufficiently alert and aware of alien devilry—with his blood heated and savage, confused and distorted ideas racing through his brain.

This is obviously just what the dignitaries who released this picture intended. This is what is termed "Letting 'em have it easy!" . . .

AS THE months pass and Hollywood studios grind out Soviet films of their own—as they *are* doing right at this moment!—the doses will become less and less sugar-coated. As the aliens in apparent backstairs control in Washington gradually remove what remains of our censorship system, and replace dissenters with their own blood, or fronts for their own blood, you can look for hotter shots in your patriotic bloodstream.

Take it from one who knows how these things are done in films, nothing will be overlooked, no stone left unturned, toward breaking down American morale, confusing American minds, and tearing down American ideals.

This Eisenstein-Sinclair picture is only a drop in the bucket compared to what is reported from Hollywood as planned and under way.

Studios are scrambling madly for Soviet stories. Every major company has one or more in process of production with the word going out daily—

"More Soviet stories!"

Metro-Goldwyn-Mayer is making *Soviet* with an all-American cast. Paramount is preparing the Communistic film *Chocolate*. Warner Brothers has *British Agent* coming up. Columbia has started *Red Square*. Universal is making *Ural*. And there are dozens more on the way.

Don't forget, Silver Shirts, that motion pictures can thus be classed only as part of a definite plan to make you communist minded, to subtly soften the minds of millions of gullible citizens and prepare them for the time when these atheistic Jews will attempt to take your country over *completely* and make it the same Communist bedlam they have made of Russia.

In other words, *get ready to be peasants!*

AFTER reading Upton Sinclair's book on William Fox, and knowing Fox's nationality, one wonders if there were not a possible hookup between these two in the financing of Eisenstein. Part of the money might logically have come from Moscow. No one can miss from the advertisements for *Thunder Over Mexico* the boldness with which the film industry is gloating over Soviet recognition. Litvinoff's pledges to the President against Communistic propaganda in this country—*providing any were actually made that would hold water*—are already scoffed at and forgotten.

It is interesting to note also that Mexico resents this pic-

ture and has officially labeled it as libelous and presenting an untrue picture of Mexican life!

On November 23, 1933, this controversy was climaxed when Metro-Goldwyn-Mayer discharged Lee Tracy, the lead in *Vivi Villa*, and cancelled his contract for asserted insults to the Mexican government, Mexico declaring that it was a "desecration of historical truth," the hero was obviously made the scape-goat.

But the American people have no government to protest against insults to their own political and social culture that are coming out of Hollywood. The "great man" at Washington, whom it is Jewishly acclaimed as sedition to criticize, seems to have no comment to offer on this aftermath of Soviet recognition. Indeed, while Hollywood is preparing to go Soviet and spew its lecherous propaganda for Communism to five million daily movie goers, we find him down at Warm Springs cosily engaged in "entertaining in a purely social way" one Joseph Schenck, one of whose Hollywood production enterprises at this moment is the filming of *The Life of Rothschild*, with George Arliss, in which Judahism is reported as going so rampant in racial propaganda that Christians were openly referred to in the original version of the film as "the Gentile rabble" . . .

JUDAH has attained to a tight monopoly of moving pictures and we are about to see it utilized in the way that Judah proposes, whether we Gentiles like it or not. And any protest at this wholesale debauchery of our non-Jewish culture or political and social structure, is "race hatred," "intolerance," "religious prejudice," "throwing America back into the Dark Ages" . . .

Of what value were any pledges from Finklestein to Roosevelt when Roosevelt's recognition let down the official bars to this malign mischief presently to pour in an unhallowed avalanche from Jewish Hollywood?

With great Jews appointed to all the truly vital and significant positions in this administration at Washington, making this forsooth a Jewish Administration, with Litvinoff reporting to his government in Russia, *as he is reported to have done*, that the United States was the last anti-Soviet front to succumb to Communism through his efforts, and leaving the impression that America *has* succumbed to the Communist Idea, with ten thousand movie screens and an intimidated press belching forth pro-Soviet and pro-Communist propaganda night after night from California to Maine, how long can it possibly be before the last and final protest is defeated, our Constitution scrapped, and the agents of the Russian-Jewish OGPU openly tracking down and obliterating outstanding citizens who shall frantically raise their voices against this Mighty Moloch of International Incendiarism?

It is not alone something to think about. It is something to interpret in the terms of the platform and program which only America's Silver Shirts are coming to represent . . .

But the indictment against movies as at present monopolized and controlled, is by no means ended.

OUT at the Criterion Theater in Los Angeles has started the first public showing of the Nudist Film, *Elysia*. It is arrogantly and baldly subtitled "The Valley of the Nude," "Authentic Drama Filmed in the Nudist Colony Near Los
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Not Passed by the National Board of Censors



T

IME was when a million Christian mothers arose in a mighty wave of indignation against their impressionable sons and daughters beholding Theda Bara being unrolled in a quasi-nude state before a movie Julius Cæsar from a rug. The reaction was National Sensorship. That was before the days of Protocolism-in-Action, however, or pornographic literature displayed openly on every newsstand, or women running nakedly up and down the aisles of

Jewish-owned burlesque theaters—as witnessed by espionage Silver Shirts in Detroit—or mothers being caught by their daughters in speakeasies, or the prohibition crime wave, or the general suggestion that patriotism, the family, and the moral standards are old-fashioned, archaic and altogether ludicrous, a la the *Communist Manifesto*. Now we are “broad” and “modern,” although no one seems to grasp just why either has happened to us, or that it may have been deliberately manufactured for a purpose. Movies of Nudism are shown openly, and men and women parade around stark naked in mixed company on the screen. Or we have a whole year’s production of Soviet films before us, or we have sex lewdities like those reported by indignant Silver Shirts from the West Coast out of the most recent Cagney picture . . .

