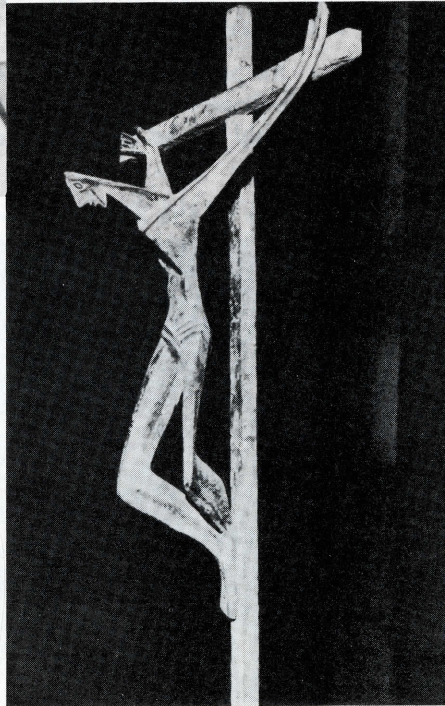


# HATE ART



The official term for Bernard Rosenthal's faceless statue is "blow torch art", but its true name is "hate art." Rosenthal says that this group of figures is his concept of the American Family under the protection of the Police. He apparently sees them as insects, which have only a rudimentary sensory system, and no brains — bearing a close resemblance to the "praying mantis." Does this likeness spring from the fact that Rosenthal sees our kind as Mantidae—insects which assume an attitude of mock piety in order to hide an aggressive and predatory nature?

Rosenthal's Crucifixion shows our Lord, Christ, as a dead "praying mantis" — thus giving Rosenthal a doubtful distinction as master of a new school of contemporary art. —"HATE ART."

## SAVE OUR COUNTRY FROM COMMUNISM BY VOTING "NO" ON BONDS !

### Bonds Mean Bondage—for Every Citizen and Generations Yet Unborn!

If International Communism ever takes over here it will not come by force and violence but by the destruction of the Private Enterprise System and all other private ownership,—“THE POWER TO TAX IS THE POWER TO DESTROY.”

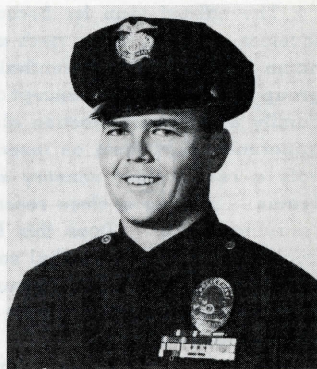
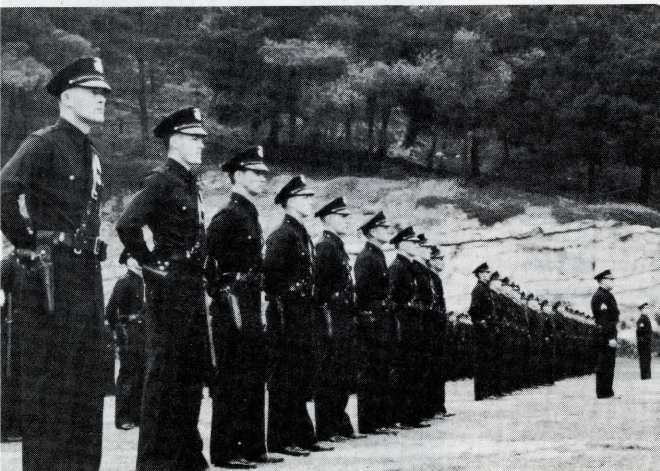
International Communism will come in the wake of national bankruptcy, deliberately planned by international bankers, implemented by our Federal Reserve Banking System, through a program of wasteful spending here and abroad. Our Constitutional Republic is fast being destroyed by taxation and waste.

### LAWLESS SPENDING

Lawless spending of borrowed money, with complete disregard of taxpayers' protests, culminated, on January 21, 1955, in the hoisting of Rosenthal's "blow-torch art" to a place of eminence on the new Los Angeles Police Facilities Building. The Board of Public Works and the Board of Municipal Art Commissioners, jointly responsible for this monstrosity, had hoped that the attaching of this "art" to the building would end the controversy between them and the Los Angeles tax-payers which has been going on since early last summer—but it has only increased the rising tide of tax-payers' indignation.

All protests against the "faceless statue" had been met with the argument by the Board of Public Works that it was an "integral part of the building" and could not be omitted from the project,—bolstering up this entirely false

New Men for Our Police Department—The Finest !



