

ROAD TO WAR

America Finds Herself Involved in War Trade

● This is the second instalment of the amazingly timely revelations of the events that drew America into the World war more than two decades ago. The author has traced the growth of Wilsonian idealism as a factor in our foreign policy and how it involved us with Mexico, and with the Allies upon the outbreak of war in Europe.

By WALTER MILLIS

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I. IN THE capitals the first joyous excitement of war still reigned; but on the border lines of Europe there was already war itself. In Brussels, our minister, Mr. Whitlock, had been passing the most exciting fortnight of his life. Liège, they knew, had fallen on Aug. 7, but the communiques said it didn't matter. The streets were full of glamorous, anachronistic uniforms; the flags fluttered bravely in the unusually perfect weather and Brussels was "loverlier than ever." Everybody was in a fever of enthusiasm and patriotism and activity; everybody, suddenly, was in the army. To the east, of course, men must be fighting; but even when a whole squad of American war correspondents—Richard Harding Davis, Frederick Palmer, John T. McCutcheon, Irvin Cobb—miraculously appeared out of the blue, it was still more like Kipling than like war. They dashed cheerfully about in big automobiles, innocent of passes or credentials, reporting skirmishes, reporting Uhlans, trying to guess where the "big battle" that every one anticipated would be most likely to take place.

flutter down; the Germans were at the gates of Brussels. For three days and nights on end it flowed thru Brussels without a break or pause—the mightiest torrent of armed power that any of them were ever likely to see—and disappeared into the silences of the south. With what result? The flood had passed; it was swallowed up in space and time, and nothing penetrated the thick veils of censorship to show the outcome. Battering her way with the great 42-centimeter howitzers—engines of the new warfare more irresistible than any one had dreamed of—Germany had overrun nearly the whole of Belgium and deployed one million of the finest fighting men on earth along the northern frontiers of France. The rest was mystery. There was no "big battle." This was war.

II.

Our public had received from its own newspapers in the very first days of the crisis the basic elements of what was to be perfected as the Allied thesis of the war. Americans were now to be surprised, shocked (and natural-



Woodrow Wilson with his first wife. In the early days of the war the President was the object of flattering British pressure.

now had to pass thru these controls. Few, indeed, even realized that the Allies, because of the ownership and routing of the cables, could edit the news coming from Germany by way of the European neutrals almost as readily as they could edit that originating in their own territory. According to an Associated Press representative on the continent, it was possible to get neutral dispatches to the American papers for only a week or two after the outbreak of the war, "after that it was entirely a matter of hazard, or one of writing from the British point of view."

icals; he was particularly careful to arrange for lectures, letters, and articles by pro-ally Americans rather than by Englishmen; while he himself established relations "by personal correspondence with influential and eminent people of every profession in the United States, beginning with the university and college presidents and scientific men and running through all the ranges of the population." The overwhelming effectiveness of the allied propagandas in the United States is not to be explained by any particular superiority in technique or subtlety in misrepresentation. Rather is it to be found in the predisposition of the American public to receive the propaganda, in the nearly absolute allied command over all channels of communication and opinion and in the passionate and sincere conviction of the allied propagandists. One of the greatest of the qualities which have made the English great people is their eminently sane, reasonable, fair minded inability to conceive that any viewpoint save their own can possibly have the slightest merit.

As the terrible gray tide came rolling across the Belgian plain a vast fog of atrocity stories rolled and spread before it, drifting rapidly thru the allied countries and over the allied cables into every quarter of the world. From the first moments of the war our legation at Brussels had been hearing the most dreadful rumors—stories of old men, women, and children brutally shot; of nuns violated; of the most frightful savageries perpetrated. Mr. Whitlock, of course, had no way of verifying the stories, but he clung to his skepticism for only a day or two and then yielded wholly to conviction.

August yielded to September; the idea of a world actually at war began slowly to sink in, but about the progress of the war itself there was singularly little news. As the Allied armies fell back the correspondents were naturally debarred from reporting what was really going on. The atrocity story filled the void. One group of the American newspaper men in Belgium had been overtaken by the German advance and had continued thereafter with the German armies. Early in September a bundle of allied and neutral newspapers fell into their hands; they were astounded and shocked by what they read concerning the operations they had just been witnessing. Harry Hansen, Irvin Cobb, John T. McCutcheon, Roger Lewis, and James O'Donnell Bennett dispatched a joint cable to the Associated Press:

"In spirit of fairness we unite in declaring German atrocities groundless as far as we were able to observe. After spending two weeks with German army, accompanying troops upward hundred miles, we are unable to report single instance unprovoked reprisal. Also unable to confirm rumors of mistreatment of prisoners or noncombatants. . . . Numerous investigated rumors proved groundless. . . . Discipline German soldiers excellent as observed. No drunk-

By early autumn an editor of the Chicago Tribune was beginning to suspect that the British censors were not only eliminating what they did not like from the continental dispatches but interpolating their own material. Our public, however, for a long time thereafter still naively assumed that it was the suppression of only military secrets in which the war censorships were interested.