Cagney’s new picture, *Lady-Killer*, was seen recently in a preview at a neighborhood show. Mae West’s most brazen moments had nothing on Cagney’s wise-cracks in this film which is being widely acclaimed as “one of the boy’s best” . . .

He is shown as a hoodlum with larceny in his heart who works with a gang in the East until he is run out of town, flees to the Coast and by accident enters motion pictures and becomes a star.

The scene in which he meets the girl he eventually marries is considered an especially dainty morsel. She comes into her dressing-room to find Cagney draped on a couch resting during the noon-hour lunch period and asks him who he is, he being, until then, a stranger to her, dressed in an Indian costume. Previously he had been shown riding a horse and is therefore supposed to be sore and stiff. He replies that he is Chief . . . Sora Tokus. The “dots” indicate a phrase expressing pain in those portions of the human anatomy used commonly for sitting purposes, but to get around popular-language obscenity in expressing the idea, *the obscenity was spoken in Yiddish, to the delight of many in the preview audience!*

Cagney is said to speak Yiddish fluently and spoke Yiddish in several earlier pictures.

Later on his old gang look him up and start to blackmail

him, since he is a star and “in the money.” In one scene he was seated in the office of a speakeasy in which he and his gang operate. Mae Clark was standing next to him with her arms about him and a high-ball in one hand. Miss Clark wore a suggestive evening gown leaving little of consequence to the imagination. Cagney deliberately leaned over and with a sly wink, gave her a kiss on the tip of one breast. *This got a gasp even out of a blase Hollywood preview audience!*

As the Silver Shirt reporter from Hollywood commented, “the censors will probably yank this out,” but added: “even the trade papers remarked about the smut. And yet it is said that the Hays office had already okeyed this film, which fact becomes doubly interesting when word got around the industry recently that Mr. Hays had called a closed meeting of all publicity heads of studios in the East and had ‘laid down the law’ to them regarding dirty publicity.”

IT IS a far cry back to Horatio Alger, Deadwood Dick, and Old Cap Collier, which a previous generation bethought so damning to the morals of our youth. The entertainment being spawned and spewed by these Jewish picture magnates leaves the sane Christian adult to wonder what kind of third generation is coming, with present fathers and mothers being treated to such specious venality without let or hindrance. But so benumbed, anesthetized, and generally bilked is the present race of Gentiles, with these lecherous practices receiving full favor on every hand by those in places of power and responsibility, that anyone who dares to call attention to the morals of the young is a sanctimonious prude seeking to thrust his proboscis into his neighbor’s affairs!

If the Jews of this nation are in monopolistic command of these agencies of public debauchery, and are promoting them full tilt, why is it racial hatred or persecution to say without the slightest inhibition that they are to blame? If the Swedes, or the Italians, or the Danes, were given to the same public defamation and debasement, it would be the Swedes, the Italians or the Danes whom the Silver Shirts would castigate!

Silver Shirts represent an organized protest, and fearlessly call attention to these lecheries in this magazine. Consider the reaction: *Big Jews in Washington and elsewhere insist that Postmaster-General Farley deny the mails to Silver Shirt publications!*

In other words, protests in the name of decency and public probity shall not be tolerated. If they cannot be suppressed at the source by libel suits, they must be suppressed in postal distribution.

It can only be a question of time how long Gentile Americans continue to stand for it.

At the present moment, Jews in all sorts of strategic posi-

tions are themselves the most effective recruiting officers which the Silver Legion possesses!

MEANTIME in affairs political and economic we continue to have the Jewish NRA—Jewish by Hebrew attestation in *The American Hebrew* for December 1, 1933—for breakfast, lunch, and supper (if you happen these days to be eating).

NRA at home, at work, at school! NRA on the radio, at church, at the movies! NRA everywhere and not a drop of relief!

Now that the American public is becoming sufficiently nauseated with the so-called New Deal, a few revealing items might not be amiss concerning the personal history and activities (past and present) of some of the high-powered appointees who sit on the NRA Boards throughout the land. Take the Pacific Coast, for instance—California.

The California NRA Board is composed of five prominent citizens. One of these is Jack L. Warner, Jewish movie producer, and Chairman of the Southern California Board. Mr. Warner is the enterprising gentlemen who started the gangster film era four years ago with his sunny little epic called *Doorway to Hell*. But, to properly present this interesting portrait, it is necessary to go back a bit and talk about another Jewish Hollywood producer.

For years it was an accepted fact that Hollywood's claim to Presidential patronage rested on the round shoulders of one Louis B. Mayer, of Metro-Goldwyn-Mayer Studios. During the 1928 campaign Mayer supported Herbert Hoover to the limit, calling his vast publicity medium into play thereby contributing no small part toward the successful election of Hoover. Following the Hoover inauguration at which Mayer and his family were honor guests, the Hoover-Mayer friendship grew AND grew and in time, it was whispered—then shouted—about Hollywood that Mayer had a private wire to the White House. Simultaneously, the M.G.M. organization flourished as it never flourished before, which fact was like growing cholera to other and less favored Hollywood producers. M.G.M. pictures, always lavish, now grew startling and super-daring. To use Hollywood jargon, M.G.M. "got away with murder" while other studios suffered from censorship, Hays' Office interference and income tax difficulties. Mayer was "in" with the President and made no secret of it. But this was only temporary.

