

DOCUMENTATIONS

THEY ARE BRINGING THE REDS BACK INTO HOLLYWOOD!

of the REDS
KIRK DOUGLAS (Actor-Producer) Cited by HUAC:—1) Committee For The First Amendment; 2) Hollywood For Sane . . . In recent years he has been producing Films such as "SPARTACUS," which not only contain Communist propaganda, but serve as "come-back" vehicles for Reds we had driven out of Hllywood, such as Dalton Trumbo, Lewis E. Milestone, etc.

and
GREGORY PECK:—(Actor-Producer) Cited by HUAC and CUAC:—Sponsor Director and/or Member of MANY Red Fronts. Producer of "PORK CHOP and . . ." a Film that vilifies American Soldiers in the Korean War—*which Film was directed by RED Lewis E. Milestone!*

FELLOW TRAVELLERS
OTTO PREMARETT (Actor-Producer) Produced Films containing pro-Red propaganda in Hollywood and 1/2 of them RED Actors, Writers and Directors . . . his most recent one is "NOW," scripted by that most notorious Red, DALTON TRUMBO.

in HOLLYWOOD and TV
FRANK SINATRA:—(Singer-Actor-Producer) Cited by CUAC: This founder and Commissar of the notorious Hollywood RAT PACK, was "decorated" and "honored" by the RED "aristocracy" in Hollywood for his "valuable services" rendered to the "Young Communist League" . . . recently he signed a contract with the "Hollywood" to script his next Film—but quickly ran for cover (cancelled the contract) when the public outcry hit him.

This book is issued in response to a tremendous PUBLIC DEMAND. It names and DOCUMENTS all of the pro-RED activities and RED FRONT affiliations of some 300 top RED STARS and FELLOW-TRAVELLERS in HOLLYWOOD and TELEVISION—and names the unimpeachable Government Agencies where this vital information is CITED and AUTHENTICATED!

by **MYRON C. FAGAN**

EIGHTY-SECOND CONGRESS

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October 24, 1951.

Mr. Myron C. Fagin
Box 8655 Cole Branch
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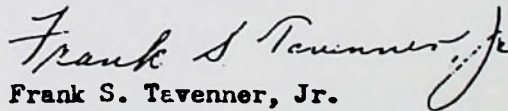
Dear Mr. Fagin:

Thank you very much for your letter of September 22, calling to my attention your current issue of "Red Treason in Hollywood." I have read the entire issue with great interest. There are a number of items which I expect to call to the Committee's attention.

Your expression of approval of the work we have done in Hollywood is gratifying. It was a tremendous undertaking, as one of your vast experience well know.

I want to take my hat off to you and the rest who have stood in vanguard of the fight against communism in Hollywood.

Sincerely yours,


Frank S. Tavenner, Jr.
Counsel.

FSTp

DOCUMENTATIONS
of the
REDS
and
FELLOW-TRAVELLERS
in
HOLLYWOOD and TV

By MYRON C. FAGAN

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WHO IS MYRON C. FAGAN?



"Who's Who in the Theatre" is the Bible of the People in the Make-Believe World. It plays no favorites . . . it tells no lies . . . it glorifies nobody. It is an unbiased HISTORY in cold print of the men and women of the Legitimate Theatre. It records only those who have proved their worth in the one . . . and only one . . . real testing place of the theatre: BROADWAY. In that "Who's Who" we find recorded the plays Myron C. Fagan has written, directed, and produced . . . Dramas, Comedies, Melodramas, Mysteries, Allegories, Farces . . . many of them the most resounding Hits of their years.

He arrived on Broadway in 1907 at the ripe age of twenty—or, to be exact, he celebrated his twentieth birthday on the Hallowe'en of that year . . . the youngest playwright in the history of the American Theatre. In the years that followed he wrote and directed plays for many of the GREATS of those days . . . Mrs. Leslie Carter, Wilton Lackaye, Alla Nazimova, Jack Barrymore, Douglas Fairbanks, Sr., E. H. Sothorn, Julia Marlowe, the glamorous Mitzi, Lady Duff Gordon, Helen Morgan, etc., etc., names which

spell a lingering nostalgia for the middle-agers of today. He directed and produced plays in association with such Broadway Immortals as Frohman, Belasco, Henry W. Savage, Charles Dillingham, Abe Erlanger, Sam Harris, George M. Cohan—until, even though most of them were "Pop" to him, and some even "Grandpop," Myron C. Fagan became a legendary name in a world where legend is measured only by merited fame.

In the five years between 1925 and Christmas Day of 1929 he wrote, personally directed, and produced ten plays: "The White Rose," "Thumbs Down," "Two Strangers from Nowhere," "Mismates," "The Fascinating Devil," "The Little Spitfire," "Jimmie's Women," "The Great Power," "Indiscretion" and "Nancy's Private Affair." Of these, "The Little Spitfire" alone played more than 300 cities in the United States and Canada. "Jimmie's Women" and "Nancy's Private Affair" hold very nearly similar records. In 1941, when he revived "Nancy's Private Affair," with Anna Sten in the title role, that play was acclaimed by the Critics as being as up-to-the-minute and sprightly as any Comedy of that season.

It was 1930 before he transferred his activities to Hollywood. That does not mean that the Screen was a new art to him. As far back as 1915, in association with Ben Goetz, MGM Production Chief in London, and Richard R. Rowland, Founder and then President of Metro Pictures Corporation (today's MGM), he produced "The Crimson Stain Mystery," starring Maurice Costello. That was one of those fabulous Mystery Serials of those days, a la "Perils of Pauline" and "Adventures of Kathlyn." In the years that followed many of his plays were picturized, but until the "talkies" came in he took but a cursory interest in films. However, he maintained a very friendly relationship with the industry.

In 1930 he signed a term contract as Writer-Director with Pathe Pictures. Compared with the huge Paramount, Fox, MGM and Warner Lots, Pathe was tiny. Seldom, if ever, did they have more than one film before the cameras, but it was the Tiffany of the film industry. During Fagan's

term they produced such unforgettable films as "Holiday" with Ann Harding, Mary Astor and Edward Everett Horton; "Painted Desert," which marked Clark Gable's first appearance on the Screen; "her Man"; "Sin Takes a Holiday," with Constance Bennett, then at her peak, etc. When Pathe was sold to R.K.O. Mr. Fagan terminated his contract and never again signed for a term, preferring to work as a free lance—which enabled him to return to his beloved Legitimate theatre from time to time. The next fifteen years were about equally divided between the Stage and the Screen. During those fifteen years the following names appeared in his works, either on Stage, Screen, or in Radio.

The one and only Helen Morgan appeared under his direction and management in his play "Memory"; Mary Astor and Edward Everett Horton were starred by R.K.O. in his "Smart Woman"; Nancy Kelly made her screen debut in the film version of his play "Mismates," starring Warner Baxter; Mary Pickford did a chore in his "The Little Spitfire"; Brian Donlevy appeared in his Stage play "Peter Flies High." He also did stints on the various Hollywood Lots. In 1939 the Milwaukee Theatre Society presented a gala Festival of Fagan plays, under his personal direction, with a brilliant Star-studded group of actors, among them Douglas Montgomery, Glenda Farrell, Edward Everett Horton, James Kirkwood and Blanche Sweet.

In addition, Myron C. Fagan has written *many* books dealing with the Theatre, the Film Industry, Radio and Television—he has been a noted journalist, having served as a dramatic critic on the Chicago American, the New York Globe and the Associated Newspapers. And in 1916 he was Chief of Public Relations for the Hughes Presidential campaign.

* * *

In 1927, James B. Reynolds, Secretary of the Republican National Committee, urged him to return to that post for the 1928 (Herbert Hoover) Presidential campaign. Aside from the fee, he was promised his choice of either the Attorney Generalship or Postmaster Generalship, as attested by the (photostated) telegram on page 5.

As the date of the telegram shows, that was six months before Hoover was nominated. Mr. Reynolds was joined in his urgings by George B. Meyercord (*President of the Meyercord Decalcomania Company of America and of the Thermos Bottle Company*), who was the Director of Finances for the Committee—but Mr. Fagan was too happy with his then very flourishing career on Broadway for a return to the Political arena.

EDITOR'S NOTE: *In presenting this profile we have but one objective: to establish the fact that in matters of Theatre and of Hollywood, Myron C. Fagan is a Voice of Authority . . . quite as unquestionable as the Voice of J. Edgar Hoover in matters of our National Security.*

WHY THIS BIBLIOGRAPHY

In his startling book, "RED TREASON IN HOLLYWOOD," published in 1949, Myron C. Fagan exposed the undeniable fact that the Film Industry has for many years been Communism's most effective Fifth Column in America—and a major source of finances for (American) Communist Party's "war chest."

In that book Mr. Fagan revealed in all its details the traitorous conspiracy to capture Hollywood — *from its inception in 1917!* He highlighted incidents so brazen, so audacious, so frighteningly treasonable that they might readily have been construed as figments of a febrile imagination . . . *were it not that he nailed them down as unimpeachable truths with DOCUMENTARY proofs!*

He named the Films which shamelessly glorified Russia—and those which shamefully held up to ridicule our American way of life . . . and he named more than 200 stars, Directors, Writers and Producers, who, in one way or another, collaborated to transform Hollywood into well nigh an impregnable RED FORTIFICATION.

NOTE: *Four years later Mr. Fagan wrote "RED TREASON ON BROADWAY," in which he similarly exposed the Reds and Fellow-Travelers (also newspaper critics) in the Legitimate Theatre, Radio and TV.*

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MYRON C FAGAN, CARE LONGACRE THEATRE,
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WE ARE ORGANIZING FOR OUR NEXT CAMPAIGN AND WE ARE TRYING TO REASSEMBLE THE OLD TEAM I AGAIN HANDLE BUSINESS AND GEORGE THE FINANCIAL AND WE WANT YOU BACK IN CHARGE OF PUBLICITY WILL PAY YOU TWENTY FIVE THOUSAND FOR CAMPAIGN AND EITHER GENERALSHIP IF WE WIN AND WE CANT LOSE PERIOD GEORGE TH YOU WILL REFUSE BUT WE NEED YOUR HELP STOP MEET ME FOR LUNCH TUESDAY VANDERBILT HOTEL.
JIM REYNOLDS.

No book in the past half-century came with the impact of "RED TREASON IN HOLLYWOOD" . . . or evoked more controversy! And naturally so: it de-glamorized 200 of the most glamorous personalities in the world . . . it toppled 200 Idols off their pedestals of clay. Every day after that book came off the press we were deluged with letters. By and large, they were all paeans for a greatly needed AMERICAN job. But there were quite a number of otherwise loyal Americans who found it hard to accept the charges against *their particular favorites*—oh, yes, they conceded, all the others named might well be guilty, *but not their favorites!*—and they demanded proof. Similar requests for proof came for far more praiseworthy reasons from heads of Women's Clubs, DAR Regents, Men's Service Clubs, American Legion Posts, etc. *They* wanted that information to convince the Doubting Thomases in their

organizations. In response to those requests, Mr. Fagan compiled a hundred page book which he called "DOCUMENTATIONS OF THE RED STARS IN HOLLYWOOD." In that book he *documented* the pro-Communist activities of the individuals he had named in "RED TREASON IN HOLLYWOOD"; he named the various Red Fronts those individuals officered and/or sponsored—and *supported financially*; he also named the sources of his documentations—principally the House Un-American Activities Committee (*hereafter identified as HUAC*) . . . the California (Legislature's) Un-American Activities Committee (*hereafter identified as CUAC*) . . . the U.S. Attorney General (FBI), and various other Congressional investigating Agencies.

But there was an even more imperative reason for the "DOCUMENTATIONS" book, to-wit: in the 1940s Hollywood broke out with a rash

of Communist propaganda films—some very subtle, some very brazen—all starring flaming Reds. To name just a few, there were “*Mission to Moscow*”; “*Song of Russia*”; “*North Star*”; “*Death of a Salesman*,” by the notorious Arthur Miller, starring Frederic March; “*All My Sons*”; also by Miller, starring Edward G. Robinson; “*Moulin Rouge*,” starring Jose Ferrer, directed by John Huston. The Critics eulogized all those films—and, of course, the public accepted the opinions of the “Critics.” Thereupon we decided upon a course of action that would FORCE the press to, *willingly or unwillingly*, front-page the RED propaganda in those films—and thus alert the American people to the treason being fed to them in “entertainment” form . . . we organized groups of our members (*and their friends*) into what we called “picketing committees”—to parade the sidewalks in front of the theaters showing those films. To provide our pickets with proper “ammunition,” we issued the first of our small six-page “RED STARS” Tracts, in which we named the 200 Hollywood Reds and Fellow-Trevellers. Robinson promptly went into a breast-beating act and “*made the welkin ring*” with his anguished denials . . . Frederic March shrieked his utter and complete innocence . . . Eddie Cantor shrilly cited his many deeds on behalf of charity as proof that he could not possibly have rendered aid and comfort to Communism—and so on down the line. Radio and TV Sponsors and Advertising Agencies began to retort to protests against their employment of Reds in their shows with mimeographed copies of those denials and alibis—together with challenges that it was a choice between their particular Star’s word and and Fagan’s word. Well, that first edition of Mr. Fagan’s “*DOCUMENTATIONS OF THE RED STARS IN HOLLYWOOD*” automatically brought all the shrieking by the Stars down to a whisper . . . it gave the lie to all their denials and alibis—*because the citations in the book were as unimpeachable as the official Government Agencies whence they had been derived!*

Now, unquestionably, that first Congressional (HUAC) hearing in 1947, which resulted in prison terms for the notorious “Hollywood Ten,”

rocked the nation—and for the first time created a nation-wide awareness that Communism had found its way into Cinemaland. But, actually, that first hearing exposed very little about the Conspiracy as a whole. Practically all that hearing exposed was that there were Communists employed on the Hollywood Lots. Had that hearing gone to a proper conclusion the entire Conspiracy would have been unmasked—and *utterly smashed*. But the crafty Masterminds of the Conspiracy *tricked* HUAC into discontinuing that hearing—and dropping the entire investigation.

NOTE: *That entire trick is fully reviewed in our (CEG) January - February (1961) News-Bulletin (No. 80), entitled: “THE STRANGE CASES OF CHET HUNTLEY AND ED MURROW”—And, as the title indicates, it also fully reviews the pro-Red activities of Huntley and Murrow . . . all CEG News-Bulletins are 50 cents per copy.—ED.*

Thus, that hearing was what can best be described as a “seven-day wonder.” It was quickly forgotten. Only the “Tract” activities of CEG. and our books, particularly the “*DOCUMENTATIONS OF THE RED STARS IN HOLLYWOOD*,” finally completed the unmasking of the Red Conspiracy in Hollywood and TV.

And now, in order to give the reader a crystal clear conception of the Red Conspiracy in the Entertainment World, *and how Hollywood was transformed into becoming virtually the backbone of the entire Internationalist-Communist Conspiracy in America*, we will go back to its very inception.

BROADWAY ITS BIRTHPLACE

In the collective mind of all America, from Maine to California, Broadway has always stood for Theatre—the Living Theatre. Not films, not radio, not television—only the Stage.

It was a world apart, peopled by pixies who lived and breathed nothing but grease paint and make-up mirror. Politics, ideologies, mundane philosophies, were not for them. Their world was

bounded by the stage door on the one side and the footlights on the other. At the turn of the century came the Movie, to later steal some of the luster from "Broadway," but still to be just a part of the make-believe world, dedicated only to amusement and entertainment.

Then, in the early 1920s a sinister force began to creep its way into that harmless make-believe world—to transform its pixies into evil pied-pipers who were to lead the American people out of the freedoms of the American way of life into the swamp of Communism.

As we now know, the Communists have had America marked down for CONQUEST since as far back as 1917. But they knew that they could not hope for success unless they could first break down our defenses and resistive powers from WITHIN. A frontal attack, such as enslaved the Russian people, could not succeed over here. The American people would first have to be "conditioned" to "realize" the "wonders" of Marxism. But that "conditioning" would have to be done very subtly, so as not to arouse suspicions too soon. The poison must be hypo'd into the American bloodstream by the least suspected needle—a sugar-tipped needle. The press, while necessary, could not be that needle, because it was bound to be more or less obvious—and the press is always suspect anyway . . . the soap box orator, while of value, has to do his work without cover . . . but who would suspect the devil-may-care, happy-go-lucky, beloved pixie of the make-believe world?

Thus, in 1920, Moscow organized "The Cinema Bureau of the International Union of the Revolutionary Theatre—with America as its primary victim! Its two most important SECRET directives were:

- (1) "Organize mass demonstrations and rally audiences in protest against REACTIONARY Films — and POPULARIZE ALL REVOLUTIONARY Films!"
- (2) "Unite the creative and technical workers of the Film Industry in all countries . . . and especially in America . . . on an International scale, for the purpose of CREAT-

ING REVOLUTIONARY Films in all those Countries."

The stress was on the film, because one film can be shown simultaneously in a thousand theatres and reach millions in the time a Stage play will reach only thousands, but the Legitimate Stage and the then infant Radio were to be made captive, too—all at the same time. *In fact, the further directives stipulated that the entire infiltration was to be started through the Legitimate Theatre.*

Their start was insignificant. In 1921 there appeared on the Broadway scene a small group of tatterdemalion actors who announced themselves as "The Russian Art Group Theatre." Each one claimed to be a "graduate" of the "Moscow Art Theatre"—each one proclaimed himself to be the special favorite student and protege of the great Stanislavsky. They leased a little cast-off flea-box of a theatre on a side street and put on a campaign for subscriptions, ala the "Theatre Guild!" They called themselves "Intellectual Liberals," spouted Karl Marx and Engel, and, of course, sought a following of that type in the Cloak and Suit trades Unions—the Furriers' Union—on the East Side of Manhattan, in Brooklyn and the Bronx. The plays they put on were translations from the Russian, always glorifying the "Communist way of life." Within the next few years other little groups similar in type and in personnel sprang up all over New York and Brooklyn. None of them met with financial success, yet they managed to keep going.

Suddenly, around 1930, ALL THOSE GROUPS MERGED and adopted a new name—"The Group Theatre." And, lo and behold, they had plenty of money! No longer were they tatterdemalion . . . no longer was their scenery shabby . . . no longer were they depending on Russian-translated plays. They began putting on plays like "Waiting for Lefty" (a significant title), "Golden Boy," "Gentle People." And they leased the Belasco Theatre, no less! The roster of this "Group" carried such names as John Garfield, J. Edward Bromberg, Morris Carnovsky, Luther Adler, Harold Clurman, Franchot Tone, Sylvia Sydney, etc. And their favorite playwrights were

Clifford Odets and Irwin Shaw. And then the secret of their affluence was no longer a secret! Their backers were the "Liberals" in the Movie Industry. *The Trojan Horse was at the Gates of Hollywood!*

So it wasn't long before it was "on to Hollywood" for the John Garfields, the Clurmans, the Brombergs, the Carnovskys . . . Hollywood, the home of the lush movie money and of the growing Radio. Besides, Broadway was gasping itself to death in the throes of the Great Depression. There was nothing left to do on Broadway. So it was a case of "abandon ship"—a ship that was sinking and could carry no more RED propaganda cargoes. But, later, I was to learn differently—the Reds don't *abandon* any of their propaganda apparatuses, no matter how unimportant they may seem to be at the moment.