There were many things that the American people never understood about the reporting of the war. At the outset [some] American newspapers ran into the difficulty that no American correspondents were allowed upon the Allied front. Their recourse was to utilize the services of the British newspapers. From September the New York Times, Tribune, and World regularly bought the advance proofs of the London Chronicle, Morning Post, and Daily Telegraph, using this material in their own news columns and syndicating it thruout the United States. The British for their part early assigned their ablest and most effective popular writers to the reporting of the war, and American editors were eager to print the work of such men as Philip Gibbs; H. M. Tomlinson, or H. W. Nevinson. Nor was the "informing" of American opinion left to any such casual arrangements as these.

"Practically since the day war broke out," as Sir Gilbert Parker cheerfully admitted afterward, "I was responsible for American publicity."

Sir Gilbert soon had a large propaganda office at work near Victoria station—under the aegis, it was vaguely supposed, of the foreign office. He distributed propaganda material broadcast to American libraries, educational institutions, and period-

Who Are 'The Guilty Bystanders'?



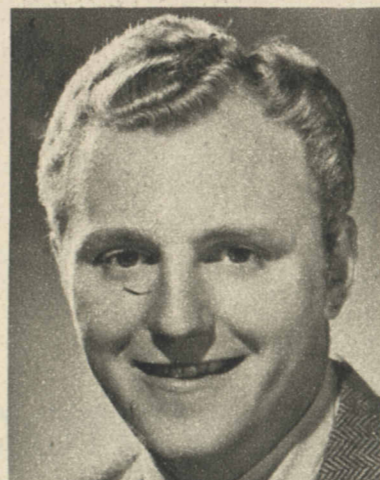
PHOEBE LOCKWOOD, played by Caroline Fisher (Rathbone).



HUGO RYDER, played by Bob Barron.



MARTIN YORKE, played by Willard Waterman, and EDITH RYDER, played by Kay Campbell.



DICK BENTLE, played by George Neise.



MRS. JOE CRESSY, played by Doris Larson.



"Crazed, Hugo flings himself murderously upon Yorke." Read below why he did, and what followed this dramatic scene.

(Tribune Studio photos.)

Read the Story of Their Dramatic Lives!

GUILTY BYSTANDERS! Who are they? Why are they guilty? What of?

They are the characters Rupert Hughes has chosen to enact the thrilling drama of real life that began last week in the Graphic Section. You saw Hugo Ryder, drink-cruel, leave his wife and child for a night of drinking. You saw Edith Ryder go to Martin Yorke, her sympathetic and still romantic ex-fiance, for comfort, only to be discovered by Hugo. You saw Kirke McKeel, young

district attorney, and Murray Bentle, often his successful rival in the courts of law, and his rival as well for the affections of Phoebe Lockwood, go with her to a party at Lakemeadow Country club. You saw Martin Yorke and Edith in a moonlit tryst there, and Hugo Ryder, in a drunken stupor, hunting for them, gun in hand.

Tragedy stalks near. Turn now to pages six and seven and watch it unfold in pictures before your eyes!



KIRKE McKEEL, played by Jack Barrick.



MURRAY BENTLE, played by Stanley Waxman.

ness. To truth of these statements we pledge professional personal word."

But it was no use, either then or later.

When the appeals for aid for the starving Belgians began to



Robert Lansing Sir Gilbert Parker

come in, offering a sudden practical outlet for the overwrought American emotions, the response was immediate—and the allies found themselves in possession of still another incomparable propaganda weapon.

Month in and month out thereafter American millions were to flow into the Belgian relief, every penny doing its part to cement the emotional alliance with the entente powers.