1932 rolled around. A new candidate was chosen. A Democrat. He could have been a ditch-digger, anything, as far as Hollywood was concerned—just so it wasn't Hoover. Hollywood, always with a hand on the pulse of the public, saw the handwriting on the wall. Hollywood got on the Roosevelt band-wagon and Jack L. Warner headed the procession. Other producers followed avidly enough but Warner was the bright boy of the outfit—he had gotten there first.

In a few short weeks it was all over but the shouting and the wailing. Jack Warner did the former; Mayer did the latter. In short, the Warner goose hung high, the Mayer duck hung low. The Soviet vulture was to follow.

As inauguration approached, Warner went his predecessor or one better and pulled the most brazen movie publicity

stunt in the history of motion pictures. Chartering a whole train at Los Angeles, he sent it to Washington as the "Warner Brothers' 42nd Street—Inauguration Special." And what a train! Covered with the vulgarist gold-leaf from stem to stern and bearing huge banners on the sides, it roared across country as Moviedom's official delegation *to the inauguration!* A gold-leaf special loaded with movie celebrities, chorines, Tom Mix and his horse, jazz bands and a baggage-car bar-room, streaking through the land to be gaped at by a workless, starving people! Small wonder that many Hollywood people feared that violence and riots might result. But the train went on.

From all reports, the inauguration was "A Warner Brothers' Hit." Needless to say, the Warner film *42nd Street* "cleaned up," and Mr. Roosevelt holds the unique distinction of being the first President to turn film salesman. He must have liked it as the new Damon-Pythias combination flourished with much back-slapping and congratulations being exchanged. Warner Brothers turned out loads of pre-functioning publicity, glorifying "The Greatest President We Ever Had," before Roosevelt had had a chance to even take off his hat. The barrage of short subjects and newsreels that glutted the theatres was second only to the more recent and nauseating wave of NRA publicity in which the Warners were joined by other producers, among them the disgruntled Louis B. Mayer. Then came the dawn, or was it the night? Again the brothers, Warner, blossomed forth with propaganda on "Backing Our President." Warners' turned out the first NRA short subject and the official NRA song, "The Road Is Open Again." Other studios fell in line, with Mayer contributing also, and publicly insulting his Hebrew brother, Warner, whenever they appeared as speakers at the same banquet. Rumor has it that Warner took it all with surprising good humor. He could afford to, for who knows?—he may have had *two* private wires to Washington where his poor competitor used to have but one. Ho hum

TALKING of Hollywood and the NRA, here is another tid-bit that developed, also touching on the President's honorable appointee, Mr. Warner. According to information going the rounds of Hollywood, Warner, following his appointment to the California NRA Board, stated in a newspaper interview that he intended to use his authority and every means at his disposal to enforce the NRA Codes in his division. In addition to this newspaper publicity, he had large printed cards placed conspicuously about the offices of the Complaint Bureau at 343 New High Street, downtown Los Angeles, to the same effect. Everybody said he meant business and agreed that his gesture was most commendable for a man who in addition to being an NRA official, employed hundreds of people himself in his own studio. There seemed to be little doubt that he would be the very first to establish NRA regulations in his business. However, it is of record that in *at least* one department of his organization employees work over-time, often 14 hours over the NRA prescribed 40-hour limit, WITHOUT additional pay. They ARE given a dinner check for their trouble, however, but even that has a string to it. It is only good on the day issued and CANNOT be used anywhere except in the studio cafe.

More *ad nauseam*

The World, the Flesh, and withal the Devil . . .



THERE is something about motion pictures that fascinates, entirely aside from the plot of the drama or the story presented.

Truly, it is the elaboration of ideas—or rather the duplication of the *same* idea—in as many phases as there are releasing agencies, that subconsciously impresses the student of movies.

An actor or an actress goes through a given set of movements, or speaks a few master lines, and thereafter, wherever there is a strip of imprinted celluloid whirring through a projection machine and casting its serried lights and shadows upon the screen, there is a magnification of the event expended almost omnipresently, and without an ending, since the performance can be repeated *ad infinitum* by simply re-winding and starting the machine anew.

It is because of this point that a mighty law is at work in the process of picture-making, a law too little recognized, the law of the infinite: that where once a given set of standards have been introduced, or a first creation performed, thereafter there may be as many repetitions of it as there are human agencies to render it of note.

Now in the domain of movie making, still another law is followed out without the perpetrators of the given drama being always aware of it.

Man as a unit is a thinking animal. Man *thinks* and thereby *is*. That is to say, because he has the equipment for thinking, he becomes what we call a *living* soul.

Now this process of thinking is not always recognized for what it is. Too many people forget that thinking is not alone recognizing, or even reasoning, but in a measure is performing an anticipation in behavior. That is to say, thinking is proceeding from that which is known to that which is unknown, or at least unrealized.

Motion pictures carry out this idea to the *nth* degree. They project a given set of fundamental circumstances and then declare in essence: See what comes of these; you may assume or reason out one thing, the author or director has reasoned out another, let us see which of us is logically correct. Thereat comes dramatic fascination . . .

NOW THIS is all elemental and trite in itself, but it does cast a shadow forward on the picture business of tomorrow and what will eventually proceed from the awful cesspool of distorted and perverted ideas which constitute entertainment in the present. There are certain idealisms and fixations which are inherent in human nature, which should not be neglected in considering movies, especially from the cultural standpoint.