Up to that point the Broadway Reds had been of little value to the common propaganda fund chest of the Communist Party. Their earnings were meager—their dues were meager. But now they were entering upon their golden years in Hollywood—a new order of business was set up by the crafty Commissars; their "Party" rules regarding dues, revised to meet the Hollywood Golden Era, is expressed in paragraph Six of their "Secret Manual of the Communist Party," to-wit:

"Members receiving more than \$50 per week, must pay in addition to their regular \$1.00 weekly dues, additional dues, or special tax, at the rate of 50 cents for each \$5, or fraction, of their earnings above \$50."

Thus, a Party member who is a Star, a Producer, or Director, earning \$100,00 a year, must pay to the Communist Party, under that new ruling, approximately \$10,000 each year. For those who earn over \$100,000 a year, there is a different dues basis: *a percentage of their earnings*. Many of those higher salaried Stars and Directors paid into the Communist war chest—to *destroy the American people who made those earnings possible*—anywhere from 15 to 20 percent of their total earnings.

I have frequently been asked why those fabulously paid Stars, Writers and Directors pay such

heavy "tribute" to the Party. The answer is simple: it is an *agreed upon* pay-off for the Red influence which enabled them to reach their heights. Let's take the notorious "Hollywood Ten" for example: actually, none of them was, at best, more than a mediocre writer or director, but through Red influences they achieved top jobs and huge salaries. Even if they gave half their earnings to the Party, every one of them was many times better off than he would have been on his own. In short, those who "play the game" are promoted to the plum jobs—those who refuse to "play the game," or who are anti-Red, are "black-listed" and "smeared" out of the business. Hundreds of the most affluent of our Stars, Writers, Directors, Producers, owe their affluence to Communist influences. In turn, that method has provided the Communist Party with loyal-to-Communism directors, writers, producers, Stars, Critics, in Hollywood and on Broadway; likewise, executives in Advertising Agencies, Actors Agencies, in Radio and TV networks. And all of them are pledged to fill all available jobs within their power with fellow-Commies on the approved list of the Party.

And that is not all that is required of the member: The Red Fronts have always been a great source of revenue to the Party—the bigger the Front, the greater the revenue; so every Party member was required to recruit at least ten Fellow-travelers, or more or less innocent dupes, to lend their names to those Fronts—and *support them financially!* It certainly was easy for a John Garfield, or a Lewis Milestone, or an Eddie Robinson to "induce" members of their casts to "play ball." It finally became advisable for even the "featured" actor to play that kind of ball—if he knew "*what was good for him*" . . . and by the late 1930s everybody in the industry knew "*what was good for him.*" The same applied to executives in the kindred industries. It is a matter of common knowledge that collections at various Red Front meetings and special "Rallies" have run from \$10,000 to \$100,000. And every dollar went into the coffers of the Communist Party—to *finance the Conspiracy to destroy America!* In addition to the money, there is the tremendous

value in the great prestige and mass-influencing power that comes with having glamorous idols of Stage, Screen, Radio and Television as Sponsors of the Red Fronts—also as entertainers and speakers at their meetings and rallies. You can imagine how the hypnotized fans of a Gene Kelly, or a Lucille Ball, react to an appeal from an organization that flaunts their names as Sponsors.

In all fairness, it must be said that many prominent actors and actresses often found themselves forced, *for economic reasons*, to sponsor, or entertain at Commie functions, which ordinarily they would shun. Shortly after that "Waldorf Peace Conference" five different actors told me that Critics of New York's most important newspapers had "*advised*" them to "*co-operate.*" Any actor, playwright, or director can be "*killed*" professionally by those critics—and the "*advice*" of any one of those critics was tantamount to a "*do it, or else!*"

The most amazing feature about the entire Hollywood Red Conspiracy was that nobody outside of the industry knew anything about it. Scores of outright Red and slanted films were produced—and *frenziedly eulogized by Red and Fellow-travelling Movie critics.*

But in 1947, a small group of people, known as the "*Cinema Educational Guild*" pulled a "*Paul Revere*"—the American people were suddenly awakened; that awakening forced Congressional investigations—and the control of the Reds in Hollywood came to an end.

TREK BACK TO BROADWAY

It wasn't an abrupt end—the Reds don't give up easily. But by 1950 the trek back to Broadway was fully under way.

On the surface it would seem to have been a trek of desperation, simply because they had no other place to go. When they left Broadway for Hollywood in the 1930s it seemed that they had abandoned it as of no more value to their over-all conspiracy. But that wasn't it at all. The Carnovskys and the Brombergs and the Clurmans were the Red Conspiracy's Special Shock Troupers. They made the first assaults. When they com-

pleted the conquest they went on to the next place picked for assault. Actually, when they left for Hollywood in the 1930s they had completed their mission on Broadway. They had siphoned their vicious "*ideology*" into the Actors' Equity Association, the Scenic Artists' Union, the Press Agents' Union. Even the Authors' League and Dramatists' Guild were heavily infiltrated with Reds. They had so poisoned the entire Broadway atmosphere that the trend of the Theatre had completely turned to the Left! The Shock Troupers had left—but only because they had trained plenty of others to "*hold*" Broadway in their absence. Year after year, play after play, idealizing the Communist way of life, *or deriding the American way of life*, arrives on Broadway, but nobody dares to write, or produce, a play exposing the *menace* of Communism! One owner of a chain of theatres told me that he would be afraid to book an anti-Communist play because he had been *warned* that if he did his theatres would be stench-bombed out of existence!

So, instead of returning to the rubble of an abandoned battlefield, the fugitives from Hollywood came back into a Red Fortress more firmly entrenched than Hollywood ever was . . . and far more dangerous to the American people. For Broadway today is not the Broadway of the Thirties. It is no longer just the Stage. Today Broadway is the Stage, Radio and Television all rolled into one. The actor of the Stage is the big name of Television. The great names of Television are now the great names with the American people. A Lucille Ball, who was a minor star in films, is now the great NAME of TV . . . other unknowns of yesterday are the Television GREATS of today.

And ALL of them are under the absolute control of the Reds who control Broadway—even as every Star, Writer, Director in Hollywood was under RED control.

In Hollywood, the Reds had Eric Johnston and the six Moguls to hold control for them . . . on Broadway they have the Seven Critics to hold an even stronger control for them.

Today there are approximately FIFTY MILLION Television Sets in American homes. The

Broadway Reds have the power to say what comes to you—and to your children—through those TV sets.

The Reds no longer have to lure you—and your kids—into a Movie theatre to feed you their propaganda—TODAY they bring their mental poison right into your Livingroom! . . . But YOU can stop that!

The Advertising Agencies who hire the Reds whom they send into your living room won't do it . . . The TV and Radio Sponsors who hire the Advertising Agencies who hire those Reds won't do it . . . But YOU can MAKE the Sponsor do it—by telling him that you will refuse to buy his product that provides him with the money to pay the Advertising Agent who pays the Reds to bring the Red poison into your living room.

In this book you will find the names of the most important Reds of Stage, Screen, Radio and Television.

Write to the Sponsor to keep those Reds and their Fellow-travelers out of your living room—OR ELSE!

This is how YOU can destroy the RED TREASON in Hollywood, in Radio, in Television—and even on Broadway.

And now—a personal word to you, my reader:

In the following pages I shall tell you many things that will seem utterly incredible to you. I want you to believe them—but I don't ask you to accept them on my mere say-so. I am merely your reporter. I set down facts, but I want you to convince yourself in your own way that they ARE facts.

Every statement I make in the following pages is documented: either in Court Records, or in the files of the Attorney General of the United States, or in the files of Committees such as the House Un-American Activities Committee, the Jenner Committee, the McCarran Committee, the California State Senate Fact-Finding Committee, etc.

I want your full faith and confidence. In this book I will provide you with the official sources whence I have derived my "documentations"—if a doubt assails your mind, I urge you to contact the proper official source and clear away that

doubt. In your faith lies the cure of all the ills I set down . . . YOU, the AMERICAN PEOPLE; and only you—by believing and taking proper action—can bring back the America that George Washington created, that Abraham Lincoln saved, that Franklin Delano Roosevelt almost destroyed!

And now let's return to the Hollywood scene and briefly review the salient features and crafty operations of the Conspiracy in Cinemaland.

A DOCUMENTARY IN RED

The preparation and writing of the play "Red Rainbow" in 1946, in which I exposed Communism in America, entailed an exhaustive research of the background of all Red activities in the U.S.A. Thus, I acquired a fairly complete picture of the Red Infiltration into our State Department . . . the Alger Hiss exposition only scratched the surface of the treason seething in that nerve center of our government; I learned that ALL our Federal Departments and Agencies, including the White House, were seething and crawling with Reds . . . I learned how they had infiltrated into our Labor Unions, with the intent of completely paralyzing our industry, transportation and communication systems on a signal from Moscow . . . Harry Bridges gave us a rather comprehensive sample of it with his "strike" in the Hawaiian Islands; Major George Racey Jordan told us of the incredible espionage which enabled Moscow to not only get our A Bomb secret, but to sneak out the prepared ingredients with which to create their own Atom and Hydrogen Bombs; I can describe very accurately how the Reds have muzzled our Press through their control of the "American Newspaper Guild" . . . ditto the Radio through the Red controlled "Radio Writers Guild." And all of it should be told, but this tome is dedicated to one specific job: the documentations of the Red Celebrities of Hollywood, Radio and TV— who, by and large, did far more to siphon that poisonous ideology into our national bloodstream than any other single group of Red termites in America! They are the ones who gave Communism its most po-

tent spring boards . . . their *names* gave it a false cloak of respectability . . . their *glamor* bemused the naive—and *hypnotized our Youth!* All that provided the Reds with their craftiest and most plausible *sales-talk*: “if” they argued, “*the Marxist Ideology is good enough for the million-dollar-a-year Chaplins, Sinatras, Garfields, Gene Kellys, Katherine Hepburns, Edward G. Robinsons, etc., it must be good enough for anybody.*”

In 1947 that *sales talk* began to lose its potency. That was the year in which I produced “Thieves’ Paradise,” the play in which I unmasked Communism behind the Iron Curtain. The terrorization methods the Reds employed to frighten all actors out of appearing in that play was what led to that famous investigation of Hollywood by the House Un-American Activities Committee. The Reds and the Moguls managed to make that investigation a futile gesture, but for the moment it rocked the nation—and fully confirmed my charges that Hollywood was a captive of the Reds and Communism’s most dangerous propaganda machine in America! Literally, it frightened the Hollywood Moguls out of their wits—for the moment! They faithfully promised to do a complete housecleaning — but, *as I prophesied at the time*, it turned out to be a false promise.

HOLLYWOOD REDS UNMASKED

Instead of making the Reds in Hollywood stand up and be counted, the Masters of the Industry took drastic measures to prevent any further expositions of Communistic activities in Cinemaland. They had no fears of further investigations by the House Un-American Activities Committee—especially after Parnell Thomas had been made a “horrible example” as a warning for all future Chairman of House Un-American Activities Committees. All loyal Americans within the Industry who had had the temerity to voice their disapproval of the Red control of Hollywood were silenced by threats of the dreaded “Blacklist.” The Press was muzzled. Likewise, the Radio. They *unsuccessfully* tried to prevent my production of “Thieves” Para-

dise” . . . they isolated me from Press and Radio . . . they “blacklisted” me . . . they threatened me . . . they used every type of “smear” to silence me. I counter-attacked with my book “Red Treason in Hollywood,” in which I not only revealed the “step-by-step” march of the Reds’ conquest of Hollywood, but NAMED the two hundred celebrities who made that conquest possible.

The House Un-American Activities Committee’s investigation, as I previously pointed out, can best be described as a seven-days wonder. It exploded—and then was forgotten. It had absolutely no deterring effect on the Reds in Hollywood. In fact, it *intensified* their activities.

Not so with “Red Treason in Hollywood!” It burst on the Film Colony’s consciousness like an Atom Bomb. At first they whistled in the dark—and scornfully assured themselves that the book would die a’borning. They couldn’t prevent its publication, or suppress it; but they could—and *did*—pressure Book Sellers into barring it from their Shops. So’o, we found other means of distribution—and as it went into its second . . . *and third-printing* . . . its effect began to mount. Then, when we augmented that book with our “Tract” and picketing project, it created a panic that swept through the entire industry . . . Boxoffices all over the nation began to nose-dive every time they offered a Red Star, or a Red slanted Film. Exhibitors began to protest the enforced bookings of the “Poison at the Boxoffice” Stars, as they began to label them. An ever-growing stream of letters began to bombard various Radio Sponsors protesting the employment of Red Stars. That took on such proportions that the Press, muzzled though it was, began to take note of it. In her nation-wide column, on December 24, 1949, Hedda Hopper published the following statement:

“A prominent picture star with a pink reputation appeared on a leading radio show a few weeks ago. The sponsors got so much protest mail they’re now looking into the activities of every actor they cast in their shows. When listeners stop using the product that hurts.”

ALIBIS AND DENIALS

The wiser Sponsors . . . or shall I say the more astute merchandisers? . . . quickly became aware of the growing public disapproval of Hollywood's Reds and Fellow-travelers on their programs. Those Sponsors began to carefully screen their talent. But there were others, some very top-drawer ones, who, either misguided by their Advertising Agents, or influenced by the supposed "box-office draw" of certain NAMES, continued to hire Reds and Fellow-travelers. Then, when the morning mail brought its flood of protests, the Sponsor, or his Advertising Agent, sought to placate the irate letter-writers with various types of alibis . . . and that is going on to this very day!

THE PHONY ALIBIS

Some of those early-day alibis were patently tinged with leanings to the Left. That particular type of Sponsor usually sharply retorted that (he) "is interested in his Star's histrionic ability, not in his ideologies." Then there was the alibi which I called the "stuffed shirt" type, in which the Sponsor patronizingly informed the protester that he (the Sponsor) is "quite an expert on Communism"—that he had discussed the matter with his Star and found him to be a very fine American—merely somewhat inclined to Liberalism "which is so often mistaken for Communism." There is a third type of Sponsor, who is frankly greedy for a high "ratings" name—on the theory that the more listeners, the more sales. This Sponsor is very short sighted . . . he is selling his customer short; because even his regular customer can readily be transformed into a boycotter by a continuing choice of Red and Fellow-traveling entertainers. I can point to several Broadcasters, whose "ratings" indicate millions of listeners, who are positively poison to the products they advertise . . . my files contain voluminous proof that many of the Radio listeners and TV viewers go out of their way to buy inferior products at higher prices rather than patronize the Sponsors of those Broadcasters.

Much as the various excuses and alibis varied—and continue to vary—the vast majority of

them had (and still have) one feature in common: a challenge to the protester to prove the actual guilt of the Star in question. Yes, the Sponsor admitted, he had read "Red Treason in Hollywood". . . he acknowledged that he found his Star's name in the disloyal list . . . he even acknowledged that he had vaguely heard from other sources that his Star leans to the Left—but where is the proof, demanded Mr. Sponsor, that he had actually participated in Red activities. He further pointed out that while Myron C. Fagan included his Star in his list of Reds, Fellow-travellers and Dupes, there was nothing in his book that pins Communism or Fellow-travelling on him. It is quite possible, he triumphantly emphasized, that his poor, maligned Star was a dupe, or was labeled a Pink because of a tendency to tolerance and liberalism; but in the absence of documented proof of actual participation in Red activities, he (the Sponsor) could see no reason why he should deprive himself of a highly desirable entertainer.

WHY THIS "DOCUMENTARY"

When the first of those Sponsor replies to protests were forwarded to me I accepted them in good faith and promptly dispatched the "proof" demanded. But as they mounted in number I quickly recognized that they were nothing more nor less than flimsy alibis—flimsy to me, but not to the protester who had no documentary evidence with which to meet the argument. By the same token, I realized that such Sponsors, a la the Hollywood producers who place their personal gains and interests above Americanism, would, in the absence of prima facie evidence, continue to alibi. Hence, I came to the conclusion that there was a vital need for a Documentary to fortify the protester—one which would at the same time automatically debunk all alibis, denials, or apologies in behalf of a Red, or a Fellow-traveler—or a so-called Dupe who was no Dupe at all but who had seized upon that tag to cover up what had been a deliberate act.

Another factor which highlighted the need for such a "Documentary"—(then, and again today)—was a fourth type of Sponsor and Advertising

Agent. This type places loyalty to America far above his personal interests. He needs no nudging from his listeners to delouse his show—but he is handicapped by the lack of an official handbook to enable him to *accurately* screen his talent. I received many letters from such Sponsors, asking for information on the backgrounds of various Stars; also urging me to publish a Guide, or Handbook, covering *all* Hollywood Stars—disloyal and loyal.

A TOUGH ASSIGNMENT

Compliance with that demand was no easy decision—especially as to the *loyal* Stars. I *might* include in the Loyal List an individual who has so craftily covered up his Red activities as to make him *seemingly* loyal—and thus defeat the very objective of such a “Who’s Who” and “What’s What.” Conversely, there was the individual who, through an unhappy choice of friends, or expressions, had made himself suspect, but is loyal at heart. To cast general suspicion at such an individual because of sheer, *but mere*, stupidity would be as great a miscarriage of justice and fairness as whitewashing the *crafty* individual.

With the *disloyal* list my chore was simple and easy. I had all the necessary *documentary* evidence wherewith to categorically establish the actual status of each and every individual I named in “Red Treason in Hollywood”—and in our “Tracts”. . . I could name each and every Red Front Organization he, or she, had helped to create, sponsored, and actively supported . . . and I could establish beyond all doubt the *subversiveness* of all those various Red Fronts.

DON'T TAKE MY WORD!!!

However, I did not then, nor do I now ask *anybody* to accept my *Documentations* as Gospel. I do not set myself up in judgment of those I name. I merely set down all the TRUE FACTS for the American people—who, in the final analysis, must be the Judge and the Jury. The files of the United States Attorney General . . . of the House Un-American Activities Committee . . . of the California State Senate Fact-Finding Committee, contain the *official* evidence to confirm all my

Documentations! *If you still have doubts, write them for such confirmation . . . but name the individual (case) you wish to have confirmed and set down the citations you find in this book covering that individual.*

I CHALLENGE!

For those who may still doubt my credibility, or my reliability as a Reporter, I pose the foregoing statement as a challenge—for the following reason:

On April 12, 1948, the night I re-opened “Thieves’ Paradise,” I delivered a curtain speech in which I named 100 of Hollywood’s most famous as Reds, Fellow-travelers and Dupes, and charged *the Film industry* with being Communism’s most potent Fifth Column in America. Promptly came cries that I was everything from an unadulterated liar to a vicious character-assassin. Most vocal were some of those I had named in my “Brigade of One Hundred Reds”—but no less vociferous were their Fans from coast to coast. But, as time went by and *not one* of that “Brigade” took any steps, legal or otherwise, to refute my charges, the Fans began to wonder. In August 1949 “Red Treason in Hollywood” came off the press. In that book I named TWO hundred of Hollywood’s great names as supporters of Marxism. Again there were screams to High Heaven! But this time the voices of the Fans were neither loud, nor great in number. On the contrary, as the book gained in circulation, the outpouring of condemnation and protests to Hollywood and Radio Sponsors (there was no TV then) gained in volume. Hence, the screams simmered down to those uttered by the anguished Film Producers, the distressed Radio Sponsors—and by the condemned “Names.” *In all cases*, they based their screams and alibis and denials on the fact that “Red Treason in Hollywood” did not specifically cite, or DOCUMENT, the various Red activities of the individuals named.