Typical Los Angeles  
Police Officer

statement by quoting an opinion from the City Attorney that "the court might consider deletion from the contract of the metal sculpture, other than by agreement, a breach of contract." All of the foregoing was in direct contradiction of the Architect's contract, paragraph 14, section 4, which provides that "the City reserves the right at any time to determine that any portion of the Building shall not be constructed." The Board of Public Works admitted this fact in their letter to the City Council of July 28, 1954, paragraph "j", in these words: "The Board of Public Works has authority under the contract to direct changes in the plans and specifications and *can direct that the statuary be omitted or other decoration be substituted.*"

But the Bureaucrats persisted in following out their original plan, despite the fact that the KEEP AMERICA COMMITTEE, on November 4, called attention of the City Council, the City Attorney, the Art Commission and the Board of Public Works to the fact that expenditure for this statue is unlawful, as follows:

"The voters of this city did not approve the expenditure of money for this statute when they approved Proposition D, submitted at the General Municipal election, May 27, 1947. They approved 'a building for the use of the general administration of the police department of the City (including office, laboratory, communication, detention, garage and municipal court facilities).' " The letter also directs attention to the fact that Section 165 of the City Charter of Los Angeles provides for the purchase of art productions in "*such amount as may be included in the annual budget for that purpose.*"

### GOVERNMENT BY REMOTE CONTROL

Government by remote control over the local bureaucrats is the answer—control by local and national banking interests supported by the propaganda forces of the *tax-exempt* "Educational Foundations." It is a significant fact that the fight to force the "faceless statue" upon Los Angeles was led by Jules Langsner, 2143 Ivar Avenue, Art Consultant of the Fund for Adult Education of the Ford Foundation. The Dodd report of the Reece Committee shows that the Ford Foundation has capital resources of \$500,000,000, with an earning capacity of \$30,000,000 a year — *all tax exempt!*

Of the \$18,380,000 worth of bonds for municipal improvement voted in 1947, the Bank of America bought \$3,600,000 worth, to run for 40 years at an interest rate of 1.96%; the Bankers' Trust of New York bought \$3,600,000 worth, to run for 40 years at 2.46% interest; the Continental Illinois Bank & Trust Company bought \$2,000,000 worth, to run 20 years at 1.62%; and the Bankers' Trust of New York bought an additional \$9,800,000 worth, to run 38 years at 2.59% interest. By the time these bonds are retired, the tax-payers will have been required to pay one-half of the principal in interest alone, in addition to the principal. **THE INTEREST ALONE ON THE FACELESS STATUE WILL BE \$5,000.00 ! !**

## THE SABOTAGE OF AMERICAN ART

The spending spree for "abstract" art projects for buildings began in the early thirties, following a conference of artists, including Americans, in Krakov, in 1930, which "resolved upon a world-wide mass organization of art and literature as weapons of the working class in their struggle for power." The sabotaging of American art is the direct outcome of the conference at Krakov.

"Artists Equity Association membership lists practically all of the notorious Red artists in the country," according to Congressman George A. Dondero. It is interesting to note here that Mrs. Christine Dailey, 4075 Leeward Avenue, in a telegram to the City Council, approving the "faceless statue", quotes herself as a representative of Artists Equity. Six of the eighteen members of the Visual Arts panel of the United States National Committee of UNESCO are connected with Artists Equity Association, referred to in Congressman Dondero's statement above.

### DON'T BE FOOLED !

Don't be fooled by the propaganda that Communism is a dirty-finger-nailed push of malcontent workers,—it is a plan for World Communism, for the control of all nations and resources by international financiers. Jacob Schiff of the international banking firm of Kuhn, Loeb and Company, boasted that he helped finance the Bolshevik Revolution; he was aided in that nefarious plan by the German banking house of Warburg, and also in the destruction of Germany by financing Hitler. The international bankers are moving forward to world communism under many fronts: the Communist-dominated United Nations Organization, UNESCO, North Atlantic Treaty Organization (NATO), South East Asia Treaty Organization (SEATO), Atlantic Union, Union Now, World Federalism, the Association for the United Nations, Histadrut or ILO (International Labor Organization), NAACP, National Urban League, American Civil Liberties Union, Moral Rearmament, Friends' Service Committee, Rhodes Scholars, also *tax-exempt* "EDUCATIONAL FOUNDATIONS" such as, Rockefeller, Carnegie (of which Alger Hiss was an officer when taken into custody), Ford, Reid, Rosenwald, Rosenberg of California—all engaged in the treasonable attempt to substitute ONE WORLD GOVERNMENT FOR OUR CONSTITUTIONAL REPUBLIC.

### SAVE OUR REPUBLIC

If you want to save our country, organize today and work against wasteful public spending in your city, your county, your state and your nation.

PROJECT NO. 1. Drive out UNESCO, the United Nations and all their front agents!

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#### KEEP AMERICA COMMITTEE

H. W. Courtois, Secy.

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