You think that movies or talkies of the present are venial and perverted in their essence of drama, and rightly so perhaps. But there is a larger viewpoint which must be grasped.

The phenomenon of the motion picture should be considered as ushered into human affairs at this stage of the world's history to do for the eye, or the visual mind, what printing when read aloud does for the ear, or that the victrola performed for a little time in preserving human speech.

It represents a mighty force of repeated ideas, or ideas repeated endlessly, without stint or cessation, until all who care to observe have observed, and until all who care to hear have heard to satiation. It is a terrific potency that movies contain in this, and in themselves. It is the process of infinite duplication and it must not be discounted . . .

NOW up to the present this process of infinite duplication for purposes of the eye's instruction, or intelligence perceived through the eye, has been largely in the state of inventive experimentation. It has not become stabilized; all that is known of movie production has by no means been attained. In this procreative period, so to speak, almost anything would have served as the subject-matter for experimentation. True, much harm might be served individually as the person witnessed the photographing of ideas that were defective and mischievous in their social import. But in the main, the idea has been to bring the motion-picture process up to a standardized degree of development, exactly as printing had to be brought up, as a process, to a degree of standardization that is typography and presswork of the present. Thereafter as a process it might be forgotten, or at least accepted subconsciously. What the movie contains thereafter is, to a degree, the item to be considered . . .

Movies have not yet attained to this stage of development. They are still *progressing*. They are in the hands of persons who are working under the strongest possible sort of galvanism, the possible procuring of materialistic profits. And it is logical to a certain extent under our present form of culture, all things considered, that this should happen.

But with the passing of the present era of general exploitation for profit's sake, something entirely new will accrue to mankind from motion pictures, as from many of the other arts: He will see that the possibilities for duplicating his visual ideas, without exhausting himself in the process, like many other innovations that are only innovations in the present, are an inherent human right. Then he will wrest this inherent human form for duplicating his ideas, out of the hands of a monopolistic element and declare it available and utilizable for all men as part of their mundane birth-right.

And such seizing is coming quicker than the multitudes at present dream. They are fascinated now not so much by

a new presentation of any truth, as by a new *form* in which truth can be presented. Truth is as old as the eternal hills. Nothing that man now does has been unperformed in some fashion, somewhere, before. But new ways of projecting and registering truth are always fascinating in themselves, and then to these novelty methods is added the possibilities of infinite duplication, a sort of God-function is humanly expressed, the result so far reaching that men cannot conceive it.

That a given race of people, or rather, a clique of exploiters within a given race of people, have succeeded in monopolizing this essential new method for bespeaking Truth for the present, is absolutely nothing. These men are digging a fearful pit for themselves, for presently an outraged humanity will turn on them and stop the mischief as a primal gesture in social preservation. The present manufacturers and manipulators of this new form of dramatics have succeeded to their places by a sort of commercial trick.

That actually means very little, if the truth could be recognized. The great laws for human conduct that provide humanity with such expedients as motion pictures at the appropriate times in the development of the race, would be mocked and flouted if they meant to see such an instrument used forever to debase and obstruct that which is educational, wholesome, and uplifting. Nothing of the sort. Movies are too big for such lecherous carelessness to be long continued. It is only a phase of the cycle through which mankind is passing, that they should be allowed to become the property of a clique of propaganda makers or money-getters. Again, we say, the time is almost upon you when such carelessness will not be tolerated, it being inimical to the health and well-being of the race as well as the state.

But mankind has needed a severe lesson to be taught him that he cannot be careless, or slovenly, or neglectful of such weapons for good and evil, without ultimately paying a ghastly penalty. And if the truth were known, *he is about to learn that lesson in that which he sees accruing from the screen in present hands!*

Shown by a terrific social demonstration the potentialities for evil in such an idea-duplicating medium as the talking picture, man will perhaps watch his step in the matter of the trusteeship of such divine gratuities in future, and readjust the premise though it possibly means violence.

THE JEWS now seem to own the current motion picture because they have made it their business to seize and exploit it in pursuit of their social system. No matter! Human-kind has that lesson coming. No man watches his goods more closely than he who has once been severely robbed. No one is more careful of his health than one who has been careless and caught a malign disease and suffered therefrom even to the extent of nearly losing his life. You place value on such things by experiencing the evil effects of carelessness in cherishing, guarding, or entrusting them to others. Never forget it!

The human race has a bitter lesson ahead in taking losses, before it will be in a position to properly evaluate its menaced institutions. It will lose its sense of security, but will find it again. *And in the exact ratio that it is missed in the interim, it will be cherished on recovery!*

The motion picture "idea" in the future, no matter what

improvements come—for they will, of course, continue to manifest as they have manifested for five hundred years in the evolution of printing—will be a province of the State to administer for the benefit and cultivation of *all* its citizens.

That is to say, in the era which is coming, those great agencies which effect the public probity will be as choicely surrounded with agencies of protection as you now surround your interstate economic practices with such functions and functionaries as the Interstate Commerce Commission.

It is never lawful nor moral for one clique of men to have put into their hands an instrument for universal good or evil, to exercise it at their own whims, or to execute their own selfishnesses, unrestricted or undisciplined. But humanity must learn this to its profitable sorrow.