It was to torpedo all those alibis and denials that we finally decided to compile and publish our first “*Documentations of the Red Stars in Hollywood*” (in 1950). *In that book I cited case after case of the Red Front activities of every individ-*

ual listed in the first book and in the Tract. And that "Documentary" achieved its objective! . . . it automatically removed all doubts from the minds of those who had been impressed by those screams of innocence.

All of those alibis and denials had always run true to one form . . . all were evasive, all double-talky, all gooble-de-gooky—as I will shortly evidence with a few choice exhibits. What is *most* illuminating, however, was that in *all* their cries of injured innocence there was a frantic desire to "*whitewash*" themselves of all Communistic taints. In their very alibis and denials they presented *prima facie* evidence that they had always been fully aware of the heinousness of their acts. In none of them can we find true repentance or honest recantation. Their only regret was that they had been found out . . . or, rather, *exposed* . . . and what they were now frenziedly seeking were ways and means to at least keep the mass of the American people from a full realization of their traitorous disloyalty.

Now, inasmuch as they themselves thus established that the acts they committed . . . *and are continuing to commit* . . . are crimes, *per se*, the circumstances which transformed into Reds various individuals who otherwise might have remained true to America (*some of whom may still be salvable*) should be set forth. A brief analysis of those circumstances will, like Hamlet's theory that "*The Play is the thing wherein I'll catch the conscience of the King,*" reveal the reason for the mushroom growth of Communism in America . . . and especially why so many of the famed ones in Hollywood became its fanatically zealous supporters.

WHEN IS CRIME NOT CRIME?

By his own admission, the American Red is the most *degraded* and incredibly *criminal* character in our midst. The files of the House Un-American Activities Committee are full of such admissions, *per se* . . . ditto the California State Senate Fact-Finding Committee . . . likewise the files of *all* Government Agencies engaged in the investigation of Subversives and their activities. *Yet there is no law under which he can be tried*

and punished for being a Communist. For a time we did have the "Smith Act" and various State laws under which Communists were brought, *more or less*, "to book," but the "Decisions" of "Pinky" (*his nick-name in his College days*) Earl Warren and his pro-Communist Associate Justices have long since "*oulawed,*" or, at least, emasculated, all those laws.

Conversely, however, in New York, California, Connecticut, and various other states, there is a law which declares you guilty of slander and defamation if you call an individual a Communist—*unless you can prove* that he is *officially* a member of the Communist Party. And you can be sued for every penny you possess. You can call a man a Democrat, and garnish the "charge" with a torrid adjective . . . you can similarly express yourself about a Republican, without becoming liable under the law—but call a man a *Communist* and you stand in peril of being stripped of all your possessions . . . and possibly of a term in jail!!! All of which brings us face to face with a most perplexing question: why is it a crime to *call* a man a Communist if it is *not* a crime for him to *be* a Communist?

The answer is that, law or no law, the Communist in America *is* a criminal! He is pledged and sworn to commit any and all acts whatsoever to destroy our form of Government—and deliver America into the slavery of Communism. He is pledged and sworn to lie, to cheat, to steal, to sabotage, to murder—in the name of *Communism!* This horrifying fact is no longer a secret. Only by the grace of a Red-infested State Department . . . of Reds in our Congress . . . Reds in our Judiciary . . . has he been allowed to operate his nefarious activities at will and with practically no restraint. But that will not go on forever! One fine day our Congress will really come awake and the Communist will find himself outlawed and properly dealt with . . . Judge Medina pointed the way! (*Before those Earl Warren pro-Communist "Decisions."*) That is why each and every one of them endeavors to keep his Party membership a secret. J. Edgar Hoover has always contended that it would be a mistake to outlaw the Communist . . . on the theory that it would drive him un-

derground. With all due respect to that gentleman's sagacity, I disagree with him. *The so-called Communist Party is underground . . . has always been underground—like an iceberg . . . with only five or ten percent above ground.*

AMERICAN COMMUNIST PARTY IS MISNOMER

As a matter of actual fact there is no such thing as a *political* Communist Party in the United States. The *American Communist Party* is an alias under which the Internationalist-Communist Conspiracy is operating a huge Fifth Column and Spy Ring within our borders. The Hiss trials and conviction—the historic trials before Judge Medina—the Judith Coplin trial, plus all the other Front-page revelations, should settle all doubts in the minds of even the most naive. But to further emphasize that the “Communist Party” in America is a brazen and outright mortal foe of our country I present the following *sworn* statement made by William Z. Foster, then *titular* head of the phony American Communist Party:

“No Communist, no matter how many votes he should secure in a national election, could, even if he would, become President of the present government. When a Communist will head the government of the United States—AND THAT WILL COME JUST AS SURELY AS THE SUN RISES—the government will not be a capitalist government but a Soviet government, and behind the government will stand THE RED ARMY—to ENFORCE the DICTATORSHIP of the PROLETARIAT.”

That signed statement is on official record in F.B.I. archives!!! . . . And in the Congressional Record!!!

MUST WE HAVE ANOTHER PEARL HARBOR?

In his “Mein Kampf” Hitler audaciously *promised* the Second World War. We read it—and *ignored it* . . . and paid for it with the flower of our youth and *untold* Billions of our wealth. Now Foster, *voicing Moscow*, brazenly promises *slavery* for us and for our children—and *we are doing nothing about it!!!* We have laws to deal

with those who commit murder, assault, burglary, fraud of major and minor degree—we even have laws to punish those who speed 26 miles in a 25 mile zone—but *since those Earl Warren “Decisions,” we have no law to protect us from traitors who are openly and brazenly scheming and conspiring to destroy our form of government and hand us over into Communist slavery!* How many Hisses and Fuchses and Pearl Harbors will we have to experience before we awaken to the fact that an ounce of prevention in the shape of a rigid and stringent law is worth more than a TON of Atomic cure?!! How long could a Hiss or a Fuchs have functioned in Russia? Just long enough to be stood up against a stonewall!!! That's why we never hear of a Hiss or a Fuchs in Russia—nor of a Dean Acheson who would dare to condone a convicted perjurer and traitor; there are those who may say that advocating execution for treason in time of peace is closely akin to the ruthlessness we condemn in the Reds. Well, for one thing, we are not at peace—Truman called the Korean bloody mess a U.N. “police action,” but in history it will go down as the prologue to World War III. Secondly . . . and let there be no delusion about it . . . we have no choice: it is that kind of a law—or the end of our America!!!

ROOSEVELT OPENED THE DOOR—

Valued friends, whom I greatly esteem, and whose staunch Americanism is beyond question or doubt, often remonstrate with me for my placing our present plight in the lap of Franklin D. Roosevelt. They paradoxically contend that it is wrong to throw the blame on a man who is dead and not here to defend himself. I say *paradoxically*, because History deals with none but dead men. History plays no favorites. It records with equal impartiality the errors of men and the great deeds of men . . . it records with that same equal impartiality the treachery and chicanery of a Machiavelli and the saintliness of a Joan of Arc. We all know that Roosevelt's one great ambition was to have his “page in History.” If that page is black because of so-called “errors,” or because he resorted to deceit and treachery and chicanery to achieve it, he has nobody but himself to blame.

... of an ins New Deal worshippers can whiten that page one whit—because never in all our history has any one man had as much opportunity, or as much free choice, to play fair or to play foul. From 1919, when Lenin and Stalin became masters of Moscow, until 1933 all our heads of State accurately appraised the Reds—and refused all truck with them! Roosevelt, with scornful disregard of the acumen of his predecessors, and without consent of Congress, as required by our Constitution, granted them full recognition—and opened the door to all the sickening things that have happened — and are happening — to America since!

A review of all the deceit and duplicities and treacheries of the Roosevelt "New Deal" administration has no real place in these pages. It is all too well known . . . that is, as much as is known . . . to require repeating here. Besides, this is not a tome to the black memory of Franklin Delano Roosevelt; I will leave that job to others—to those others who insist on depicting him as a thaumaturgist—and to those others who will trace their findings with greater fidelity to the truth. It is only for the purpose of establishing the time and manner in which the Reds were given their opportunities to achieve control of Hollywood and of all of our mass communications media that a few of the Rooseveltian betrayals are herein recorded.

The treason committed by the Reds in Hollywood would not have occurred—at least, not to the incredible degree of it—if some one of greater stature had not set the stage for it. That setting took place very early in President Roosevelt's first term. It came with the creation of the "Federal Theatre Project."

The Great Depression hit no business as hard as Show business. "Hit" was a forgotten word on Broadway in the early 1930s. Actors, who prior to the depression had scornfully designated \$500 a week as *peanuts*, were hungrily grabbing for parts at the Actors' Equity Minimum salary of \$40 a week—and calling it JUMBO peanuts . . . but even those jobs were few and far between. Lesser thespians swallowed their professional pride and donned soda jerker jackets, waitress

... or what have you. Finally, Uncle Sam came to the rescue with the "Federal Theatre Project." Like PWA, WPA and all the then Governmental aid projects, the "Federal Theatre Project" was being paid for by American taxpayers and was supposedly set up to save the American theatre and the American actor . . . but with the appointment of one Hallie Flanagan as National Director, the "Federal Theatre Project" quickly became a terrifically powerful Communist apparatus.

Hallie Flanagan, a White House pet, made no more of a secret of her leanings to Communism than did that other notorious Eleanor Roosevelt protege, Joe Lash. Thus, with its very inception, the "Federal Theatre Project" became a spawning ground for Communism. It quickly became known that "comrade" was the "open sesame" to a job with the "Project." Regional Directorships were assigned to card-holding Commies, or loyal Fellow-travelers. Playwrights, veteran and embryonic, were coaxed or coerced into Party-memberships or Red Front affiliations. Ditto, promising young Directors, actors and actresses. It is well to bear in mind that those were the years when young and ambitious John Garfields, Gene Kellys, Orson Welleses, etc., etc., were hungrily seeking not only opportunities for their talents, but beans for their stomachs. The Communist-dominated "Federal Theatre Project" gave them both—if they were willing to cry "comrade!" No doubt many of those youngsters secretly said to themselves: "I'll say 'comrade' NOW, but to blazes with you after I hit the top"—and meant it at the time; but they were in their formative years . . . they saw an actor who refused to compromise with his Americanism turned away without a job, while they who—pretense or not—vowed fealty to Communism, were given sustenance and opportunity. What effect was that bound to have on their morale? How long would they continue to "pretend?" . . . between a choice of success and starvation! Why should they be loyal to a Government which starves the loyal ones and provides comfort and high honors to those who are disloyal? How many young Gene Kellys and young John Garfields would never have become pro-Red

Kellys and pro-Red Garfields had there never been a Communist-breeding "Federal Theatre Project?" . . . or if F.D.R. had not deliberately turned that project over to Moscow vide Hallie Flanagan? All that—and more—is verified by the files of the "California State Fact-Finding Committee." At one of their hearings, voluminous evidence established La Flanagan as a card-holding Communist Party member . . . it established that she had transformed an American Tax-payers' Institution into a recruiting machine and propaganda weapon for Communism . . . it established beyond any doubt that when Franklin D. Roosevelt made Hallie Flanagan the National Director of the "Federal Theatre Project" he delivered the Legitimate theatre to Moscow!!!

That was the signal for Hollywood: Hallie Flanagan, F.D.R.'s alter ego in the theatre, was sponsoring and fostering Communism . . . by that token, Roosevelt was sponsoring and fostering Communism . . . that became the spring board from which Filmland's Reds did all their fancy Marxian diving. Everybody in Hollywood who stands accused of having supported the Red movement ascribed that support, directly or indirectly, to Rooseveltian influence. The filming of "Mission to Moscow," one of the most vicious acts of Red propaganda ever perpetrated in this country, was, according to the Brothers Warner, a MUST—direct from the White House! The importation of Hanns Eisler—and others of his ilk—was a MUST direct from Eleanor Roosevelt . . . which meant the White House! But coming even closer to this particular story, in the alibis issued by several of the Hollywoodites, the names of both the Roosevelts were triumphantly flaunted as having Patron-Sainted their Red Front activities—and thus sanctified those activities!!! Hence, I repeat: Roosevelt opened the door and—

RED TREASON WALKED RIGHT IN!

The most important Proviso that went with our granting Recognition to Russia called for a Vow that the Communist Party would never attempt to interfere in our internal and domestic affairs—nor in any way to foster such interference by their known, or unknown, American "stooges." Stalin

solemnly signed that vow . . . and simultaneously—but secretly, of course—gave the "stooges" the green light to intensify the campaign for the CONQUEST OF AMERICA!!!

STEP BY STEP!

For a year or two Stalin made quite a pretense that he was observing his vow . . . and he made the naive believe it. In that period the Reds chose more or less deceiving names as compared to their International Communist Party: such as the "American Communist Labor Party," "Workers' Party," and some even more ambiguous labels. That was the period that saw the setting up of various "Trojan Horses" in the form of what we now commonly call "Red Front Organizations." The emergence of Hitler greatly aided that maneuver. Joining "Anti-Fascist" and "Anti-Hitler" organizations became the popular thing to do. Stalin himself seized upon the word "Democracy" and made it the sugar coating for Communism. Craftily, the Reds began to use the word "Fascist" to beat down opposition. Anybody who fought Communism, was labeled a Fascist—and it became their most potent weapon. Any and all groups organized to oppose "internationalism" of the type which would pull America into the European maelstrom were promptly branded "fascistic" and Un-American; whereas organizations such as "Friends of Soviet Russia" were acclaimed as "Democratic" and highly patriotic. I will cite one outstanding example:

THE LINGBERGH CASE

In 1939 Charles Lindbergh came home from a tour of Germany and rendered a very accurate report of the Nazi war might—especially their air power. That report was official . . . he had actually been commissioned by our Army and Air Force Brass to use the magic of his name to get him into places and contacts absolutely *verboten* to everybody! And it worked! What he learned filled him with grave concern. So when he rendered his report he simultaneously voiced a plea to America to think of America first . . . he realistically analyzed the menace of Communism—which was directly in conflict with Roosevelt's foreign policy!

Lindbergh was promptly labeled a Fascist and friend of the Nazis. *It was Franklin Delano Roosevelt who gave the signal for that "smear" campaign*—and it practically made the up-to-then vastly popular Lindbergh a pariah in his own homeland.

THE CASE OF MARTIN DIES

Another noted victim of their threat and "smear" pressure was Martin Dies, Chairman of the famous Dies Committee. The records of that Committee substantially prove that Dies played no favorites. He exposed *all* subversives . . . Nazi, Fascist, Communist . . . with impartial patriotic zeal. In those days the Nazi was *the* menace of the moment. Dies recognized that fact—but he was also fully aware that in the Communist we had a far more capable enemy, whose potentials were all the greater because of his greater cunning, his utter disregard for truth, for ethics, for all decency. And Martin Dies snatched at every opportunity to ferret them out! But time after time he was stymied—and by no lesser individuals than *President Roosevelt and the ubiquitous Eleanor*. For that statement I have an *official* source: Robert Stripling, for ten or more years the Chief Investigator for the several House Un-American Activities Committees, *the Dies among them*. Early in 1949 he wrote a series of articles for the Hearst newspapers in which he cited specific instances of harassments by both the Roosevelts—and actual *official orders* issued to Dies to cease "hounding" Communists — **KNOWN Communists!** Several times F.D.R. tried to dissolve the Committee. Unsuccessful because of Dies' stubborn refusal to let it be dissolved, Roosevelt finally called him into his presence and irascibly instructed him to "lay off" the Communists and devote his investigations to Nazis and Fascists. For the benefit of those who still worship the memory of F.D.R.—and who may think that I mention these facts because of a personal lack of reverence for their IDOL—I repeat that these are not *my* statements, but Robert Stripling's . . . and he should know whereof he wrote, because *he was there!*

Then one day Martin Dies abruptly resigned

and retired from public life! He never issued any statement of the *true* reason for that retirement. Among those who *know*, there has never been any doubt that the retirement was a *forced* one—forced by the threat of a "smear" campaign so potent that even a Dies could not hope to cope with it . . . just as Herbert Hoover was unable to cope with Charlie Michelson's "smear Hoover" campaign.

A THIRD VICTIM

When Parnell Thomas announced his intention to investigate the Reds in Hollywood he was warned that he was signing the death warrant to his career. Hollywood was the SACRED Cow of Moscow. It was the American Red's chief source for financing their activities . . . they were employing the *glamor* of Hollywood to *glamorize* those activities! An investigation would jeopardize *all* of that. Hence, those in the know knew that that warning was no idle threat. Thomas scorned it—and paid for it with his career and his freedom. *For the records*, he was convicted and jailed for taking "kickbacks" from his secretaries . . . a "crime" which has long been an accepted and commonly practised *custom of the trade* in Washington—and, at worst, a peccadillo in the category of crime. *Off the records*, his cardinal crime was his fight against Communism—but, in *particular*, his investigation of Hollywood!

As already stated, the "kickback" is a natural and SACRED "picking" in the Legislative world. Making political hay out of bringing a "kickback" charge against a political foe is rank heresy. Hence, the question that arises in the mind of the uninitiated is: why did all of Thomas' colleagues supinely permit his jailing on such a charge? The answer is the *secret* power possessed by the Reds and their Fellow-travelers. In the utter destruction of Parnell Thomas we have the evidence of *how* great that power is—and *how ruthlessly they use it!*

There were two reasons why Parnell Thomas had to be *publicly* crucified and completely destroyed:

(1) His investigation of Communism in Hollywood had only scratched the surface. The Reds

and the Hollywood Moguls felt supremely confident that if it were not further agitated it would very quickly be forgotten—and *Hollywood's Red "Culture" could go on undisturbed*. But Thomas stated that that first Hearing was *only the beginning*—that he would continue the investigation until the criminal shame of Hollywood's Red Treason were laid bare for all the world to see. The Hollywood Reds and Moguls knew he meant every word he said. *He had to be stopped!* . . . the Chairmanship of the House Un-American Activities Committee had to be taken away from him—or, *in the years of office remaining to him, he might readily achieve his objective!* No ordinary "smear" campaign could remove him from that chairmanship—or silence him . . . *he had to be utterly destroyed!!!*

(2) It was vitally necessary to set up "a horrible example," as a warning to all future Chairmen . . . *and members . . . of House Un-American Activities Committees* who might be tempted "to seek headlines" by renewing the investigation of Communism in Hollywood. *Parnell Thomas had to be made that "horrible example!"*

Later in these pages I will reveal the frightening effectiveness of that "horrible example" technique. At this point, to avoid breaking the continuity of my analysis of the Reds' step-by-step conquest of Hollywood, I will return to where I left off.

REDS CHANGE THEIR TECHNIQUE

On that day in June 1939 when Stalin, by signing his infamous pact with Hitler, gave the green light for the second World War, Communism reached its lowest low in America. Even the Roosevelts cooled off—*publicly*.

