

nessean and World War I hero who became the subject of a major Warner Bros. film and a spokesman for anti-Nazism. Of course, Harry Warner and his younger brother Jack not only have been closely studied, they also have become the stuff of Hollywood legend. Birdwell wisely corrects the tendency to emphasize Jack's role and personality by concentrating on Harry's pervasive moral and executive presence. Birdwell writes: "Most people have never heard of Harry Warner, and those who have often buy into the fiction that Harry was an overbearing, humorless, sanctimonious prude." However, Birdwell's assiduous research into Warner Bros. archives suggests that Harry, "a highly moral, devout Jew devoted to his family (something of an anomaly among the Hollywood elite)" in fact was "the company's conscience and its driving force" who both "held the purse strings" and "built the studio." Birdwell says, "It was Harry, not Jack, who led the studio in its fight against Nazism, though the latter usually receives undue credit." Birdwell provides multiple examples of Harry's leadership. In a 1939 St. Patrick's Day address to the Ancient Order of Hibernians, Harry Warner stated his intention to release *Confessions of a Nazi Spy* (1939). The film outraged Hollywood censors and Nazi appeasers. Harry pugnaciously proclaimed, "You are not presenting yourselves as Irish-Americans. You are Americans. I am not accepting your hospitality as a Jewish-American. I am here as an American." As described by Birdwell, Harry's anti-Nazi activism seems quite courageous and morally prophetic, especially when compared to the pusillanimous acquiescence to fascism and Nazism by other studio heads, many of Jewish origins.

Celluloid Soldiers recounts Harry's story within the broader debate regarding Nazism. Harry's battle becomes part of the era's political and social history. In this struggle, Birdwell recalls forgotten figures on the right. The "cryptofascists" that Birdwell cites include the anti-Semites William Dudley Pelley, Virgil H. "Bert" Effinger, and Major Dayton Dean of the Black Legion and the Ku Klux Klan. They correctly perceived Warner Bros. to be a potent artistic and intellectual arsenal for liberal democracy in films that include *Black Legion* (1936), *Casablanca* (1942), *Dr. Ehrlich's Magic*

Bullet (1940), *The Adventures of Robin Hood* (1938), *Juarez* (1939), *The Life of Emile Zola* (1937), and *Sergeant York* (1941), among many others.

As the curator of the Alvin C. York papers in Pall Mall, Tennessee, and as an associate of the Sergeant York Patriotic Foundation, Birdwell, an assistant professor of history at Tennessee Technological University, brings special scholarly expertise to his delineation of York's amazing political transformation. Apparently, York's personal relationship with the Warners and Jesse Lasky influenced him to move from isolationism to become a spokesman for the interventionist Fight for Freedom Committee that seriously challenged and engaged Lindbergh and the America First Committee.

Birdwell also documents investigations in 1941 by senators Gerald P. Nye of North Dakota and Bennett Champ Clark of Missouri as efforts designed to intimidate liberal Hollywood. Their attacks inspired a defense of Hollywood based upon First Amendment protections of free speech. However, the investigations also established the foundation for the Hollywood witch-hunts of the Cold War and what Birdwell sees as the rise of fascism in our own times. His study certainly prepares us for a return today to an isolationist rhetoric of America First that deems the values of Hollywood as un-American and the representatives of the film industry as an alien culture.

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Amerika im Dritten Reich: Ideologie, Propaganda und Volksmeinung 1933-1945 (America and the Third Reich: Ideology, propaganda, and public opinion, 1933-1945). By Philipp Gassert. (Stuttgart: Steiner, 1997. 415 pp. ISBN 3-515-07104-0.) In German.

Philipp Gassert's book appears as one of the Transatlantic Historical Studies published under the auspices of the German Historical Institute. The book is based largely upon primary and archival sources, though Gassert is familiar with most of the relevant secondary literature. Despite its subtitle, however, *Amerika im Dritten Reich* devotes a good deal of space