Movies will probably bring the utter debauchment of this present cycle of exploitive civilization—or at least perform as big a role as any other agency—since more people are affected by them in an easier manner. But let it happen. Let the unsuspecting public be utterly debased. Let the worst come. People must go through educating experiences in this life you are living, to make them anticipate correctly in their processes known as thinking. When the motion picture has done its part toward making men and women utterly promiscuous, destroyed the home as the family unit, brought down upon the heads of savants an ugly revolution in morals and manners, so that no man's life is safe, nor his property, nor his rights in his offspring, a reaction is bound to ensue, and he will eventually cast around to observe what agencies contributed to the tragedy.

The motion picture may be in that moment envisioned for the mighty engine of social education that it is, and one little predatory clique will no more be allowed to direct it at its own caprice than so many maniacs would be allowed in a town of combustibles with a firebrand.

FOR THAT is exactly what your social leaders are permitting at this moment. You are permitting crime to be taught through the eye and then wondering why you have a crime wave. You are permitting venality and lechery to be exploited in pictures and then marveling that your families are disintegrating and your domestic lives a mockery. You are letting little men, or venial men, contribute through it to the official misrepresentation and chicane that is everywhere rampant, and then marveling that officialdom is treacherous, hypocritical, or "selling you out," daily and hourly.

Go ahead and suffer, since you will not harken to the obvious and perceive common sense. Learn by trial and error that there is never an evil without a cause; there is never a pain without a law being somewhere violated. The human race must come into an awareness of a correct moral state by experiencing all that is tragically unmoral and degrading. It will reach a certain point where it will rebel, and in the rebelling it will make a correct evaluation of those agencies that have wrought its massed distress.

Your pictures of the present may seem nauseating to you in many of their aspects. Undoubtedly they are. But only as you as individuals are content to placate the world, the flesh and withal the devil by allowing unrestricted mischief-making to your own social discomfort, why need you expect that Higher Laws and processes will intervene in your behalf?

(Continued on page 11)

"See Only the Laws"



MY DEARLY BELOVED: I sing you a song redundant with beauty; I say unto you, Be wise with a Great Wisdom for inasmuch as ye are wise, ye behold the promise that is uttered from afar:

2 Evil things afflict you, evil men do prey upon you, evil men cast up monstrosities against your children, they come and go lecherously uttering great blasphemies, they say, Thus will we have and that will we deny;

3 But I say unto you that inasmuch as ye perceive their evil and act with a tolerance *not of the heart but of the intellect*, ye do encompass their lecheries and fetch them to default.

4 For it so happeneth that he who is evil, diggeth his pit and walketh therein; he who doeth a goodly deed is mightily cast upward;

5 He who maketh a stench unto his neighbor, smelleth it himself; he who raiseth an incense unto his creator maketh a perfume that reacheth the Anointed.

6 These who do utter mischiefs and blasphemies against you are those who do presently utter a wailing; they go and come now in their pride of possessions, presently they stand upon a mountain where all is darkness and cry, Who is there to hear us? we do cry for succor and none come rescuing.

7 What meet have they for rescue, they who have done no rescuing but only caused a perishing? who cometh saving those who have raised no debts of saving against themselves?

8 My beloved, harken! I promise only that which directeth all things, which encompasseth the universe, which maketh it straight, which conducteth it arightly;

9 I say, even as ye plant a mustard-seed and a vast tree groweth, if it be an evil tree it performeth an Abaddon; if it be a tree of goodly fruit, it receiveth those who did plant it, with its shade, and bestoweth an increase on those who come seeking it.

10 All things are pure, all things are true, all things are of good report in this: that whatever is just doth breed itself justice, whatever is false, breedeth itself falseness; whatever giveth a goodly service to the sons of men receiveth their blessing; whatever causeth them to stumble maketh a false way for those who walk blindly.

11 It is meet that ye do know these things, that ye lean hard upon them.

12 The law of righteousness cannot be defied, it cannot be humbled, it may not be mocked;

13 Evil breedeth evil, goodness breedeth goodness; those who are of evil eateth of their vomit, those who are just, to them is justice rendered.

14 I perceive ye do err when ye say: These things are *visited* upon us; naught is visited upon you, beloved, excepting as ye will it;

15 Evil men do cause a vileness to appear amongst the multitudes, they do perform an evil chore mayhap thinking

Q *OUT of the vastness of Cosmos the Psychic Antennae tunes in on a Voice. If the Word was made flesh and spake once to men, how much stronger may be its pronouncements when the handicaps of the flesh are perished? If we cannot believe this, to Whom or What shall we look for authority of commitments like the following?*

that they are clever; ye do perceive the things which they do and say, It is for our endurance;

16 I tell you it is not for your endurance except as ye do make it of your noting; it falleth to those who do the lechery to partake of it mightily; they who dig the pit cast the dirt on their own heads;

17 Would ye who pass by declare, Because it toucheth us, so was it meant that it should be aimed at us? I say it was aimed at you not, but at the heads of those who so up-cast it.

18 Hear my words and be at peace.

19 Ye do suffer in your intellects in that evil stalketh amongst you; it cometh and goeth hourly; it defileth you; it maketh you to give out a calling, that such things should cease in that they offend you;

20 I say endure them with a tolerance in that ye perceive the law which performeth; that the evil person cometh into that which he hath performed unto himself, and ye who stand watching do make known his tumult.

21 I say, let your tolerance be ever of the head, in that ye perceive that which presently passeth, out of which good is born, in that men everywhere do see that evil breedeth evil and foul things do rot upon the heads of those who wrought them as a pestilence.

22 But in your tolerance, remember this: That ye are not called to partake of the carrion cast by the dung-heavers; ye have no missions to linger by the way and say, It is of ourselves in that we perceive it.