That heinous act came completely without warning—and threw our American Reds into a state of confusion. *But not for long!* New instructions and orders came from Moscow. One of the orders was to sing soft and low—a song of "patriotism"—*to keep America out of the war!* Our Commies rendered prompt obedience. They sang that lullaby throughout the two year period in which Hitler and Stalin were palsy-walsies. They expressed great concern for the lives of our

boys . . . their pet chant became "*The Yanks are not coming.*" They changed the names of their hitherto pro-Communist Fronts into what sounded like highly patriotic American, or "*humanitarian*" organizations; for example: "*Mobilization for Democracy*" . . . "*Motion Picture Artists' Committee*" . . . "*American Youth for Democracy*" . . . "*National Student Body for Peace,*" etc., etc. During those two years the Communists were as unpopular as the Nazis; therefore, they loudly proclaimed themselves as true Americans. Then Hitler marched into Russia — and, *overnight*, catering to Communism again became the popular thing to do. The White House—both F.D.R. and Eleanor—again openly avowed "sympathy" for brave Russia. Every Studio in Hollywood feverishly began to grind out Films glorifying Moscow . . . and to *doctor* News-Reels to heroize the Red Army and the Russian civilian. All plays on Broadway uncomplimentary to the Reds were promptly closed, and new ones extolling the heroic Communists were hurriedly produced. Night Club comedians and Radio commentators were ordered to purge their jokes and comments of all *uncomplimentary* allusions to Communism! All the Reds in Hollywood came roaring out of their rat holes and brazenly set about organizing Red Front organizations to raise money for dear Mother Russia . . . *and to create a public hysteria for America to enter the War!*

PEARL HARBOR—A RED JUBILEE!!

Pearl Harbor was a day of great tragedy to America and all Americans . . . *to Moscow and all the Reds in America it was JUBILEE Day!!!* It has long since been fully established that that tragic event was not just a happenstance of Jap treachery; for the FACTS, I refer you to John T. Flynn's "True Story of Pearl Harbor"—he tells it in greater detail and with greater authority than I could bring to it.

Anyway, that day the American Red came into his heyday. All through the years of the War he rode high, wide, and handsome! From Maine to California—and none to say him nay. Wasn't Russia our ally?—*God forgive the blasphemy!* Wasn't Uncle Joe F.D.R.'s bosom pal? It is only

now that we are learning *how* close that palship was. It opened our State Department to Communist Party members . . . it gave Communists easy access to our top-secret Atomic Energy Project—including *formulae and ingredients!* It was that palship that caused Roosevelt to commit *next* to the blackest political crime in history when, at Teheran, *he betrayed Chiang Kai-shek to Stalin!* I say *next* to the blackest, because the blackest one was committed at Yalta, where, in addition to handing over to him all of the Balkans, Poland and Eastern Europe, Roosevelt made Pal Joey a gift of *all Asia*—with the Pacific Ocean thrown in for good measure . . . *and thus made us vulnerable to the present Asiatic menace!*

At Yalta our page-in-history seeking President had the sage advice and counsel of that *great American patriot*, Alger Hiss . . . this same Alger Hiss was our State Department's Big Brain who shaped our destiny at that historic first Meeting of the United Nations in San Francisco . . . the same Alger Hiss, protege of Roosevelt and Felix Frankfurter—and bosom pal of Dean Acheson—who served a term in prison for perjury and treason!!!

These references to outright treason in high places might be deemed irrelevant in these pages, except that it has a direct bearing on the technique of the Reds in Hollywood: the Roosevelt-Stalin palship was directly responsible for such Films as "Mission to Moscow," "Song of Russia," "North Star," etc., . . . the leaning-to-Russia of the Rooseveltian pets, Henry Wallace and Harry Hopkins, *fanned into flame* the *natural* Communistic tendencies of a Charlie Chaplin, an Edward G. Robinson, a Gene Kelly, a Katherine Hepburn—and *that* had tremendous influence on the thinking of the *weak* brains in the Film industry, who might otherwise never have dreamt of giving their financial and moral support to the Red Fronts which were siphoning the poison of Communism into the blood stream of America.

FILLING IN THE VOIDS

In "Red Treason in Hollywood" I endeavored to etch a clear picture of methods employed by the Hollywood Reds, *with the very effective co-*

operation of the Moguls, to stifle the opposition of the loyal Americans in the Film industry. I did not go afield into the "smear" tactics in use by *the Communist Party over-all Board of Strategy*. In that book I was chiefly concerned with exposing and emphasizing the all-important fact that Hollywood was a captive of Moscow. I knew that my revelations would hit unaware Mr. and Mrs. America with Atomic shock. *I wanted it to be that way*—we Americans had to have a "Pearl Harbor" to awaken us! Had I deviated from the main line of my exposition I might have distracted the reader from the enormity of the Hollywood treason plot; hence, I decided it would be wiser not to clutter it up with explorations into the various nefarious highways and byways of the Great Conspiracy. But in this Documentary I show how our Hollywood Reds have been doing all their most effective termiting through their Red Front organizations; therefore, it becomes highly important that the reader be familiarized with some of the crafty devices employed by the Communist Party to camouflage those Red Fronts . . . and their fiendish smear tactics to discredit the individuals who seek to uncamouflage them.

"RED BAITER"

As previously stated, during all the years of the War the Russian—hence, the Communist—was a very popular figure in America. The vast majority of Americans warmly accepted the Russian as a comrade in the true sense of that word. But there were some who refused to believe that those who yesterday sought to destroy our civilization could today be friends and protectors of that same civilization. There weren't many of these, as percentages go, but there were enough to make their collective voice at least faintly heard. The American Reds, knowing that their honeymoon could not last forever, were quickly alert to the possibility that that small voice *could* gain volume and power and become a serious obstacle to their ultimate objective. That voice had to be silenced! The surest way to do that was by branding such Americans as trouble-makers . . . inciters of hatreds . . . war-mongers . . . evil beings who were trying to create enmity between America and Rus-

sia. *That* was when the hyphenated word "Red-Baiter" came into our vocabulary . . . and, believe you me, the Commies made that expression a fearful and dread weapon!!!

In those early days even the most alert American knew very little about Communism or Communists. He had never met or seen a Communist—anyway, not one who *admitted* to being one. He knew that there were groups being organized by people friendly to Russia, but he saw nothing sinister in that: ostensibly those organizations were created merely to foster friendship and amity between two great nations—a friendship to insure everlasting Peace for the entire world. But, gradually, he began to sense that there was something wrong with the whole picture. He began to suspect that he had been a gullible victim of ingenious propaganda under which true designs and purposes were concealed. He became aware that all those innocent sounding organizations to "*foster friendship between America and the Soviet*" were not as innocent as they sounded. He began to lend an ear to all the pros and cons about Communism—and it confused and bewildered him. Being truly liberal minded he did not want to condemn Communism on general principles. He wanted to discuss the matter in a free and open American way—to *learn the reason for and the motivating force behind Communist machinations in America*. But on that score he suddenly found himself completely stymied . . . he discovered that that phase of the subject was taboo . . . that anybody who persisted in probing it was not only a Fascist but what was apparently *even more horrible*: a RED-BAITER!

That "brand" was particularly devastating in Hollywood. I know a number of Cinemaland's once greatest luminaries who were destroyed by it . . . *their only crime being their efforts to protect the industry from Red domination!* Branded "Red-Baiters," they instantly became pariahs on their own Lots—and outcasts from the social life of the Film Colony. Had they been walking cases of smallpox they could not have been quarantined more stringently.

Despite all that there have been a few courageous Americans who refused to be intimidated

by the charges of Fascism and Red-Baiting. On these intrepid ones the Reds applied an even more vicious "smear"—one calculated to isolate them from all decent society and consign them to a living death: a quarantined colony of so-called moral lepers set apart from all the rest of the world by an invisible barbed wire fence of "smear" . . . that final and most horrendous "smear" was: ANTI-SEMITIC!

MY FIRST TASTE OF IT

In 1945, when I wrote "Red Rainbow," I was just a naive, starry-eyed individual who had suddenly become aware of the dread evil of Communism—and set out to alert his fellow-Americans to its menace in the only way that I knew how to do it: the playwright's way. Not for one moment did it dawn on me that I would find that way closed . . . *not in this free land of ours!* I quickly learned different.

My fight to stage "Red Rainbow"—and subsequently "Thieves' Paradise"—lasted from 1945 to 1948. Throughout that period I encountered every type and form of opposition from various sources. Some of these sources surprised and perplexed me, nevertheless I always blamed the Reds for it. Of course, I had quickly become aware that certain Hollywood Moguls and Broadway producers were affiliated with the Reds *in no uncertain way*, and that they were exerting pressure against me and my work, but I still blamed only the Reds . . . until mid-1948, when I finally "grew up" and discovered that many individuals and organizations posing as zealous Americans are secretly—and *knowingly*—doing more to foster Communism in America than any outright Red or Red Front organization. That is why (in 1950) I entered a libel suit against Chet Huntley, Columbia Broadcasting System, United World Federalists, Inc., Anti-Defamation League and various other individuals and organizations: to expose the most diabolical method of *character assassination* concocted in the history of our nation—and *to tear from the throat of treason the forked tongue of treachery and deceit, and snatch the mask of righteousness from the vicious face of evil!!!*

THE SMEAR TERROR

In 1947, John T. Flynn, famous author of "The Roosevelt Myth," wrote a series of articles for the Chicago Tribune under the heading "The Smear Terror." Later he published those articles in pamphlet form. In a preface, Mr. Flynn says:

"The 'Smear Terror' tells the story of one of the strangest chapters in our history—the story of private gestapos formed to terrorize citizens who differ with the objectives of the operators. State secret police have harried Europe for years. Here private bureaus do the job. They maintain secret agents to spy in men's homes and offices; they maintain files on citizens after the fashion of European political police. They feed out carefully guarded smears through radio, press, bulletins to destroy the reputations of loyal Americans as traitors and fascists. The purpose is to frighten into silence all who dare question their plans at home and abroad."

Then he goes on to say:

"There is nothing new in attacks upon public men and business leaders. Always a man's record is open to scrutiny and criticism. Critics have always felt free to charge him with offenses. But they made direct charges. They could be called to book in court and made to prove their charges or retract them."

"The new modernist smear is different. The essence of it is that it consists in making charges in such a way as to escape responsibility for libel. The victim cannot, frequently, sue for libel because it is difficult to put a finger upon a direct smear by association or innuendo. It might be called the splash method of defamation."

"Briefly, here is the trick. First it is necessary to select what I call a Smear Carrier. Some person who is either guilty or actually convicted of an offense is selected. He is loaded with infamy for all to see. He, however, is not the real intended victim. The real victim is some prominent senator or congressman or political or business leader or writer against whom nothing could be proved and who could not be libeled with impunity. Having completely covered the Smear Carrier with guilt, the smearer proceeds to link him with the real victim. He merely mentions that the intended victim

knows the Smear Carrier, or that he has written him a letter or got one from him or received him in his office or appeared at some public meeting with him. By mentioning the victim frequently in this way the reader gradually absorbs a feeling that there is something wrong with him. And if this is repeated in a book, in a pamphlet, over the air, constantly, if every time the Smear Carrier is mentioned he is referred to as the 'friend of Senator X,' it will not be long before the senator himself is as effectively smeared as the Smear Carrier whose guilt has been 'splashed' on him."

"In his profession certain words are important. If you attack Communists, you are called pro-fascist. If you are pro-fascist, you are anti-semitic, because Hitler was anti-semitic. Thus by the simple device of proving that you are anti-Communist you can be shown to be a fascist, a pro-Nazi, an anti-semitic and a subversive person. Going one more step if you are seen with such a 'pro-fascist' or 'anti-semitic,' if you answer his letter, attend the same meeting with him, then you are also branded as pro-fascist, pro-Nazi and anti-semitic."

"Let me give you a specific case. In a smear book written by a professional smearer, the name of Senator Burton Wheeler appears 39 times. Not once is he called fascist or anti-semitic. His name is merely repeated 39 times in connection with the names of various subversive persons. We are told that some anti-Communist pro-fascist quoted a Wheeler speech. This type of detail is multiplied, truthfully and untruthfully, 39 times. So that the name of an honorable senator whose whole life has been dedicated to the defense of the underprivileged, is covered with a calumniating dust which accumulates gradually with each successive mention of his name until the final result of the book leaves him convicted, in the minds of the casual readers, of outright unpatriotic conduct."

"Why has this technique been so deadly? For the last seven years we have been at war or moving toward war. That war disturbed in America a number of racial and religious groups—Poles, Czechs, Jews, Greeks, etc. They were deeply moved by the outrages heaped upon their home-

lands by Hitler. They constituted large minorities with decisive voting power here. If you could smear a candidate for office as even remotely tolerant of Hitler, you could get the votes of those whose brethren in Europe had been oppressed by the Nazis. You can ruin a man completely in Chicago by proving that he is anti-Czech or anti-Polish. You can ruin him in New York by proving he is anti-Jewish.

"Put this smear on the politician and he will lose enough votes to defeat him. If he is a business man he is in danger of a boycott. I have seen editors driven from their posts by these smearers. I have seen the columns of magazines closed against writers."

Now, Mr. Flynn provided a clear picture of the "SMEAR TERROR," and, in particular, of the "Anti-Semite" Brand. But, for a reason that I can understand—he did not reveal the identity of the outfit that operates the "SMEAR" factory and its thousands of (secret police) agents . . . the reason is a very simple one:—no newspaper would DARE to publish the NAME of the outfit! To completely clarify that horrendous operation for the reader, I feel it incumbent upon myself to provide that information . . . but lest my reason for providing this information be misconstrued, I will repeat a Ruling voted and agreed upon on the evening of the first official meeting of the CINEMA EDUCATIONAL GUILD:

"The policies of this Guild shall conform strictly to one issue: Americanism against Communism . . .

"We shall never permit Race, Color or Creed to become a part of our activities . . .

"Any individual who will attempt to involve the Guild in either Race, or Color, or Creed controversy, as such, will promptly have his or her Fellowship revoked."

There was a very vital reason for that ruling: The Red technique, issued directly from the Kremlin—and confirmed by the Masterminds of the Internationalist-Communist Conspiracy in the United States, is to create and foment Racial, Color and Creed Strife: set Catholics against Protestants . . . Christians against Jews . . . Negro against White . . . Mexican against American . . .

incite all so-called Minorities The order, in short, was to divide the American people into Race-hating, Color-hating, Creed-hating factions—and thus sow the seeds for internal warfare that would lead to REVOLUTION.

Thus, knowing that our greatest danger is within our own borders, we knew that if we are to win our fight we would need every true American to fight on our side—regardless of his Race, Color or Creed.

Now, before going any further I wish to go on record with this positive statement: at no time, in my books, in our (CEG) News-Bulletins, or in my public lectures, have I ever spoken the words "Jew" or "Negro"—except as those words figured in the names of various organizations I had to mention, such as "The American Jewish Committee," the "American Jewish Congress," the NAACP, etc.

(NOTE:—The following may seem to be irrelevant and extraneous to this "Documentary." But, I assure you it is highly relevant—and vitally informative. It is not enough for the reader to merely have the *documentations* of the pro-Communist activities of the individual Reds and Fellow-Travellers in Hollywood and TV. To effectively fight the Red Cancer in all of our mass communications media, it is imperative that we know the *invisible* as well as the visible forces behind the Conspiracy—the invisible forces that have been fostering the Red Conspiracy in Hollywood and TV . . . that have been shielding, protecting and defending the Hollywood Reds and Fellow-Travellers whose documentations will be found in this book . . . hence the following.—Ed.)

"ANTI-SEMITIC" IS THE DEADLIEST SMEAR.

Hitler's persecution of the Jewish people outraged the whole world; but none were more horrified than the American people. A great wave of sympathy and compassion swept the nation. We took the hapless victims right into our hearts. Our Government opened wide our gates to them. Every type of refugee was permitted to enter the United States—practically with no questions asked . . .

and that was our first great mistake—*THAT* was what made us vulnerable to that “Red technique” mentioned above! Anybody who expressed disapproval on the ground that it also enabled many Communists to sneak in, to spy and spread Red propaganda, was promptly shouted down as “inhuman.” And if he was foolish enough to name even a Gerhardt Eisler (*before he was completely unmasked*) he became an “anti-semitic”—and an outcast from decent society.

The Reds always were aware of this national characteristic—and that became their most viciously effective weapon. Direct from the Kremlin came the order that anybody who raised his voice against Communism was to be branded an “anti-semite.” He may never have mentioned—even by innuendo—the word “Jew,” nevertheless he was to be branded as “anti-semitic.” If there was no proof of “anti-Semitism” available, his name was to be linked with established “anti-semites,” exactly as described in John T. Flynn’s “Smear Terror.”

Now, this job of nation-wide “branding” is no small boy’s chore. No ordinary Red Front could do it. It could be done only by an outfit so powerfully organized as to cover the nation like a blanket . . . it would have to be limitlessly financed . . . it would have to have expertly trained agents and ruthless operatives in every nook and cranny in America . . . it would have to have great power over the Press and all other mass communications media . . . and, above all, it would have to have a cloak of great respectability.

THE ANTI-DEFAMATION LEAGUE

There is one—and only one—such outfit in our United States of America. It calls itself “The Anti-Defamation League of the B’nai Brith” (*more commonly known as the ADL*) . . . and it possesses all the powers mentioned above. THAT is the outfit that has been—and is—branding as “anti-semitic” everyone who has been opposing Communism.

In order to give the reader a clear conception of this sinister ADL outfit, let’s take a look at its background from its inception. It came into existence in Chicago, Illinois, in 1913. Immediately

it proclaimed itself to be the *official* Voice of Authority of the Jewish people—and that it was organized to . . . 1) *Promote amicable and amiable relationship between Jew and Christian* . . . 2) *Protect the individual members of the race from persecution and discrimination* . . . 3) *Prevent “defamation” of the race as a whole.*

Now, were that the entire truth it would be well and good—and rightly within their purview. But it is not the truth—*nowhere near the truth!* The ADL is no more a legitimate Voice of the Jewish people than the Mafia is the voice of the Sicilian people. The ADL is nothing more nor less than the Secret Police (MVD) of the B’nai B’rith—and of the *Internationalist-Communist Conspiracy!*

The parent of the ADL, the B’nai B’rith, is a Jewish fraternal organization composed of a small (but powerful) fractional percentage of the approximately six or seven million Jews in the United States. Among its top functionaries we find Herbert Lehman, the Warburgs, Bernard Baruch—ALL the (Jewish) Internationalist Bankers. During his lifetime, Jacob H. Schiff was its chief potentate. It is a fanatically Zion-minded organization, determined to make Zionism the ruling power on earth. They hope to accomplish it through Internationalism and a Communist One-World Government—and the ADL is *their* nucleus for a One-World Secret Police. They will work with the Reds—they will work with the Socialists—they’ll work with anybody who can further their schemes—*planning to outsmart everybody in the end!*

The Communist party in Russia is composed of approximately three per cent of that hapless nation—the other 97% are slaves of the 3%, all of whom are kept in their chains of slavery by a murderously ruthless Secret Police, currently known as the MVD.