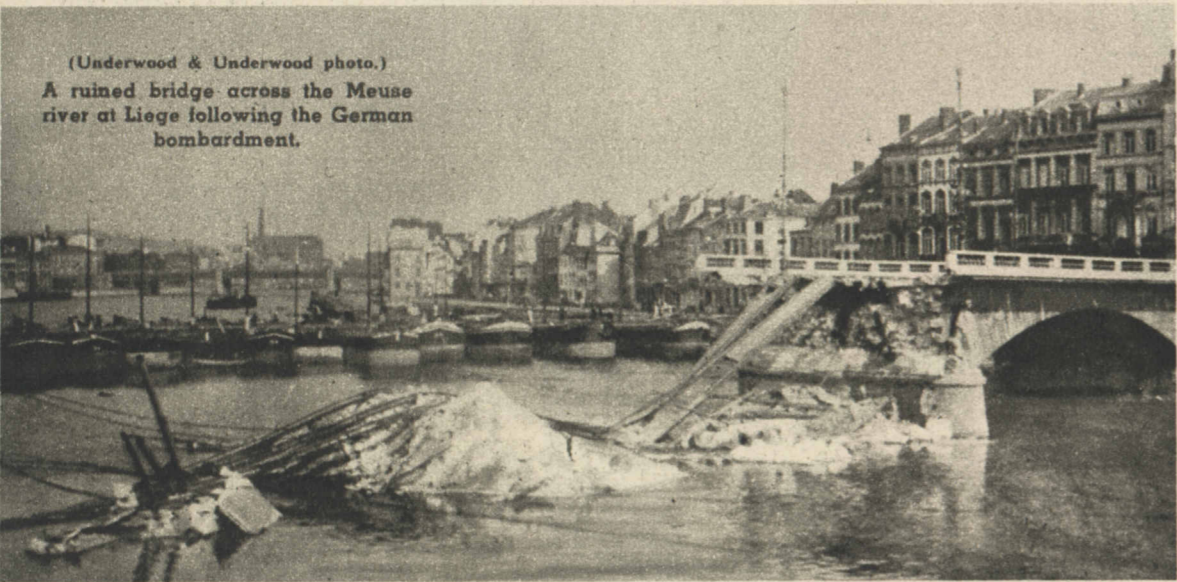
The prompt organization of the spectacular Lafayette Escadrille worked powerfully to the same end. Ambassador Herrick had been showing his sympathy with the French in many grossly indiscreet ways. When a very solemn and earnest group of young Americans filed into his office to ask if they might enlist in the French army the ambassador read and explained to them the laws of neutrality, then closed the book and burst out:

"That is the law, boys, but if I were young and stood in your shoes, by God, I know what I would do."

They cheered, shook hands with the ambassador, and went

out to enlist—and to be killed, most of them. "Their influence upon sentiment at home," as Mr. Herrick later boasted, "was tremendous."

Secretary Bryan almost alone seems to have been worried as to the correctness of Mr. Herrick's neutrality, and on one occasion sent a query as to whether the American hospital service was taking care to succor German wounded as well as French. By a remarkable coincidence it was discovered that there was not a German in the hospital; but the ambassador rushed out one of his military attachés with a searching party and by good luck they found three mangled but still living Germans. One died on the way in and was dumped unceremoniously upon the roadside; the other two survived and Mr. Herrick was able to telegraph (Continued on page eight.)



(Underwood & Underwood photo.) A ruined bridge across the Meuse river at Liège following the German bombardment.

Voice of the Movie Fan

Letters published in this department should be written on one side of the paper. If you wish a personal reply please inclose a stamped, self-addressed envelope.

Dear Miss Tinée: I always read your columns and keep a scrapbook of your Sunday columns. Just the other day I was looking thru that scrapbook and came across a letter from a certain Willemina Phillips. Who does she think she is, anyway, to call "Captain Fury" an awful picture? It was swell, just plain swell, and Brian Aherne, in my opinion, is one of the swellest actors I've seen. Maybe Miss Phillips doesn't know a good picture when she sees one, or maybe she was just too young to understand it. Anyway, here's hoping to see more pictures like "Captain Fury" and more actors like Brian Aherne. Could you please find room for a picture of Brian and a little about him? Wishing you the best of luck, GINGER JONES.

Editor's note: "What's one man's meat is another man's poison," you know. Yes, we have a corner we can tuck Brian into. He was born in Worcestershire, England, May 2, 1902. He's 6 feet 2 inches tall and has brown hair and blue eyes. Educated Malvern college. Went on the English stage

in 1924. First came into prominence in pictures playing opposite Marlene Dietrich in "Song of Songs." Married Joan Fontaine, film actress. Thanks, and good luck to you.

Dear Miss Tinée: Please settle a strong argument between a friend and myself. In which picture did Barbara Stanwyck sing "I Hum a Waltz"? Was it "This Is My Affair" or "His Brother's Wife"? I say in "This Is My Affair," but my friend holds a strong argument. She firmly suggested we turn to you. If you have room in your column please print a picture of her as she appeared in "This Is My Affair." Sincerely yours, ESTHER TRIBO.

Editor's note: We're strong on settling strong arguments. Barbara Stanwyck sang "I Hum a Waltz" in the motion picture "This Is My Affair," in which she was co-starred with Robert Taylor. Here's a photo of her as she appeared in that film. You're welcome.



Brian Aherne



Barbara Stanwyck