23 I say, Give it no countenance; see only the law and know only the process, allow for its continuance until the hour arriveth when those who deal falsely shall be slain by their falseness, when those who do evil, are felled by its sword-blade.

24 For all things have their times and their seasons, and even the evil man must know an evil man's reward.

25 I say to you, Be wise, eschew the evil man, set a stake upon his doings, lest harming himself he harm the innocent?

26 Give no countenance to Mammon, but be wise amongst yourselves saying, These things I know to be true, that the day is a tumult, that the carrion smelleth hourly, yet will I close my nostrils to it though I loan myself to bury it.

27 It is meet that ye do these things, beloved, else greater tumults visit upon you.

28 The end cometh in a day of exceeding great glory and not all who cry, Lord, Lord, are beholden of its beauty.

29 Tolerate in that ye perceive the law; tolerate not in that we stand idly while a stench performeth and sickeneth.

30 Act with a great acclaim for that which is righteous; give the evil man his hour in that he performeth his evil and receiveth his own debasement . . . thus have I spoken and my blessing visit on you . . .



The Liberation Scribe

Edited by
Robert C. Summerville

Jewish Power is the Symbol of Decadence!

AT PERIODIC intervals, whether in the history of a man, a culture, or the flowering of a race, growth fulfills itself, and peters out. Everything in all the physical universe runs through the gamut of birth, maturity and decay.

Where life comes from and where it goes, how the simplest seed germinates and finds itself a plant, or an electron swirls thousands of times a split second round an ion—all these are mysteries to the world of the five senses, and only those who can go before and after this island of earthly experience are qualified to explain them.

What is important is the law that life in physicality follows the pattern of birth, maturity and decay. A Spirit, whether of an individual or of a culture, grows to powerful expression, learns its lesson and goes its way.

When a civilization is young, like a young man, it is immersed in the wonder and glory of life. New force and vitality flood existence with meaning. Romance colors the atmosphere. Pitiful are the truly young in spirit, born in the decadence of a civilization.

For civilizations come to maturity—each in its own way, expressive of its central idea. Outpouring life reaches the apex of its accomplishment. Great heights and great depths are realized with awful certainty as in the characters of Shakespeare, or the music of Wagner. The meaning of life becomes clear in the fulfillment of destiny.

But with life pushed beyond its physical margin of accomplishment, the apex passed, it is no longer filled with the elixir of genius, and *intellectuality* surveys its lesson and its past. Its time is done, and the withdrawing Spirit waits a new development. Thenceforward its mighty achievements become the lust of parasites. And herein we find the meaning of the Jew.

PARASITES can only exist where there is the spirit of decay. A fresh, vigorous blood stream cannot harbor vice. The Jews and materialism are the scavengers of diseased tissue.

Since time was, the Jews—the Race of Negation and of Materialism—have been the symbols of decay. As long as they have been held in check, the spirit of the young and aspiring civilization was allowed to come to fruition. When maturity had passed and the survey of its accomplishments produced the *intellectuality of dreaded orthodoxy instead of original and spirited genius*, then, the scav-

engers crept to power and accomplished the ruin and the decay of the state.

Since the beginning of history the Jews have never made an original contribution to the Soul of any Race. They have persisted through them all, not so much because of their deceptive materialism, using a cunning which is anathema to the honest power of vigorous life, but because they have no original life-blood of their own and live from the blood-streams of the races and cultures to which they attach themselves.

Their cunning is that of intellectualism divorced from the spirit. Naturally atheistic, their religion is Anti-Christ, and pertains to the setting up of a materialistic kingdom. Their only unity as a race is the unity of selfishness and fear, capitalized upon by the leaders in their own ranks by cultivating the sense of oppression, that their lesser brethren may be more easily molded for the purposes of megalomaniacal profit.

Operating in the dark by secret and devious means—the opposite of the Aryan temperament—their coming to power has always been as a shock to the senility of the particular Aryan Race for which they have accomplished devastation.

When a race is in its prime, the Jews have not yet had the opportunity of either competing with the fertility of the Aryan vigor and genius, or of gaining the subtle strength of devious methods—and at such periods their treachery has always been punished.

And in this we are not castigating any individual Hebrew, who, like Oscar Strauss, said, "I'm telling you, my friend, that if my people do not mend their ways and be good citizens *in fact*, pretty soon the time is coming when America is going to see pogroms besides which the pogroms of Europe have been nothing, nothing!"

IN ALL HISTORY, the Jews have never been persecuted for their religion. They have been massacred or culled into ghettos for three major crimes, all of them parasitic in their nature, namely: (1) White slave traffic and kidnapping the children of the white race; (2) Treason; (3) Usury, or, as it is commonly accepted, Interest.

It is for these crimes that Hitler has sought to emasculate their power. The Jewish press of the world outside Germany has twisted the nature of this struggle. It is a fight for the Spirit of the Germanic or Teuton Race, and the menace is Socialistic-Communism inspired

by Jews.

Just as the Jews have produced a hell in Russia—permitted by the decay of that state—murdering, according to military records, some 1,670,000 whites, and with deaths by other means running well over 10,000,000, so did they accomplish by their own attestation, the hell of the French Revolution.

ANCIENT HISTORY is replete with the scurrilities of the Hebrews. No promise or oath has ever been binding to them, and in ancient Judea they were overrun numerous times by the kings of Assyria for treason and usury.

They finally succeeded as parasites in setting themselves up in Persia and accomplished the downfall of Babylon.