Significantly, the B’nai B’rith is composed of approximately 3% of the Jewish population in America—the other 97% are dominated by the 3% all of whom are kept under control by the ADL. The ADL is fully as ruthless as Moscow’s MVD—only they cannot, *as yet*, resort to the murderous methods of the MVD . . . because, *as yet*, America is a free nation. Actually the ADL is no

more concerned with the *true* welfare of American Jewry than the Kremlin crew is concerned with the welfare of the Russian people. They seized their self-proclaimed *suzerainty* over American Jewry in exactly the same manner that the Lenin-Trotsky-Stalin gang seized their power in Russia—and almost to the same degree!

As proof that the objectives of the ADL are not purely racial, we have prima facie evidence that they are also self-appointed “defenders” of ALL so-called Minority Groups. As one concrete example, we have the case of the NAACP: the NAACP is *supposedly* an all-Negro organization, devoted entirely to the advancement of the Negroes in America—yet, their President is one Spingard, a white man, a Jew, and (secretly) a top functionary in the ADL. Many other of the top functionaries of the NAACP are white, and *functionaries of the ADL*. All of the regional activities of the NAACP are masterminded by, and in, the regional headquarters of the ADL . . . The ADL was (and still is) in cahoots with the “United World Federalists” in that outfit’s treason plottings . . . the ADL is the chief agitator for FEPC . . . they are vociferously behind the frighteningly sinister “GENOCIDE PACT” . . . One-World Court . . . UNESCO—and all U.N. “Treaties” . . . they clamorously endorse all the Kremlin tricked-up PEACE propaganda. In short, they abet all pro-Red and anti-American objectives.

If the ADL were truly a simon-pure defender and protector of the Jewish people, and *sincerely* devoted to the preservation of a good reputation for the Race, nobody could or would find fault with them. Their present cry is that anybody who publicly *names* a Jew who is a Communist casts a reflection on the entire Race. That is not only a *false* cry, but with that cry they burden *by innuendo* the entire Race with the taint of Communism. They could long ago have erased that suspicion in the minds of the American people (*if it is undeserved*) by a very simple and most effective process: *they could have disavowed any Jew who espoused Communism* . . . just as the Catholic Church automatically excommunicates the Catholic who embraces Communism. Such action would have completely absolved the entire Race. In-

stead, they shield the Communist—and *disavow the Jews who fight Communism!* Moreover, they do not confine themselves to shielding the Jew who is a Communist—they shield the Irish Gene Kelly, the Italian Sinatra, they even defend Paul Robeson. *But they move Heaven and earth to destroy anybody, be he Jew or Christian, who fights Communism!*

With threats of “blacklist” and the dread “anti-Semitic” brand they have been intimidating not only the people in the Film, TV and Radio industries, but for many years have muzzled otherwise courageous and fairminded Editors, Columnists, Radio and TV commentators, etc. . . . they have held—and still hold—captive such politicians as Franklin D. Roosevelt, Tom Dewey, Earl Warren, Eisenhower—virtually *all* ambitious office seekers . . . they have bulldozed and stymied—and still do—efforts for the preservation of our country by the American Legion, the DAR, the VFW, and all other civic organizations. They shield and protect, *via their threats*, Communists and Subversives of all types and degrees. They have for years, *via their threats*, influenced politicians, lawyers, Courts, Members of Congress, *even the White House*. And their threats and “persuasions” are always based on the premise that the ADL is the official “Voice” of *all* of American Jewry—and therefore controls all the influence, the purchasing power, and the VOTES of *all* of American Jewry! And through all these years they have managed to delude and deceive their own people, and the vast majority of the American people, into the belief that their sole objective is to “protect the individual Jew from discrimination and persecution—and to prevent DEFAMATION of the Race as a whole!”

....That is their BIG LIE! Actually, the ADL is the real menace to the Jewish people . . . if ever there is a wide-spread wave of so-called Anti-semitism in this country it will be engendered by the “Anti-Defamation League!” . . . and many Jews are rapidly becoming aware of it—as evidence, in recent years a number of Southern chapters of the B'nai B'rith have been threatening to withdraw from the parent organization *unless the ADL is dissolved and destroyed!*

And now I will submit several incidents to serve as *concrete* evidence of my above charges that the ADL is one of the chief instruments of the International-Communist conspiracy to destroy the United States:

On the opening night of my play, "Thieves' Paradise," at the El Patio Theatre, in Hollywood, California, I delivered a curtain speech in which I revealed the Reds' control of the Film Industry—and I named 100 of the top Stars, Writers, Directors and Producers who composed the backbone of the Conspiracy.

Immediately, Milton Senn, chief Hatchet-Man of the ADL in the Southern California area, demanded a full and complete retraction—on the ground that 87 of the individuals I had named were Jews. I replied that I didn't know that 87 of them were Jews (*I didn't—and still don't know*), but I pointed out that I had also named Gene Kelly, Kathryn Hepburn, Frank Sinatra, John Howard Lawson, Ring Lardner, Jr., etc., who certainly are not Jews.

That made no "never mind," retored Senn, I'd have to retract *in full*—or *the ADL would establish that the whole thing was an "anti-semitic" plot.*

Naturally, I refused to retract—and the ADL did proceed to "*establish it as an "anti-semitic" plot . . . linking me with one Gerald L. K. Smith, probably the most ill-famed "smear carrier" in the nation. Up to that time I had never even heard of Smith, let alone known him—and Senn knew it. But that made no "never mind" to him.*

Now let me *prove* to you, my dear reader, that this is a *regular procedure* (technique) with the ADL:

Back in 1949, Harry Truman and George Catlett Marshall announced that they were about to appoint Anna Rosenberg to the post of Assistant Secretary of Defense. That announcement rocked and shocked the nation—because that woman had for many years been known as a notorious pro-Communist. Many Senators and Representatives expressed their outrage in no uncertain language. It also brought Fulton Lewis, Jr., then at the height of his Radio fame, into the fight. Day after day, his broadcasts blasted that proposed appoint-

ment—and he backed it up with uncontradictable evidence of her pro-Communist activities.

That brought the ADL into the controversy. They were determined to get their Annie confined into that terrifically sensitive office. They demanded that all and sundry shall "*cease and desist*" their opposition—and they further demanded that Fulton Lewis shall retract, *with full apologies*, all of his charges against Anna Rosenberg . . . either that, *or they would establish that the whole controversy was an "anti-semitic" plot.* Fulton Lewis angrily rejected their demand—and their threat.

Well, one bright morning, a few days later, Gerald L. K. Smith and his retinue arrived in Washington. He registered at the Congressional Hotel under an alias—*Stephen Goodyear*. Now, Smith has always contended that the Press of America is under strict orders never to mention his name, favorably, or even unfavorably. Nevertheless, immediately on his arrival, he called for a press conference. The "press" duly responded—*in fact, they had been alerted to expect the call.* And, several hours later, all the newspapers in Washington carried banner headlines announcing the presence of Gerald L. K. Smith in Washington. And the gist of the story he gave them—and which they front-paged—was that . . . (he) "*had come to Washington at the behest of Fulton Lewis and Senator Joe McCarthy to help them drive Anna Rosenberg, THE JEWESS, out of Washington.*"

And the panic was on! Not only did various Senators and Representatives hasten to assure the ADL that they would "*cease and desist*," but promised to use all of their influences to get *everybody else* to "*cease and desist.*"

And then, lo and behold, Fulton Lewis came out on the air and "retracted" and apologized—proclaiming that he had been informed by "somebody" from the FBI that the real pro-Communist was "*another Anna Rosenberg.*" At the same time he heatedly denied that he had sent for Smith, and denounced him as a congenital liar—and he stressed that, except for once bumping into him in a railroad dining car, he had never known or spoken with the man.

Inasmuch as this is a well-remembered story, I won't repeat any of the other details in these pages. I merely cited that incident to prove my point about the ADL—and, oh, yes! Smith went to Washington *incog*—stayed long enough to “tell his story”—then, like the Arab who quietly folded his tent and stole away into the night, he hurriedly left—still *incog*! . . .

And, of course, the ADL's Annie was promptly confirmed!

I can relate many stories of similar cases which the ADL “won” with their dreaded “anti-semitic” brand, employing identically the same technique—in one of which the late Dr. Gerald B. Winrod, famous founder of the “DEFENDER” magazine, was the victim—but I will conclude with an episode in 1949-50, when they frenziedly fought to prevent the rescission of the “United World Federalists” RESOLUTION aimed at transforming the United States into a unit of the Great Conspiracy's intended Communist One-World Government. That was the incident when their chief “smear” artist was Chet Huntley—who employed the same old “anti-semitic” brand and link-up with Gerald L. K. Smith, in his effort to save the UWF plot . . . that story is told in detail in our “News-Bulletin,” No. 80.

And don't forget, it was that very same “anti-semitic” brand and link-up with Smith that enabled the ADL to destroy the political career of Jack B. Tenney, one of California's most brilliant political figures—and an inveterate foe of Communism! . . . And Tenney is only one of many important national and political figures who met with the ADL's “anti-semitic” blight.

Now, unquestionably, the ADL will frantically seize upon my present statements as evidence of my so-called “anti-semitism.” But it will be just as false as all their other smears. Nothing that I have ever said, or will say, is even remotely a slur against the Jewish people. My quarrel always was, and is, with the ADL—and only with the ADL.

And let there be no delusion about *this*: when the ADL demanded the retraction of my charges against the (purported) 87 Jews I had included in my list of the 100 Communist and pro-Com-

munist Hollywood celebrities, they were not concerned with the welfare of those 87 individuals as Jews—what alarmed them was my revelation of the Reds' control of the Film Industry. Their entire fight was to preserve that Red control! When they finally applied the “anti-semitic” brand on me, it was not because they were “out-haged” by my “attack” on 87 (purported) Jews—it was to discredit me with all decent thinking Americans, and thus blind them to the Red Conspiracy in Hollywood . . . when they threatened Fulton Lewis and the various members of Congress with the “anti-semitic” brand, they were not interceding for Annie because she is a Jewess—they were interceding in order to get another one of their dedicated pro-communist stooges into a position in which she could do a job for the Great Conspiracy . . . when the ADL rushed to the defense of the UWF “resolution” in 1949, and had (“their”) Chet Huntley brand “Myron C. Fagan and CEG as ANTI-SEMITIC leaders of a lunatic fringe that was trying to sabotage the UWF'S efforts to preserve the PEACE of the world,” they were not doing it because the UWF was “Jewish,” or because some of the organizers of UWF were “Jewish” (the word “Jew” was never mentioned throughout that controversy)—they were in that fight in an effort to save the plot that was to destroy the sovereignty of our nation!

On this illuminating note I will now return to my Documentations of the Red Stars in Hollywood and TV—with some choice exhibits of the denials and alibis previously mentioned.

THE CASE OF THE MARCHES

Among the earlier of the Film Colony's eager-beavers in Red Front organization activities the names of Frederic March and his wife, Florence Eldridge, loomed large, indeed! And—speaking in the vernacular—they made no bones about it. Many of those organizations were set up for the purpose of stifling all opposition to the Red movement. The House Un-American Activities Committee and the Tenney Committee (California State Senate Fact Finding Committee) were among their particular targets. Likewise, individuals fighting Communism were singled out for

ruthless persecution. But the brave champions of the Red Cause do not believe in the old adage that what is sauce for the goose is sauce for the gander . . . they love to hurt, *but not to be hurt*.

For more than a year after the Red Front activities of the Marches had been publicly exposed they had been wailing that those charges had driven them off the Screen and out of Radio. Their lamentations were quite in order . . . *their names had become "poison at the box office" to such a degree that not even a Dore Schary dared to gamble a production on them.*

On December 23, 1949, their wailings were suddenly transformed into high pitched cries of triumph—with dire threats to all and sundry who had ever accused them of Red activities. Here is how that change came about:

THE MARCHES SUE FOR LIBEL

The first of the March wailings came into utterance about the time that I rendered my previously mentioned curtain speech in April 1948. Their wailings were heightened into screams when "Counter-Attack," a New York News-Letter, devoted to exposing Communism, published an article in which they charged them with Red activities. The Marches promptly filed a Libel suit, claiming great financial damages.

I was greatly surprised when I heard that. Knowing how vulnerable they are, I was amazed by their suicidal daring. My amazement was lessened, but not completely dissipated, when I learned the premise for their suit: as previously stated, in New York there is a law under which calling an individual a Communist makes you guilty of libel—*unless you have prima facie evidence that he is a card-carrying member of the Communist Party*. "Counter-Attack" had unequivocally stated that the Marches were *Communists . . . not Reds, not pro-Communists, but Communists!* That was the premise for the suit.

Shortly after the suit was filed, Tom Brady, Vice President of "Counter-Attack," came to me in Hollywood in search of that now much-needed prima facie evidence. That was when I first learned of their "slip of the tongue." I expressed my amazement at a publication like

"Counter-Attack" making such a "slip" . . . the owners were all ex-F.B.I. Agents who had been trained by that well-nigh infallible Agency against all *slips of tongue* and of action. Brady agreed that it was an unexplainable error, but they had been so grounded in their belief that both Marches were Communist Party members that the necessity of fortifying themselves with *documentary* evidence in advance of publication had not occurred to them . . . and (apparently) the evidence in the FBI files was unavailable to them since they were no longer agents of that Agency.

I have already stated that the only kind of evidence that would sustain such a charge in a New York court is a Membership card, or a photostatic copy of such a card—or an official documentation of membership by the F.B.I., or by any Federal or State Un-American Investigating Committee. The fact that the Marches had entered suit indicated that there was very little likelihood that any such evidence would be available. Without specifically including the Marches, there are many individuals who are secret members in the Communist Party whose memberships are unknown even to the F.B.I.—the Reds long ago developed a well-nigh perfect technique to protect such secret memberships.

"COUNTER-ATTACK" DEFIES MARCH

However, in my several discussions with Mr. Brady and George K. Johnson, "Counter-Attack's" Pacific Coast representative, I gathered that whether or not they would be able to unearth the necessary prima facie evidence they would never retract their statement that the Marches are . . . *or at least were . . .* members of the Communist Party: on the theory that the presentation of their pro-Red activities before a Judge and Jury would conclusively establish both Marches as Communists de facto if not de jure. Even more important, such a case might readily knock out that paradoxical law which makes it unlawful to call a man a Communist despite the fact that all his acts stamp him as being all-out for communism.

“COUNTER-ATTACK” RETRACTS!

During the months that followed, I was informed that March's attorneys had several times made offers to withdraw the suit in return for a retraction, but “Counter-Attack” stood firm and refused. Hence, my astonishment may be imagined when, late in December 1949, I read announcements in “News-Week” and other publications that “Counter-Attack” had capitulated! Following is the retraction as published by “Counter-Attack” in its issue of December 23, 1949:

“COUNTER-ATTACK”

55 West 42nd Street, New York 18, N. Y.

Longacre 4-1458

December 23, 1949

Letter No. 135

Dear Subscriber:

“FREDERIC MARCH AND HIS WIFE, FLORENCE ELDRIDGE, CONDEMN COMMUNISM IN STALINIST RUSSIA. Up to a couple of years or so ago they publicly supported a number of organizations, some of which are now included in the lists of organizations which United States Attorneys General have declared subversive & totalitarian. Because March and his wife were prominent in such groups, Counter-Attack said they were Communists. This charge the Marches vehemently denied.

“Their position is now clear. They point out they supported these organizations—from which they resigned—from patriotic & humanitarian motives . . . the same motives that led the Marches to contribute towards an ambulance to Finland during its war with Russia in 1939—the same motives that led Frederic March to volunteer his services to USO during World War II when he traveled over 35,000 miles to entertain our troops.

“Their position is best stated in their sworn testimony:

“We are not, have never been, and do not intend to become Communists. We are not members of any Fascist group, and we oppose totalitarianism, be it Communism or Fascism. We condemn the Russian regime and its agent, the Communist Party of the United States, as a totalitar-

ian system, and we condemn the totalitarian practices of their leader Joseph Stalin.

“We believe deeply in the Constitution of the United States and in our system of government. We believe we can best protect our way of life endeavoring through legislation to constantly improve our society and to gradually correct existing injustices.

“We believe in the system of free enterprise, but we also believe that it can best survive if men will search their hearts to determine where freedom ends and license begins.

“We shall continue in the future as we have in the past to preserve our democracy by exposing and attempting to eradicate its weaknesses and by extolling & practising its virtues—because we believe that if we live democracy we need fear no other ideology.”

“No Communist would make such a clear & unequivocal public statement.

“Counterattack's information confirms the Marches' testimony that they are no longer active in any organizations now deemed subversive. Counterattack therefore withdraws & retracts its previously published statements that Frederic March and Florence Eldridge are Communists.”

DOUBLE-TALK!

I will not attempt to probe into the reasons for “Counter-Attack's” change of heart. More to the point is an analysis of their statement:

The first paragraph is of no consequence, as it merely summarizes the reasons for their original charge that the Marches are Communists—and records that the Marches had “vehemently denied” the charge. But, the second paragraph is of consequence! “Counter-Attack” says:

“Their (the Marches) position is now clear. They (the Marches) point out that they supported these organizations—from which they resigned—from patriotic and humanitarian motives . . . the same motives that led the Marches to contribute toward an ambulance to Finland during its war with Russia in 1939—the same motives that led Frederic March to volunteer his services to USO during World War II when he traveled over 35,000 miles to entertain our troops.”

Now, how, exactly, does that make their (the Marches) position clear? And to whom? Certainly, not to me! Nor, I believe, to anybody else who can read between the lines—and who knows the circumstances under which “Counter-Attack” made that statement. I suggest, without much fear of contradiction, that it is a part of the deal for the withdrawal of the suit. In my book, it merely connotes that “Counter-Attack” had found itself on a spot which forced it to become an apologist for the Marches. It does *not disprove* the Marches’ *Red Front activities . . .* it does not name the organizations from which they resigned . . . nor their reasons for resigning. It obviously intends to convey that the Marches resigned from the *unnamed* organizations when and because they discovered they were Red Fronts. If I believed that I would be insulting the March intelligence. I shall shortly name TWENTY Red Fronts . . . *declared subversive and totalitarian by several United States Attorneys General . . .* which the Marches helped to create and organize; which they sponsored and officered; in which flaming pro-Reds, such as Paul Robeson, Langston Hughes, Canada Lee, Thomas Mann, Muriel Draper, Norman Corwin, Albert Einstein, Howard Fast, Orson Welles, Lillian Hellman, Herman Shumlin, Corliss Lamont, Harry Bridges, Charlie Chaplin, Elizabeth Gurley Flynn, *an officer of the Communist Party*, and scores of others of that ilk were co-sponsors, co-officers and zealous co-workers!

Anybody who would believe that a Frederic March or a Florence Eldridge would join subversive Red Front after Red Front, and co-sponsor and co-officer them with the type of Reds named above, without knowing what kind of organizations they are, would have to be *super-naive!* . . . in France the word naive means dumb . . . *super-naive* means moronic.

OUT OF THE MOUTHS OF THE MARCHES

To *emphasize* that the Marches knew the full score with every act they committed I will take the words right out of *their* mouths; in August 1940 they were summoned by the Dies Committee for questioning as to their affiliation with the Com-

munist Party. Mr. March was confronted with a former secretary of the Communist party in Los Angeles. During the interrogation March broke in with the following questions:
“Mr. Dies, may I ask one question in an attempt to sum up? Assuming that Mr. Leech (the secretary) is attempting to tell the truth as he sees it, might it not be possible that my name had been bandied about? . . .” Mr. Leech definitely and positively refuted that suggestion.

In 1948 . . . *eight years later* . . . Mrs. March was summoned for questioning by the California State Senate Fact-Finding Committee, at which time she calmly admitted her “acquaintanceship” with Elizabeth Gurley Flynn, *an official of the Communist Party*; acknowledged that she and Miss Flynn had been co-members of the *Committee of the International Congress of Women*, a notorious Red Front organization; and admitted that she and Miss Flynn were delegates and together attended a World Convention of this Congress in Paris. She further testified, calmly, even proudly, that nobody had enticed her, or “fooled” her, into attending that Paris meeting—and that she was fully aware of the objectives of that Convention. The roster of the “*Committee of the International Congress of Women*” reads like a “Who’s Who” of the most notorious female Communists and pro-Communists in America.

This closes my analysis of *that* phase of the Marches case—but there is a sequel to it.

THE MARCHES RIDE HIGH

“News-Week,” “Time” and the Press in general made quite a to-do about it. They lauded the Editors of “Counter-Attack” for their broadmindedness and unanimously congratulated and white-washed the Marches—the Radio Commentators filled the air with *their* accolades . . . *all of them forgetting that on June 8th 1949 they had front-paged that the F.B.I. had proclaimed Frederic March and other Hollywood Stars as stout members of the Communist Party!*

Elated and emboldened by the truly magnificent publicity that followed the retraction by “Counter-Attack,” the Marches looked about for other fields to conquer . . . *their choice fell on me.*

On January 4, 1950, I received the following letter:

"BALDWIN, TODD & LEFFERTS
Counsellors at Law
120 Broadway
New York 5, N. Y.
January 3, 1950

"Myron C. Fagan
Cinema Educational Guild, Inc.
P. O. Box 8655, Cole Branch
Hollywood 46, California

"Dear Sir:

"In your book entitled 'RED TREASON IN HOLLYWOOD' you charged by innuendo that my clients Frederic March and his wife, Florence Eldridge March, are communists. On page 22 of your book you state:

" 'INFILTRATION INTO THE ACTORS' GUILD

" 'Simultaneously with the conquest of the Screen Writers' Guild, the Commies were moving in on the Actors' Guild. . . . They had powerful storm troupers in . . . Frederic March . . . and many other top names. . . . The Star actually has the last word in the selection of cast and director . . . look back at all of the pictures of the Marches . . . analyze the casts, directors, writers. A non-Communist was tolerated only because a Red was unavailable for that particular job!'

"Your charges against Mr. and Mrs. March are not true, and are liberos *per se*. In their behalf, I demand a retraction.

"So you may understand the determination of Mr. and Mrs. March to keep their names free from the taint of charges of Communism, I enclose a copy of a retraction recently published by the newsletter COUNTER-ATTACK, as one of the conditions of the discontinuance of a suit for libel against its publishers.

Air Mail—Registered R.R.R.

Yours truly,
HIRAM C. TODD"

My reply was very prompt. I requested Lawyer Todd to state a time and place where I could meet his process server—so as to lose no time in getting the suit under way . . . from that day to this I

never again heard from Mr. Todd and/or the Marches.

RECORD OF THE MARCHES

With few exceptions both Mr. and Mrs. March were joint members of the following organizations; in all of them they were officers, members and/or sponsors . . . All of these organizations were declared Subversive RED FRONTS and Totalitarian by several United States Attorney's General and/or by the House Un-American Activities Committee; and both HUAC and CUAC cited the affiliations of Mr. and/or Mrs. March with all of them: 1) American-Soviet Friendship . . . 2) Hollywood Anti-Nazi League . . . 3) Progressive Citizens of America . . . 4) Institute for Democratic Action, Inc. . . . 5) New Theatre League; . . . 6) Medical Bureau to aid Spanish Democracy . . . 7) New York Tom Mooney Committee . . . 8) Independent Citizens Committee of Arts, Sciences and Professions . . . 9) American Committee for protection of Foreign Born . . . 10) American Committee of Liberals for freedom of Mooney and Billings . . . 11) Congress of American-Soviet Friendship . . . 12) Council for Pan-American Democracy . . . 13) Critic of California Un-American Committee . . . 14) Film Audiences for Democracy . . . 15) Young People's Records . . . 16) Films For Democracy . . . 17) Hollywood League for Democratic Action . . . 18) Motion Picture Artists' Committee . . . 19) Committee for the First Amendment . . . March also was on the Board of the UWF. In addition, Mrs. March served as a Committee Member of 20) International Congress of Women . . . 21) Congress of American Women . . . 22) Delegate to Convention of International Congress of Women in Paris.

In a later chapter, entitled FELLOW TRAVELERS, I fully describe the backgrounds and objectives of these Red Fronts which . . . according to their sworn statement . . . the Marches joined and sponsored "from patriotic and humanitarian motives."

EDWARD G. ROBINSON vs. F.B.I.

On June 8, 1949, the FBI included Edward G. Robinson in a list of Hollywood Stars whom they

charged with pro-Communism. Eddie promptly went into a breast beating act and, *histrionically speaking*, made the welkin ring with his anguished screams of denial! "I am not . . . never was . . . never will be a Communist," he shrieked. Nor, he insisted, had he ever supported Communism in *any way whatsoever*. With that, he vowed that he would board the very next plane for Washington, storm right into J. Edgar Hoover's sanctum sanctorum, and force him to make a full and complete retraction. A few days went by . . . asked when he would be leaving to beard the redoubtable Hoover man in his den, Robinson replied that he was biding his time while his lawyers were pondering the matter . . . apparently his lawyers are still pondering—and Little Caesar is still biding his time, because that "showdown" with Mr. Hoover never took place.

However, in view of Mr. Robinson's vehement denials of all Red taint, the point I wish to stress is that he has been a Sponsor, Officer, or a very active Member of a full DOZEN flaming Red Front organizations . . . as his documentation will show.

GREGORY PECK "DENIES"

On November 21, 1949, our Front Pages blazed with announcements that Film Star Gregory Peck had been banned from making a personal appearance in Dublin on November 22nd, on the ground that he is a "Red." A few days later Peck arrived in New York and issued a statement to the effect that the entire story was false . . . that he had not even been scheduled to appear in Dublin.

"How could I have been scheduled to appear in Dublin on November 22nd," demanded Mr. Peck, "When I was committed to appear in Nottingham on that very night?"

Now for the facts:

Early in November I received an urgent request from one of our Guild members in Dublin for information about the backgrounds of Film Stars George Murphy and Gregory Peck. Both had been scheduled to appear in a performance at

Adelphi Cinema Theatre in Dublin on November 22, under the auspices of the Catholic Stage Guild, "by special arrangement with the Motion Picture Producers Association." I promptly responded with a complete record of Peck's Red Front activities . . . together with *documentary evidence*. At the same time I informed him that George Murphy's background was clean of all Red taint.

Promptly, the "Catholic Cinema and Theatre Patrons' Association," a Dublin organization functioning along the same lines as our "Cinema Educational Guild," swung into action. I will let the following article published by "The People," a London newspaper with a wide circulation in Ireland, tell what happened:

From "The People," Sunday, Nov. 20, 1949

EIRE BAN ON GREGORY PECK— "HE'S A RED"

"GREGORY PECK, one of the film stars from the Royal Command Show, has been banned from making a personal appearance at Dublin's Adelphi Cinema on Tuesday.

"The Irish Catholic Stage Guild alleged that Peck is a Communist and, therefore, 'not a suitable person' to appear in a show staged by a Catholic organization. Dancing star George Murphy set off to Dublin yesterday to take his place.

"Told of the ban and the allegation, Gregory Peck said, in London, 'This is the first I've heard of it. If I deny I'm a 'Red,' what's the use? Hollywood would get hold of the story and, by implication, twist it into something worse. I'm pretty tired of all this. Back home, we all go through much the same sort of thing. No matter what you say, it never seems to end the business.'"

On the morning that Peck was leaving for America he was again interviewed and the following article appeared in the Dublin "Evening Mail":

FILM ACTOR ON "MALICIOUS REPORT"

(From Our Correspondent)

Shannon Airport, Tuesday

"I am not a Communist. I have never had any

Communist affiliations and I never plan on having any,' said Hollywood film actor Gregory Peck at Shannon Airport this morning.

"He was answering a question by our correspondent about the report in a British paper that the reason for his non-appearance at the Catholic Stage Guild performance in Dublin recently was the Guild barred his arrival in Ireland because of his Communist associations.

"The report was malicious and misleading and I am very worried about it,' he added. He said that the reason for his not appearing in Ireland was that two other appearances had been arranged in England. Birkenhead on Monday and Nottingham on Tuesday, which was the night of the Dublin performance. As there were only two Americans it was decided that George Murphy was the ideal person to send to Dublin, he explained."

Upon his arrival in New York Peck issued his false statement. Various Columnists and Radio Commentators accepted his story and, without making any effort to verify it, whitewashed him.

I promptly called on several of these Reporters and told them that I had a full and complete report of the entire episode; including newspaper clippings which established beyond all question or doubt the veracity of the original report; also clippings from all the newspapers in Dublin containing *paid advertisements* heralding Peck's forthcoming appearance at the Adelphi Cinema Theatre—also clippings from all the newspapers in Nottingham which clearly prove that his Nottingham engagement was hurriedly arranged after Dublin had banned his appearance, so as to provide him with an alibi. Peck's published interview with Hedda Hopper further proved the falsity of his statement; in that interview he loftily stated that not only was he *not* banned, but that *Father McDonald* of the "Irish Catholic Actors Guild" had cordially invited him to make a personal appearance in Dublin under the auspices of that Guild at a later and more convenient time. Now, as a matter of *obvious* fact, he misnamed the "Catholic Stage Guild"—but what is more significant, *there is no such person as "Father McDonald" connected with the Guild.*

I offered all of that *documentary* evidence to the Press and Radio. Only one publication, "Alert," a Los Angeles News-Letter, accepted and published it. For a very vital reason, to which I will later point, I herewith reprint the "ALERT" story:

ALERT—

A Weekly Confidential Report on
Communism and How to Combat It
127 S. Broadway, Rm. 408... Los Angeles, Calif.
December 12, 1949

"THE STRANGE CASE OF GREGORY PECK.
"Top-salaried Hollywood figures who have supported Communist fronts and causes have been feeling the effects of public pressure. Many are displaying injured innocence, and are using downright falsehoods in an effort to cover up their past activities. Hollywood columnists and producers have abetted this 'cover-up' technique. The recently cancelled performance in Ireland of Actor Gregory Peck is a case in point.

"Peck denied vehemently all Communist connections. The Motion Picture Producers Association would have the public believe that the performance was not cancelled, as also would Peck. Several Hollywood columnists took the same view, and one described Peck as a right-winger.

"Facts are that Peck was scheduled to appear at the Adelphi Theatre in Dublin, November 22, under the auspices of the Catholic Stage Guild. The event was advertised for at least ten days by the Dublin press. The advertisement stated that the appearance was being made by arrangement with the Motion Picture Producers Association.

"Although he landed at the Shannon Airport, Peck did not appear, following protests by the Catholic Cinema and Theatre Patrons Association. Dublin reporters quoted Peck as saying 'I am not a Communist, I have never belonged to any Communist Associations, and I never plan on having any Communist associations.'

"For the benefit of Peck and Hollywood columnists and Producers, printed here is Peck's record, as reported by the California Senate Fact-Finding Committee on Un-American Activities, and other sources:

- "1) Member, Executive Council of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, successor to a long line of Communist political fronts.
- "2) Vice-president, Progressive Citizens of America, successor to HICCASP and predecessor to the Communist owned and controlled Independent Progressive Party.
- "3) Sponsor, Actors Laboratory Theatre, Communist-operated Hollywood school for movie talent.
- "4) Sponsor, Committee for a Democratic Far Eastern Policy, a Communist front designed to aid Communist aims in China.
- "5) Member, Committee for the First Amendment, a Communist front formed to attack investigation of Communism in Hollywood.
- "6) Sponsor, dinner forum in honor of the National, magazine which pushes the Communist Party line.

"In addition, Peck gave aid and comfort to Communist causes by:

"Denouncing the Hollywood inquiry by the House Un-American Activities Committee as 'un-constitutional and morally wrong' in statements and broadcasts.

"Joining Actor John Garfield and others, who have long records of supporting Communist fronts and causes, in attacks upon the House Committee.

Attacking the California Senate Fact-Finding Committee on Un-American Activities and its then chairman, Senator Jack B. Tenney.

"Peck criticized the 1949 report of the California Senate Committee because his name was included in it. He was listed as a critic of the Committee in its 1949 report. Others who joined in a similar attack upon the Committee were such long-time Hollywood joiners of Communist fronts as Alvah Bessie, Norman Corwin, Albert Decker, John Huston, Danny Kaye, Gene Kelly, Albert Maltz, Mr. and Mrs. Frederic March, Edward G. Robinson, Frank Sinatra, Artie Shaw and Dalton Trumbo.

"Neither Peck nor the others mentioned here have denied in sworn statements that they were

listed erroneously in any specific instance by the Committee. All have been given ample opportunity to do so.

"The use of Peck's name in their fronts has been a great boon to the Communists. He is a glorified figure to millions throughout the world. Whether innocently or otherwise, Peck has helped to make it easy for Communists to raise money and to promote their fronts and causes.

"Neither the producers nor Peck can clear themselves by deceiving the public. Solution of their difficulty lies in recognition of the irreconcilable conflict between the freedom of western democracies and the tyranny of Soviet dictatorship.

"Motion pictures could be a great propaganda weapon to defeat Communism. America needs more pictures and more actors to stand up for America.

"While Gregory Peck was getting his come-uppance in Ireland, the Hollywood Ten were touring America.

"So called because they were all cited for contempt of Congress, the ten were bent on raising money for support of their defense.

"Although all were identified in sworn testimony as actual members of the Communist Party, their appearance in the United States was, according to their own words, much better received than the welcome extended to Peck in Ireland."

"Reprinted here is their own story of success as it was published in the Hollywood column of the Daily People's World, official west coast Communist newspaper, on December 9, 1949.

HOLLYWOOD TEN TAKE IN UNITED STATES, BUT GOOD

Hollywood Beat
By The Tattler

"NATION MEETS "HOLLYWOOD TEN"

"HOLLYWOOD—Manificent responses from the people all over the East are being received by the 'Hollywood Ten' now on national tour.

"Writes John Howard Lawson, from Boston, 'This morning I was invited to speak before the Episcopal Theological College. The entire student body was present. At the conclusion . . . there was an ovation . . . On the motion of one of the students, it was proposed that the entire student body of the college file an amicus brief in behalf of the Hollywood Ten. The motion was carried unanimously. Boston is alive with deep interest in our struggle. A very imposing group of ministers . . . is now meeting to undertake filing an amicus for us.'"

"Writes Lester Cole, from Cleveland: 'I was invited by the City Club of Cleveland to take over their long established weekly radio program last Saturday . . . three quarters of an hour on the air and a question period. The city Club is one of the most conservative groups in Cleveland and has built up an established listening audience of 100,000. They wished to have my address under the title 'The \$64 Question,' but I insisted that wasn't really the important question at all—and arranged to speak under the title 'Are we losing our liberties?'"

"In the week preceding this broadcast the entire city . . . was agog—it was built into a sort of major civic event. Many of the 'liberals' in town asked me not to go on the air, fearing that such recrimination and bitterness would ensue that the city might teeter on the verge of chaos. Naturally I didn't pay any attention to this 'sincere' advice. I spoke."

"I can only describe the program as an unqualified triumph. Hundreds of letters and calls came into the station of a most highly congratulatory nature. The leaders of the club, although not always in agreement with my answers to questions, were unreservedly complimentary and stated that I had done the City Club honor. Letters are still coming in from the listening audience. Newspapers covered the event fully and with complete objectivity. The following day I was invited to address the County Bar Association."

"Reports from Trumbo, Lardner and Scott are in the same vein."

"Two of the ten, Communists John Howard Lawson and Dalton Trumbo, have been convicted of contempt, and their conviction were upheld by the Circuit Court of Appeals. Their cases are now pending before the U. S. Supreme Court. The case of the other eight have been stipulated on the outcome."

"These are the men Peck defended when he signed statements of protest against the investigation of Hollywood Communism. These are Communists."

"The nationwide tour of the Hollywood Ten is a demonstration of how Communists corrupt our thinking, and how they gain support through our own stupidity—and through our being deceived and brainwashed by our Press, Radio and TV."

"Communists in this case were using our inherent belief in fair play to achieve their goals. No wonder they refer to Americans as 'bourgeois idiots'! It makes no difference whether it is in Boston or Cleveland, or whether it is within business or religious groups, Americans are hoodwinked by the Commies . . . That is where the chief danger lies."

"Until America wakes up to the true nature of the Communist conspiracy; until America learns that Communists cannot be dealt with as ordinary human beings; America will always be in danger internally as well as from without."

PRESS AND RADIO MUZZLED . . .

Now I will contrast the great good the "Alert" story could have accomplished if the Press and Radio had followed it up, with the inestimably great harm the "Counter-Attack" whitewash of the Marches did accomplish because both Press and Radio went all-out with it.

In all fairness to "Counter-Attack," however, I will first go on record with the firm belief that the publishers of that News-Letter would never have issued that "whitewash" had they not been forced to do so by an unfortunate circumstance. That does not minimize the damage it wrought, nor do I set myself up as an apologist for them. I merely state the facts as I know them. I do not form opinions for anybody but myself.

THEIR "MARCHES REPORT" A COMMUNIST TRIUMPH!

The ink was not dry on that "Counter--Attack" retraction . . . *in fact, they most likely were alerted to it before it was in actual print . . .* when both Press and Radio snatched it up as their clarion call and echoed it in every nook and cranny in America—and the world!

Thus they gave the lie to the F.B.I. . . . *whose proclamation of March's pro-Communism they had front-paged only several months previously!*

Thus they gave the lie to the California State Senate Fact Finding Committee . . . *whose proclamation of the Marches' pro-Communism they had front-paged only several months previously!*

Thus they stymied and nullified the efforts of every individual and group who is fighting Communism . . . *for the preservation of America!*

They threw into utter confusion the entire American people . . . *whom only a few months previously they had told in no uncertain words that the Marches are pro-Communist.*

They gave great aid and comfort to every Red in Hollywood . . . *hence to the Communist Party . . . by enabling all of them to scream that they had been maligned and falsely accused exactly as the Marches had been falsely accused.*

They created bewilderment . . . suspicion . . . distrust . . . disbelief. It is no wonder that the average Mr. and Mrs. America wants to know who's who and what's what. One day the Press proclaims an individual a Red—the next day it proclaims that same individual to be a patriotic American . . . which story are they to believe? . . . whom are they to trust if they can't trust their newspapers?

SILENCE ON PECK A COMMUNIST TRIUMPH!