According to their own stories, the Jews murdered about 70,000 Babylonians in the reign of "Ahasuerus" and in memory of that massacre they celebrate their "Purim" holiday.

According to the Assyrians and Medes "the Jews were deemed the vilest of all peoples," and among the Greeks and Romans they aroused dislike and contempt. Marcus Aurelius said he was "sick of the filthy, noisy Jew".

No other history records the Jewish tales of their own bravery and glory.

The constant brigandage, jealousies and dissensions in Judea made the territory very difficult of government by the Romans, and in an attempt to placate them by their own much-professed religion, Herod built for the Jews the only admirable place of worship they had ever possessed. *They had no architecture of their own*, and so the temple was built in the Greek style. For a brief period—until Herod died—peace and order were maintained.

Meanwhile the number of Jews in Rome had become so large, they had become so clever in insinuating themselves among all classes, exploiting frailties, credulity and vice, that when their dishonest and disreputable practices came to the attention of the Emperor, he conscripted 4,000 of the Jews and sent them to garrison Sardinia.

When the exigencies of the Parthian War had depleted the Eastern province of troops, in 116 A. D. a *sudden preconcerted uprising of the Jews took place* (witness the French and Russian revolutions). In Cyrene the Jews massacred 220,000 Greek and Roman citizens in Cypress 240,000, and a great multitude in Egypt.

But the Jews showed their real genius by the steady propagandizing of the Roman Empire. In the beginning the Jews were persecuted for their treachery. As the Spirit of the Race passed its maturity, the Romans became the victims of Jewish propaganda.

There is no space here to illustrate how completely they foisted the plagiarized Old Testament upon the religion of Jesus—a Jesus whom they view in their *private works* with diabolical contempt.

It is a noted fact that from the time of Ptolemy, through to the third century A. D., that a great many Jews, chiefly those of Alexandria, devoted themselves to the extraordinary task of forging texts, and other writings, to support their boasts and strengthen their

importance in the eyes of the people.

Jews such as Philo and Josephus made propaganda openly and unashamedly, but others adopted more insidious means and cloaked their writings under distinguished Roman names.

But in the eyes of the Romans the Jews, politically, were never able to down their disgraceful behaviour in Judea. Rome was the origin of our modern parliamentary form of representative government, and just as it has been an unwritten law that no Jew or Catholic may be President of the United States, they were never able to come openly to power.

But the Romans were inexperienced in the laws of usury or interest. *With the decline of the Roman State*, elections became a matter of political capital. The money required rose to American dimensions, sometimes hundreds of millions of sesterces. The elections of the year 54 locked up so much of it that the rate of interest rose from four to eight per cent.

The Roman Church arose parallel to this subtle power of private interest, inoculated by the forgeries of the Jews. The Roman Empire perished.

But in the dark ages which passed, *usury became a crime punishable by death!*

Nor must we forget that during the Crusades, the Jews had betrayed Spain to the Moors, and the Jews were persecuted in retaliation. Usurious money lending later grew to such proportions, demoralizing the State that Ferdinand and Isabella exiled them and they went to the Netherlands. There again, they were persecuted for their treason and usury.

A DARK AGES today would not be under the rule of the Church of Rome, but under the dictatorship of Zion. Today the world has been covered. Warfare is no longer a matter of men, but of the terrible destructiveness of Satanism—intellect devoid of soul!

Stallings has recently published a book called, *"The First World War,"* and the next, at the behest of Satanic greed for world domination—the product of Protocolism—bids fair to destroy this world.

This second war may come to pass. The Aryan citizenry round the earth has yet to be fully apprized of the *common enemy* who in all nations pulls the strings of propaganda.

But the Soul of the People is not yet dead. Witness the renaissance of Germany under Hitler. The white Russians who escaped the massacres are biding their time. In America there is still the "gentleman farmer" and the vast territories of the United States still have a rural population bedded in the virtues of the soil—the eternal well-spring from which all civilization and genius is born.

Japan is fighting for her life against the Jewish menace of a Sovietized China and the Huns of the Reds. She still possesses the clear insight of the soul of her people and is prepared to go to the finish, fighting!

Within the ranks of every nation—the sterling representatives of the spirit of each people—patriots are preparing secretly and vigorously to fight and if need be, die, for the preservation of their honor as against the

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debauchery and corruption instilled by Jews.

A great metamorphosis is in process. In the midst of the greatest decay, the opposite of God-inspired life is again finding root. The finer accumulations of civilization shall not pass away, but shall continue to a more glorious heritage, strengthened by the supreme example of the fruits of Jewish materialism!

A new civilization is about to be born!

The Mask is Stripped From the Movie Monopoly!

(Continued from page 1)

Gentiles must accept or go without the cinema form of entertainment at all!

With the most virulent forms of sex presentations given our impressionable people to gradually break down our codes of Christian morals, with an unspeakable plethora of gangster films smashing the public courage to deal with the crime problem, we now discern the Jewish-controlled screen being given over to Jewish-racial and Soviet propaganda so bald and so brash that it assumes the aspect of a frenzied and desperate gesture to make one colossal gamble of such screen influence and risk it on one season's productions of films for Jewish dominance to succeed or fail.

Sugar-Coated Comunism

(Continued from page 4)

Angeles." The newspaper advertising, heralding this film, presents a girl stark nude—and ladies are advised "Don't miss the beauty secrets revealed in this production!"

Seven or eight years bygone, the rank and file of the American people were dumbly convinced by the outcome of the Ford Suit, that the much-debated Protocols were malicious fabrications, evilly designed to bring odium and persecution upon a "harmless and defenseless people."