By the same token, the silent treatment given to the exposition of the Gregory Peck "*denial*" has been fully as harmful to the morale of the true Americans in Hollywood—and heightened the confusion and bewilderment of Mr. and Mrs. America. An Adolph Menjou is blacklisted . . . a Bob Montgomery is driven off the Screen . . . a Sam Wood dies of a broken heart—neither

the Press nor the Radio comments, or comes to their defense. A Frederic March, with a long record of pro-Communism, is white-washed and lauded . . . a Gregory Peck, caught red-handed in a brazen lie, is shielded with silence. A Dore Schary, patron saint of the Reds in Hollywood, is given the top job at MGM *and constantly glorified by Press and Radio . . .* a Jim McGuinness, who was removed by MGM to make room for Dore Schary, is as Press and Radio dead as the extinct Dodo bird. To add insult to injury, the "Hollywood Ten" can get jobs under fictitious names while loyal Americans who fought Communism can't get a pleasant look, let alone a job.

THE PRESS CAN "CURE" HOLLYWOOD

Now, I do not wish to create an impression that I have a personal grievance against the Press—or the Radio. *I haven't!!!* Until I began to fight Communism—*especially the Hollywood brand*—the Press treated me with great generosity. I have been a Dramatic Editor and Critic on several newspapers. I know their problem. It is a serious problem—but it can be solved by a concerted fight by the Publishers of newspapers in any city in America . . . and, by that token, *in all of America.*

The problem is the club held over them by their advertisers. Newspapers, magazines, and the Radio depend upon their advertising revenues for their existence. Hence, the Motion Picture Producers Association, in concert with the theatre managers they control, wield a considerable power over the Newspaper publisher . . . the Department Store owners wield an even greater power. Any individual, or organization, who has the power of the placing or the withholding of such *bulk* advertising can walk into the office of any newspaper publisher and, speaking in the vernacular, *write his own ticket.* He can force the newspaper to give the *silent treatment* to any individual who has incurred his displeasure . . . he can even force it to *smear* that individual. He can force the newspaper to back any type of legislation he desires, or to denounce legislation he opposes. When I say *he* I mean the group, or or-

ganization, he represents. And let there be no delusion about it . . . *there is such an organization*—and I don't mean a legitimate *Advertising Agency*. This organization has acquired control of enough advertising to enable it to put "the squeeze" on any newspaper publisher in the land—a "squeeze" which, seemingly, no newspaper publisher dares to resist. It employs that "squeeze" arrogantly and ruthlessly—*especially against any individual who has the temerity to fight Communism!!!* . . . The name of that organization is "THE ANTI-DEFAMATION LEAGUE!"

Every newspaper publisher in America knows that what I have stated is an absolute fact! He deplores it. He would like to see that power destroyed, but he *thinks* that he is powerless against it. He is *mistaken!!!* Much as the newspaper depends upon the advertising of the Department store, even *more so* does the Department store owner depend upon the newspaper as a medium to his customers. A merchant might be induced or coerced by this sinister organization into withdrawing his advertising from *one* newspaper, but he would not dare to withdraw from *all* the newspapers in his city . . . *that would be total business suicide!* Hence, if *all* the newspaper publishers in . . . let us say, Los Angeles . . . stood firmly together and served notice that any merchant who would withdraw his advertising from any *one* newspaper at the behest of this organization he would find *all* the newspapers closed to him, the power of this dreaded organization would melt away like an icicle in the sun.

Similar resistance would have identically the same effect and result when the Hollywood Moguls pressure the Newspaper publisher to shield and aggrandize a Dore Schary and give the silent treatment to a Jim McGuinness.

That is why I say that the Press can "cure" Hollywood . . . by turning a full spotlight on the activities of the Reds—and *by supporting the Americans* . . . by creating a public demand for the return to the Screen of the "blacklisted" Americans—and, *a la Dublin*, the banning of the Reds!

I am confident that one of these days the Press

will turn on such a spotlight; I only hope it won't be after the bombs begin to drop . . .

FELLOW TRAVELERS

One of the most potent weapons of the Communist Party in America is what is commonly known as the "Red Front" organization. It is their Fifth Column "Transmission Belt." In every case, every such organization is created on *direct orders from Communist headquarters* by highly placed and trusted *Members of the Communist Party*. But no such *known Member* ever appears as an Officer, or a Sponsor—that is, after he has been officially *identified* as a member. The chief objective of such an organization is to extend Communist agitation and propaganda to non-Communist masses. Hence, its true character must be camouflaged under a high-sounding *patriotic* or *humanitarian* name—its Officers and Sponsors must be distinguished individuals whose very names aid the camouflage . . . *but these Officers and Sponsors are chosen from a list of tried and proven Fellow-Travelers*—or those whose *secret* memberships in the Party have been closely maintained.

Now, it must be borne in mind, and *emphasized*, that the Communist Party is *in all respects* a secret, conspiratorial branch of a foreign government. J. Edgar Hoover has stated that its membership totals between 50,000 and 60,000. But it is an accepted fact that many of these members—in fact, the majority of them—joined the Party under assumed and fictitious names. In nearly every case the applicant for membership gives first his real name and then sets forth the fictitious name under which he desires to be known to Communist circles. This is not conjecture, but a matter of *record* with the F.B.I. and the California State Senate Fact Finding Committee.

The California Committee is in possession of a mass of evidence concerning many individuals' relationship with the Communist Party. Where such an individual is of prominence, and therefore of great value to the Communist strategy, no record is made of his or her affiliation. Among the Commies themselves such an individual is re-

ferred to as "a member at large." Because of his or her importance, no formal application for membership is ever demanded and no party-book or other recording of membership is issued. For general purposes such individuals are listed as "Fellow-Travelers"—and their affiliation zealously guarded. The "Fellow-Traveler" follows the party line without deviation. If his activities tally with the changing and twisting policies of the Communist Party you may be sure of his close association with the Party. For example: a Red Front has become too notorious, disbands—and emerges under a new name; if you find that a Frederic March was a Sponsor of the old "Front" and is also a Sponsor of the new one, it is reasonable to assume that it is not just a happenstance.

At this point I wish to emphasize that an individual's allegiance or value to Communism is not to be judged by the number of "Fronts" with which he has been connected. A half-way Red, or a three-quarter one, may be affiliated with 20, or 30 "Front" organizations, whereas an all-out Red may be affiliated with only one or two or three such organizations. In other words, it is often the case that the more useful an individual is to the Commies, the less often his name is put forward in Front organizations. Therefore, he is not always to be judged on a numerical basis, but rather on the character of his affiliations, and particularly on the nature of the organization with which he is affiliated. For example, some of the Hollywood Reds I have listed may have been affiliated with only one or two Red Fronts, such as "American-Soviet Friendship" or "Committee for the First Amendment," but these "Fronts" were known to be all-out Communist organizations, working in a manner which made the Commie line ridiculously easy to discern, so there can be very little doubt that those individuals knew they were working for Red organizations—they were not innocents, duped by pretentious objectives announced by the organizations.

In confirmation of that statement I will quote from a Report to Congress made in 1939 by the Special Congressional Committee investigating Un-American Activities:

"In the Communist movement, the Fellow-Travelers are more numerous than the card-holding members of the Party. As a rule, the Fellow-Travelers go along in the limited duties expected of them as faithfully as if they were actually party members. It is, however, important to recognize that there are many degrees in Fellow-Travelling. Some are closer to the Party than others. Usually the Fellow-Travelers are middle-class intellectuals—professors, writers, clergymen, and even important government officials. In some respects, the Fellow-Traveler is a far more valuable instrument of the Communist Party's purpose than a party member would be. He may, therefore, exert a more insidious influence in Communist subversive activities than the person who openly acknowledges his Communist Party membership."

In those days the House Un-American Activities Committee did not even dream that the Hollywood Reds and Fellow-Travelers were the backbone, financially and morally, of the Red movement in America!!!

HOOVER'S WARNING ABOUT FELLOW-TRAVELERS

Over the years J. Edgar Hoover has repeatedly stated that he considers the Fellow-Traveler to be an even greater menace than the actual Communist Party member. The average good American has nothing but contempt for the real and known Communist. But the Fellow-Traveler operates under an aura of respectability that blinds the average good American. Many of these Fellow-Travelers bear the title of "Reverend," or they are Doctors or Professors; some are highly successful businessmen or have famous names. Outstanding examples of this peculiar form of vermin are Cyrus Eaton and Professor Linus Pauling. Pauling is a Nobel Prize Winner. He is a great Scientist. All of this gave him a great aura of respectability in the eyes of the American public. But . . . he is a notorious Fellow-Traveler who works unceasingly for the Communist causes. While he is so blatant with his activities that the American public now recognizes him for what he is, he still is a prime ex-

ample of that peculiar bird that fouls its own nest, *the Fellow-Travelers!*

Needless to say, there are many such as Pauling and Eaton in the Movies and TV. Unless a former Party member identifies a person as a fellow-member, or unless that person admits his Party membership, it is obviously difficult to prove that he is a member of the Communist Party. But when a Hollywood or TV personality officers or heads Red-Front after Red-Front—when he hires people like Dalton Trumbo and Lewis Milestone—buys stories written by people like Howard Fast—makes films that break all the Decency Code standards, or follows tenets that the Communist has long plugged, it becomes obvious that this person is a Fellow-Traveler and is doing more for the Communist Party than he possibly could do as an outright and open Member. Prime examples of this type of Personality are such as Kirk Douglas, Otto Preminger, Frank Sinatra, Stanley Kramer, Gregory Peck.

As J. Edgar Hoover has stated time after time, the Fellow-Traveler is an even greater menace than the acknowledged Communist Party member.

RED FRONT ORGANIZATIONS

The Red Front is the Yardstick which measures the Communist, or Fellow travelling degrees of the various Hollywood Celebrities I named in "RED TREASON IN HOLLYWOOD" and in our "Tract," so I will precede the individual documentations with a presentation of the backgrounds of the Fronts, together with listings of their Sponsors.

The complete list of Red Fronts would run into the HUNDREDS, so I will set down a complete review of only two or three of the most notorious ones—in order to provide the reader with the "blueprint" (or "pilot") that governs all Red Fronts . . . all of the Red Fronts I will name have been pronounced Communist Front organizations by the Attorneys General of the United States and various official Federal and State Investigating Committees. *All of them were created for one objective: to promote and advance the cause of Communism . . . all of them had—and have—*

more or less interlocking Boards of Directors and Boards of Sponsors . . . all of them followed the Party Line and co-operated with each other.

COMMITTEE FOR THE FIRST AMENDMENT . . . I name this one first, because, although its life was brief, it was all-Hollywood—and it was potentially the most vicious of all the Red Fronts in its planned and intended objectives. In my curtain speech on the opening night of "Thieves' Paradise," April 12, 1948, I named the organizers and active sponsors of this Front . . . *which was the direct cause of its hurried demise . . . but in "RED TREASON IN HOLLYWOOD" I revealed its entire background and objectives via an open letter to Lewis E. Milestone—which follows:*

"Now, Mr. Milestone, on behalf of the AMERICAN people, I'd like to ask you a few very pertinent questions:

"I have been informed by very excellent authority, that in September 1947 William Z. Foster, Stalin's appointed Boss of the entire Commie gang in America, was an honored guest in your home—and that you organized a gathering of the most important of the "Faithful" in Hollywood to meet with him. According to that same very excellent authority, the main objective of that "gathering" was to offset the effect of the Congressional investigation held in Los Angeles earlier that year of Red activities in Hollywood—also to bolster the courage of those terrified Reds who were to be further questioned in Washington a few weeks later. Also—still according to that same very excellent authority—it was on that night that "The Committee for the First Amendment" was born. Is that true, Mr. Milestone? If it is, you and all the others who were in that 'gathering' were guilty of treason such as would automatically mean death without even a trial in the Red land you so zealously glorify . . . because, you know as well as I do, that 'The Committee for the First Amendment' was to have been the springboard for a series of attacks against Congressional investigations of Red activities in Hollywood . . . in Labor . . . in Washington . . . in our Armed Forces—activities intended to inflame the people of this country to re-

volt against our entire form of Government . . . and advocate its overthrow by violence!!! That vicious Red Front Organization died a'borning . . . never mind who killed it . . . but that does NOT ABSOLVE you and all the others who created it and worked for its success!"

On October 25, 1947, another meeting was held in the home of Ira Gershwin, at which the "Committee" was launched and sent on its way! The following "eager-beavers" attended that meeting: Evelyn Keyes, John C. Lee, Bernard Fein, Hal Horne, Burt Lancaster, Vincente Minnelli, Arthur H. Singer, D. N. P. Roe, Robert Ardrey, Mervyn Le Roy, Sidney Buchman, Jan Strudwick, Marcia Panama, Kirk Douglas, Humphrey Bogart, John Beal, Mortimer Offner, Sy Bartlett, Mrs. Van Heflin, William Wyler, Margaret T. Wyler, Richard Brooks, Leon S. Becker, Chas. Einfeld, John Edward Paxton, Olive Abbott, Richard Conte, Harry Kurnitz, Marsha Hunt, John Houseman, Irving Yergin, Edward Smith, Joseph Than, Henry Brum, Jane Wyatt, Sheridan Gibney, Lloyd R. Perkins, Edward G. Robinson, Sterling Hayden, Charles Boyer, Melvin G. Frank, Alexander Knox, Evelyn Rideout Rooks, Anatole Litvak, and Peter Lorre.

Similar meetings were held in the homes of Lucille Ball, Edward G. Robinson and Dore Schary.

A full page advertisement in the Hollywood Reporter . . . also in Variety . . . stated "*We are arranging for Radio broadcasts and other steps to protest the conduct of the Washington Hearings.*" It also contained the names of the Sponsors of "The Committee for the First Amendment," as follows:

Larry Adler, Stephen Morehouse Avery, Geraldine Brooks, Roma Burton, Lauren Bacall, Barbara Bentley, Leonardo Bercovici, Leonard Bernstein, DeWitt Bodeen, Humphrey Bogart, Ann and Moe Braus, Richard Brooks, Jerome Chodorov, Cheryl Crawford, Louis Calhern, Frank Callender, Eddie Cantor, McClure Capps, Warren Cowan, Richard Conte, Norman Corwin, Tom Carlyle, Agnes DeMille, Delmar Daves, Donald Davies, Spencer Davies, Donald Davis, Armand Deutsch, Walter Doniger, I. A. L. Dia-

mond, Muni Diamond, Kirk Douglas, Jay Dratmond, Philip Dunne, Howard Duff, Paul Draper, Phoebe and Henry Ephron, Julius Epstein, Philip Epstein, Charles Einfeld, Sylvia Fine, Henry Fonda, Melvin Frank, Irwin Gelsey, Benny Goodman, Ava Gardner, Sheridan Gibney, Paulette Goddard, Michael Gordon, Jay Goldberg, Jesse J. Goldberg, Moss Hart, Rita Hayworth, David Hopkins, Katherine Hepburn, Paul Henreid, Van Heflin, John Huston, John Houseman, Marsha Hunt, Joseph Hoffman, Uta Hagen, Robert L. Joseph, George Kaufman, Norman Krasna, Herbert Kline, Michel Kraike, Isabel Katleman, Arthur Kober, Evelyn Keyes, Gene Kelly, Danny Kaye, J. Richard Kennedy, Harry Kurnitz, Fred Kohlmar, Canada Lee, Anatole Litvak, Burt Lancaster, Herbert Clyde Lewis, Arthur Lubin, Mary Loose, Myrna Loy, Burgess Meredith, Richard Maibaum, David Miller, Frank L. Moss, Margo, Dorothy McGuire, Ivan Moffatt, Joseph Mischel, Dorothy Matthews, Lori Nible, N. Richard Nash, Doris Nolan, George Oppenheimer, Ernest Pascal, Vincent Price, Norman Panama, Marion Parsonnet, Frank Partos, Jean Porter, John Paxton, Bob Presnell, Jr., Gregory Peck, Harold Rome, Gladys Robinson, Francis Rosenwald, Irving Rubine, Irving Reis, Stanley Rubin, Sylvia Richards, Henry C. Rogers, Lyle Rooks, Norman and Betsy Rose, Robert Ryan, Irwin Shaw, Richard Sale, George Seaton, John Stone, Allan Scott, Barry Sullivan, Shepperd Sturdivant, Mrs. Leo Spitz, Theodore Strauss, John and Marti Shelton, Robert Shapiro, Joseph Than, Leo Townsend, Don Victor, Bernard Vorhaus, Billy Wilder, Bill Watters, Jerry Wald, and Cornel Wilde.

Now, it is possible that some of those who supported and helped to finance this Front were dupes, but, with very few exceptions, they were all *willing* dupes who knew what it was all about. The complexion of this Front was an open secret from the outset . . . Wm. Z. Foster's presence at the meeting in Milestone's home was an open secret . . . all the organizers were known Reds . . . the general objectives were commonly known. Hence only an absolute moron could have

joined this brazen Front under any delusion as to its character.

HOLLYWOOD MOGULS NOD APPROVAL

Called to the attention of the Hollywood Moguls, they swept aside all those implications with the retort that all further investigations by the House Un-American Activities Committee would have to be stopped, or it would destroy all Hollywood. That argument was subtly conveyed to certain Stars who otherwise would not have permitted their names to appear as Sponsors . . . that was the argument that "soft-pedaled" the testimony of the 19 (Stars) "friendly witnesses" . . . that argument was impressed on the members of the House Un-American Activities Committee—AND THAT STOPPED THE INVESTIGATION!

At this point it is pertinent to emphasize that the Hollywood Moguls, such as the Louis B. Mayers, the Schencks, the Warners and the Darryl Zanucks, were fully as guilty of and responsible for all this Communist Fifth Column activity as any Red Writer—or Star, or Director. In fact, *more so!* . . . as previously emphasized, one word from them could have kept our Screen completely free and clear of all Communist propaganda. RED TREASON IN HOLLYWOOD succinctly described their collusion . . . how they opened the gates of Hollywood—and of America—to an influx of notorious Eastern Europe Communists under the guise of writers.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCE AND PROFESSIONS (HICCASP)

(Note: Hereafter this Front will be called HICCASP)

At the beginning of World War II the Reds found it advisable to soft pedal their Moscow tie-up . . . the name of the "Communist Party" was changed to the "Communist Political Association" . . . the name of the "Young Communist League" was changed to "American Youth for

Democracy" . . . the name of the monthly ideological publication, "The Communist," was changed to "Political Affair."

After Germany was defeated and the pressure removed against the Soviet Union, there was no longer any reason for the Reds to continue an appeasement policy toward United States industry. The "Communist Political Association" was dissolved and the old revolutionary, Moscow-dominated world-conquest-seeking "Communist Party of the United States" was revived. Every student of Communist maneuvering knew that the American Reds would now revive their long-policy of creating *racial antagonisms* and intensify their day-to-day policy of gnawing away at the vitals of the Government of the United States. That post war chaos, confusion, dislocation, grievances real and imaginary, would be utilized and magnified was a foregone conclusion.

In another "Tract" we issued (SCJ No. 1), as also various "News Bulletins" calling for Congressional investigations of the pro-Communist "Decisions" rendered by the U. S. Supreme Court, we submit *documentary* evidence that the entire "Desegregation" and "Minority Group" activities (including Earl Warren's "Desegregation Decision") are integral features of the Internationalist-Communist Conspiracy.