How does it happen, however, that with the Hebrew race in a sudden predominant position in politics and propaganda, practically all of the most-challenged items and phases of the Protocol "forgeries" seem to be coming true in life, not the least of which is the breaking down of the Christian moral standard?

Christian mothers and fathers of America! Do you want your growing sons and daughters to attend movies in which they see grown men and women parading around stark naked upon the screen?

Do you want your government and culture debased, debauched and ruined by this Communistic bilge from Hollywood?

The World and The Devil . .

(Continued from page 8)

You must clean house fundamentally, and that means you must learn that you cannot delegate your responsibilities in life, or toward life, without running the risk of being ruinously victimized. *It is probably the hardest lesson humankind is slated to experience in the present cycle!* But it will dawn upon you ultimately.

However, it is because we are aware that ultimately you will come into a realization of these things and cast forth the defilers of your culture, that we are not at present uncontinnently worried. You will take the movie picture industry, like all of the great agencies of public education, into your own hands ultimately, and then when it is intelligently directed toward wholesome and constructive ends, your social troubles will magically disappear.

Until you come into that state of realization, you can only thank yourselves for what an exploitive and mischievous element designs to inflict upon you now.

Action that Scours . . .



IN A little time, five to ten millions of people, *every night in the week*, will be introduced to as intensified and concentrated a form of Soviet propaganda as we Americans would have thrust upon us if we now were residents of Jewish Russia.

Out of Hollywood are coming films upon films exhibiting to the morons, the inflammables, the malcontents, exactly what the beauties of an idealized Communism are. They cannot help but be impressed by such satanic misrepresentation, and subconsciously think to themselves: "It certainly seems to be a better way of conducting our affairs than this broken-down capitalistic system that is giving us so much sorrow and distress. *So I'm all for trying it!*" When enough millions have been so misled and anesthetized, the Soviet brain-trusters will arrive at a moment when they think themselves strong enough to declare our Constitutional form of government abolished without expectation of much resistance. It is "on the cards" and America is not without her scheming Communists in high places as well as low, assiduously waiting for it.

Only as there are enough enlightened Silver Shirts in this nation at that fraught moment, to strip off their coats and stand forth exhibiting the Scarlet L upon their hearts, will a terrible conspiracy be smashed in the moment of its manifest success!

ALL over this country from time to time arise groups of Silver Shirts who angrily try to intimidate the Chief, or the General Staff, into ordering forms of "action" that would now serve no other effective purpose than merely giving exercise to angered and frightened temperaments. When the Chief refuses to be intimidated, or refuses to order action that would only lead to spasmodic rioting, the breaking of heads, and the shedding of blood, these well-intentioned but short-sighted persons murmur threats of secession.

But there will be no secession of that sort that will get very far. Because if groups of Silver Shirts so seceded and sought action in their own localities, they would merely be precipitating a sticks-and-stones squabble that the authorities would have every license to suppress. The Chief would be among the first to endorse the confining of them behind bars, for their own good.

No!—the action that is going to *scour*, permanently and effectively, is the action that is going on in States like Oklahoma and California in these fraught weeks: The intensified concentrated "selling" of America's sane Christian people to the idea of secretly and loyally wearing the Scarlet L, and seeing that all their acquaintances do the same, until their

numbers are so mighty that in a night they can stand forth and demand that every alien public official shall quit his office, every miscreant debauching our cultural, educational and entertainment institutions, be effectively emasculated so that he no longer can exploit the nation to its ruin.

THIS is by no means a stand-still policy. It is the most wholesome of statesmanship. Much, much is being done by individual posts of Silver Shirts to drill and equip themselves against that day of National Arrestment of this Alien Menace. Not necessarily *armed* equipment, understand the Truth to tell, that is not half so necessary as the hot-spurs imagine. A full knowledge of the identity of those who are to be held to an accounting in the Day of the Ultimate Adjustment, and a full realization of how to obstruct and deter them in the moment of the setting up of the American Soviet, is far more important and effective than yielding to local situations that outrage the Christian sensibilities, or disgracing this country and her truly patriotic and harassed officials with another affliction of the Molly Maguires directed against adherents of a particular race or political idea.

The Chief has served ample notice in no uncertain language on many restive groups, that he will not be stampeded into premature action until the Silver Shirts are strong enough by sheer weight of numbers to blockade every avenue down which militant and power-drunk Jewish Communists would advance to what they assume to be a national victory.

Then he will act with a thunderous galvanism, and the Great Silver Horde will have action to overflowing!

UNTIL your local Post of the Silver Legion is strong enough to arrest the depredations of individual Jews and Communists in your own locality, it is dangerously puerile to conceive that Silver Shirts can actually challenge the menace to the nation as a nation. In scores upon scores of American cities and communities, this is becoming an accomplished fact. And it speaks excellently for the stamina and self-control of those specific localities that it is a fact without allowing incidents to occur which give away their numbers until the moment of accounting.

Remember that the best recruiting officers for The Silver Legion which The Legion possesses, are mainly the Jews and Communists of the nation, themselves. Sam Untermeyer and Sam Dickstein have done more for The Silver Legion in the past few weeks than any individual Silver Shirt enlisted on the national Roster! Let the good work go on. Every Gentile bilked or outraged by a Jew, is a prospective Silver Shirt. *Make a business of seeing that he is brought into the Legion! Prepare for the Day of the Unmasking—which the lecherous movies are precipitating faster than their Jewish makers dream! . . .*

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