The job of creating the racial antagonisms and minorities' grievances was handed over to the Hollywood Reds! And they accomplished it to perfection with such films as "Gentlemen's Agreement," "Crossfire," "Home of the Brave," "All My Sons," "Lost Boundaries," "The Brave Ones," etc., etc. And, of course, Television is now doing its full share . . . *the same Hollywood Red Fronts had succeeded in getting a strangle hold on that medium as well.*

Thus, in 1945, the "Hollywood Democratic Committee," as such, had outlived its usefulness. Besides, by then it had been pretty thoroughly exposed as a Communist Front. Hence, on June 5, 1945, they held a meeting in Warner Brothers Studio, No. 3, located at 5833 Fernwood Street, Hollywood, for the purpose of changing the name of the organization. Among those present were John Howard Lawson, Albert Dekker, John Crom-

well, Lionel Stander, Orson Welles, etc. Welles suggested a new name: "*Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.*" It was voted upon and approved. Thus an old Communist Front was given new life under a new name. *And did they get busy!!!* On June 27, 1945, this "new" organization presented a play, "*The American Caravan.*" It was represented as a "*forceful dramatized plea for the continuance of allied unity and for aggressive support of the United Nations Charter.*" This presentation starred Bette Davis, Alfred Drake, Danny Kaye, Edward G. Robinson and Orson Welles among other eager-beavers. It was played at the Philharmonic Auditorium—*admission free.* A fabulously priceless cast . . . a dose of subtle Red poison . . . *for free!!!* The organizers and members of the Executive Council of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions were: Larry Adler, Robert Andrews, George Antheil, Jean Arthur, Margaret Bennett, Ted Bliss, William Blowitz, Edwin Blum, Humphrey Bogart, Charles Boyer, Irving Brecher, Sidney Buchman, George Burns, Abe Burrows, Reuben W. Borough, George Campbell, Eddie Cantor, Morris Cohn, Marc Connelly, Norman Corwin, Joseph Cotten, Norval Crutcher, Olivia De Havilland, Albert Dekker, Ted Ellsworth, Dr. Franklin Fearing, Thomas Fizdale, John Garfield, Ira Gershwin, Paulette Goddard, Howard J. Green, John Green, Louis Harris, Don Hartman, Rita Hayworth, Arthur Hornblow, John Houseman, Walter Huston, Rex Ingram, George Jessel, Charles Jones, Robert W. Kenny, Jerome Kern, Evelyn Keyes, Edwin Knopf, Howard Koch, Carl Kuhl, Harry Kurnitz, Jesse Lasky, Emmet Lavery, John Howard Lawson, Sol Lesser, Kenneth MacGowan, Thomas Mann, Mary C. McCall, Dr. Fraser McDonald, Lewis Milestone, Sam Moore, Jack Moss, Prof. Walter Muelder, Ona Munson, Ernest Pascal, Gregory Peck, Nat Perrin, Irving Pichel, William Pomerance, Everett Riskin, Earl Robinson, Edward G. Robinson, Al Rogell, Arthur Rubinstein, Arthur Schwartz, Artie Shaw, Douglas Shearer, Vincent Sherman, Herman Shumlin, Mrs. Milton Sperling, Marian

Spitzer Sterling, Gloria Stuart, Edward Sutherland, Jo Swerling, Dalton Trumbo, Mrs. Harry Tugend, Frank Tuttle, Bob Wachman, Walter Wanger, Franz Wexman, Larry Weingarten, Orson Welles, Virginia Wright, Mrs. William Wyler, and Sam Zimbalist . . . THE SAME OLD HARD-CORE!!!

Ultimately this Red Front joined hands with the C.I.O. Political Action Committee to form the new political Communist Front, the "*Progressive Citizens of America.*"

This same general group of organizers and Sponsors spawned scores of additional Red Fronts, among them: "*American Russian Institute*"; . . . "*Committee for Release of Earl Browder*"; . . . "*American Youth for Democracy*"; . . . "*Young Progressive Citizens' Committee*"; . . . "*Mobilization for Democracy*"; . . . "*Labor's Non-Partisan League*"; . . . "*Workers' Alliance of America*"; . . . "*National Federation for Constitutional Liberties*"; . . . "*Independent Voters Committee of the Arts and Sciences*"; . . . "*Institute for Democratic Action, Inc.*"; . . . "*Hollywood Writers Mobilization*"; . . . "*Committee for the First Amendment*"; . . . "*League of American Writers*"; . . . "*League of Women Shoppers*," a super-special Front for the Females of the species; . . . "*League of Workers' Theatres*"; . . . "*Los Angeles Emergency Committee to Aid the Strikers*"; . . . "*Los Angeles Youth Against Universal Military Training*"; . . . "*Musicians' Congress Committee*"; . . . "*National Council for the Protection of the Foreign Born*"; . . . "*American Committee for Protection of Foreign Born*"; . . . "*National Council of American-Soviet Friendship*"; . . . "*Russian War Relief, Inc.*"; . . . "*The Joint Anti-Fascist Refugee Committee*"; . . . "*Slavic Council of Los Angeles*"; . . . "*Sleepy Lagoon Defense Committee*," etc., etc.

It is hardly necessary to list the organizers and sponsors of all the Fronts. It would be more or less a duplication of the lists already recorded. However, I again stress the fact that *all* the Red Fronts I have listed . . . *and those which I will further name in the following documentations* . . . have been officially declared Communistic and

Subversive by the Attorneys General of the United States, by the House Un-American Activities Committee, by the California State Senate Fact-Finding Committee, etc. Furthermore, it is a *proven* fact that not one of them had been set up to combat Fascism, per se, or to promote true *humanitarian* causes!

THE "UNITED WORLD FEDERALISTS"

Now, as stated, all of the Red Fronts named in the above pages have been cited as to their Communist activities by the U.S. Attorney General's office, by HUAC and various other Congressional and State Legislature Committees, but there are other organizations that thus far have escaped such citations, but which are just as Communistic—and they were all officered, sponsored and financed by the same types of Fellow-Travelers and "Liberals," with a sprinkling of known Communists. For one example, we will take the "United World Federalists."

In March 1947, a motley crew of Communists, pro-Communists, "Liberals" and Pinks of various hues, assembled in Ashville, No. Carolina. Out of that gathering there emerged the infamous "United World Federalists." Its officers were known Reds and it listed 42 documented (flaming) Red-Fronters and Fellow-Travelers in its Board of Directors, Alan Cranston, now (*to our shame*) Comptroller of the State of California, was chief of the California division—and Chet Huntley was officially listed as their "Director of Radio publicity." The chief objective of the UWF was a plot to seduce, via bribery and political coercion, 36 State Legislatures into passing a "resolution" memorializing Congress to transform the United States into a unit of a (UN) One-World Government—to which Government we would be forced to surrender all our Armed Forces and our then solely owned A Bomb!

The story of that plot and how we (CEG), in association with Senators Jack B. Tenney and Hugh Donnelly, torpedoed it is too well known to need repetition here, but the important feature of that event is that at a FORCED public hearing be-

fore a joint session of the California Legislature, the UWF was denounced as a subversive and *Communist-dominated* outfit plotting to destroy the sovereignty of the United States and the American people.

"HOLLYWOOD FOR SANE"

The official name of this outfit is "*The National Committee For A Sane Nuclear Policy*," but when that perplexed (*and perplexing*) character, Steve Allen, assumed the "chairmanship" of the Hollywood Chapter he decided to give it a touch of Hollywood' (*tarnished*) glamor by naming his Chapter "*Hollywood For Sane*."

One glance at the Sponsors roster automatically reveals the deep Red complexion of this outfit. Virtually the same names we found in "HICCASP" and "*Committee For The First Amendment*" are flaunted by this organization. But the most brazen feature of all is that it is *admittedly* loaded with *known* Communists. They launched the organization with a "Rally" at Madison Square Garden, New York. That Rally was *openly* promoted by known card-carrying Communists. In a recent appearance on Channel 13 (TV) in Hollywood, the lugubrious-faced Steve Allen calmly admitted the presence of those known Communists in his organization.

Now, the objective of this brazen outfit is to force the United States to discontinue all Nuclear testing—and to destroy all our Nuclear weapons. Moreover, their demand is that the United States *unilaterally* abandon our Nuclear survival weapons. When asked (*during that same TV interview*) why the *unilateral* abandonment, this character (Allen), who fancies himself to be a great comedian, blandly — *and amazingly* — replied: "*To shame Moscow into doing likewise*" . . .

"*But what will happen if Moscow will refuse to be 'SHAMED'—and, after we will have destroyed our Nuclear retaliatory weapons, will threaten us with an all-out Bomb attack—what will we do?*"

"*Why, surrender, of course,*" blandly replied Allen.

Nevertheless, I presume that this pseudo phi-

Iosopher will sputter with rage when he will see his name in our "Tract" listing the Reds and Fellow-Travelers in Hollywood and TV—whom we must drive out of our Living Rooms!

THE DOCUMENTATIONS

Each of the individuals in the following documentations has been an Organizer, or Officer, or Sponsor of the Red Fronts following his or her name. It is to be understood that I do not call them "Communists." How many of them are actually card-carrying Party Members is unknown. The House Un-American Activities Committee stated in 1947 that they had documentary evidence for 33 card-carrying Communist Writers, Directors, Actors and Actresses—and indicated 75 additional ones. *But in later hearings more than 200 were additionally cited!* No doubt the FBI could name many more. However, as previously stated, the Fellow-Traveler is often a more effective assistant for Communism than the out-right Communist. In rendering that assistance, because so many of these people are the idols of their loyal and unsuspecting Fans, and thus greatly influence their thinking, they are more insidious, and more to be despised than actual members of the Communist Party.

In this listing I cite only official memberships . . . I do not include such matters as secret contributions to the Communist Party propaganda fund, or to Henry Wallace's Progressive Party . . . nor extra-curricular Red Activities.

LARRY ADLER (Harmonica Player) *Cited by HUAC and CUAC (California Un-American Activities Committees):* 1) HICCASP; 2) Veterans Housing Caravan to Sacramento; 3) Committee for the First Amendment; 4) People's Songs; 5) National Council of the Arts, Sciences and Professions; 6) Progressive Citizens of America; 7) Joint Anti-Fascist Refugee Committee; 8) Spanish Refugee Appeal; 9) Abraham Lincoln School; 10) Hollywood Democratic Committee; 11) American League for Peace and Democracy; 12) Voice of Freedom Committee—*plus other Red Fronts.*

LUTHER ADLER (Actor—Stage, Screen, TV) *Cited by HUAC (House Un-American Activities Committee):* 1) Abraham Lincoln Brigade; 2) New Theatre League; 3) Committee for Boycott Against Japanese Aggression; 4) American League for Peace and Democracy; 5) New Dance League; 6) Benefit performance for New Masses.

STELLA ADLER (Actress) *Cited by HUAC:* 1) American Committee for Protection of Foreign Born; 2) Civil Rights Congress; 3) Friends of Abraham Lincoln Brigade; 4) International Labor Defense Committee; 5) League of Women Shoppers; 6) Voice of Freedom Committee; 7) Mother Bloor Anniversary Banquet Committee; 8) Scientific and Cultural Conference for World Peace.

STEVE ALLEN (TV EMCEE—he prefers to be considered a "comedian"): This individual is unquestionably one of the most brazen and impertinent Fellow-Travelers; he calls himself a "Liberal" and "humanitarian," and stutters and sputters indignantly when charged with pro-Communism, but both his deeds and his words reveal his close ties with Communists and their objectives . . . for evidence see page 43 . . . *incidentally, he no longer has a TV program—let's keep him that way! ! !*

JEAN ARTHUR *Cited by CUAC:* 1) HICCASP; 2) Committee For the First Amendment.

EDITH ATWATER (Actress) *Cited by HUAC:* 1) American Committee for Protection of Foreign Born; 2) Artists' Front to Win the War; 3) Progressive Citizens of America; 4) National Council of the Arts, Sciences and Professions; 5) Scientific and Cultural Conference for World Peace; 6) Stop Censorship Committee; 7) Russian War Relief Committee—*plus other Red Fronts.*

LAUREN BACALL (Actress) *Cited by CUAC:* Committee For The First Amendment.

LUCILLE BALL (Actress, Producer-co-owner of DESILU) *Cited by HUAC and CUAC:* Member and zealous promoter of Communist Party. When finally exposed she wailed it was all her Gram'paw's fault—and resigned . . . but to this

very day DESILU gives most favored jobs to RED writers, directors and actors. More details in later pages.

SY BARTLETT (Writer) Cited by CUAC: Committee For the First Amendment.

JOHN BEAL (Actor) Cited by CUAC: Committee For the First Amendment.

JOAN BENNETT (Actress) Cited by CUAC: Committee For the First Amendment.

LEONARD BERNSTEIN (Composer, Conductor) Cited by HUAC and CUAC: 1) Committee For the First Amendment; 2) American-Soviet Music Society; 3) Scientific and Cultural Conference for World Peace; 4) Committee to Protest Deportation of Hanns Eisler; 5) Progressive Citizens of America; 6) World Federation of Democratic Youth; 7) Voice of Freedom Committee; 8) Southern Conference for Human Welfare; 9) National Negro Congress; 10) Joint Anti-Fascist Refugee Committee; 11) American Youth For Democracy; 12) Civil Rights Congress; 13) PEOPLE'S SONGS, plus many other Red Fronts.

NOTE: Earlier, I stated that an individual's allegiance or value to Communism is not to be judged by the number of Fronts with which he has been connected, but by the nature and the character of his affiliations. Membership in "People's Songs" and its interlocking groups emphasizes that observation. Hence, I will break into this continuity with a re-print from the Files of the California State Senate Fact Finding Committee:

"In July of 1946 a 'cultural' congress was held in Moscow. Norman Corwin, writer and radio commentator, was the 'honored guest.' He presented the Moscow International Convention with two recordings from the American-Soviet Music Society. Following this convention in Moscow renewed activity in the field for Communist causes and objectives became apparent. A few of the fronts which resulted are as follows: Stage for Action; Young People's Records; New Theatre; Trade Union Theatre; People's Artists Cultural Folk Dance Group; Theodore Dreiser Work Shop; Modern Culture Club; Carver Cultural

Council; Cultural Council; Dramatic Work Shop; Contemporary Theatre; Provisional Committee for Democracy in Radio; International Program; Jefferson Chorus; Philadelphia Stage for Action; California Stage for Action; Contemporary Writers; People's Orchestra; People's Chorus; Book Find Club; Challenge Records; Charter Records; Freiheit; Gesang Farein; People's Artists, Inc.; Committee for the Defense of Education; Key-note Recordings, Inc.; People's Songs; People's Radio Foundation; and the American Russian Music Corporation.

"The Communist Party does not overlook the indoctrination of children. The Communist book stores recently have been handing out folders advertising Young People's Records. One of these folders distributed by the Communist Party Progressive Book Shop, located at 1806 West Seventh Street, in Los Angeles, is entitled 'Help Your Child Discover the Fascinating World of Music.' The records, announce the folder, are on 'permadisc' and sell for only \$1.49, plus tax. The folder declares that 'Critics and Teachers Hail Young People's Records and People's Songs.'

"The San Francisco Chronicle gives these records a plug. 'These are highly superior productions, done with great intelligence, skill and simplicity, and infinitely finer than the drivel commonly purveyed on discs for children,' the San Francisco Chronicle is quoted.

"Prof. Douglas Moore, Editor of 'Young People's Records', together with such outstanding Communist Party liners and sympathizers as Morris Carnovsky, Kyle Crichton, Abram Flaxner, Langston Hughes, Frederic March, Dudley Nichols, Prof. Arthur Upham Pope, Paul Robeson, Frank Tuttle, and Orson Welles, was a sponsor of a dinner under the auspices of the Communist-front organization, the 'American Committee for Protection of Foreign Born.' Together with such well known Communists as Louis Adamic, Max Bedacht, Mary McLeod Bethune, John R. Brodsky, Morris Carnovsky, Muriel Draper, Theodore Dreiser, Donald Henderson, Langston Hughes, Freda Kirchway, Dr. Leo Loesser, Elizabeth Gurley Flynn, Leo Gallagher,

Louis Goldblatt, and others, he signed the January, 1943, Message to the House of Representatives, opposing the Dies Committee, investigating Un-American activities in the United States."

ALVAN BESSIE (Screen Writer): One of the notorious "Hollywood Ten" who served prison terms for contempt of Congress by refusal to answer questions about membership in the Communist Party. He was cited by both HUAC and CUAC as Officer, Director, Organizer and Sponsor of MANY Red Fronts in affiliation with Paul Robeson and all top Reds. His record as a Red hardly requires any further documentations.

GERTRUDE (MOLLIE) BERG (Writer, Actress, Producer, Director) Cited in Press reports and before HUAC: 1) Sponsor, Artists Front to Win The War; 2) Collaborated with Communist Party to honor Georgi Dimitrov, Bulgarian Communist Dictator—also Testimonial dinner for Ferdinand C. Smith; 3) Speaker, Contributor and Sponsor, Joint Anti-Fascist Committee; 4) National Council of Arts, Sciences and Professions; 5) Signed "Call upon the Film Industry to Revoke Blacklist of Reds;" 6) Member, Advisory Board, Stage for Action—cited before HUAC in testimony by Walter S. Steele . . . furiously fought CBS in 1951 over demand to dismiss Philip Loeb from cast of "The Goldbergs".

HERBERT BIBERMAN (Screen Writer and Director): Another of the "Hollywood Ten." His record is on a par with Bessie's, and just as reprehensible. A listing of his Red activities and Fronts would fill several pages.

BETSY BLAIR (Actress) Cited by CUAC: 1) The Thomas Rankin Must Go Committee; 2) Progressive Citizens of America; 3) Committee For the First Amendment—and various Communistic activities with husband Gene Kelly.

MICHAEL BLANKFORT (Writer, Director, Producer): Identified by FBI records, during Judith Coplon trial, as Member of Communist Party; also cited by HUAC and CUAC as Officer, Director, Organizer, Sponsor of MANY Red Fronts.

MARC BLITZSTEIN (Composer-Playwright) Cited by HUAC and CUAC: 1) American Council on Soviet Relations; 2) American-Soviet Music Society; 3) American Peace Mobilization; 4) Conference on Constitutional Liberties in America; 5) International Labor Defense; 6) Citizens Committee to Free Earl Browder; 7) League of American Writers; 8) Theatre Arts Committee; 9) Veterans of the Abraham Lincoln Brigade; 10) Committee for Closer Cooperation with Soviet Union . . . in short, this man's record of pro-Communism fills many pages in the California State Fact-Finding Committee (CUAC) files.

NOTE: In their efforts to defend Chet Huntley, NBC officials are writing letters in which they endeavor to discredit our "Tract"—by stressing that one or two individuals still in the list have been dead for some time. That is true. But there is a VITAL reason for retaining such names in the list, to-wit: films in which they appeared, and which contain "messages", are now being revived on TV. Those "messages" are just as dangerous today as they were when they were first released, hence Sponsors should be warned against them. We refer particularly to the old films of John Garfield, Humphrey Bogart, the works of Louis Bromfield, etc.—Ed.

DEWITT BODEEN: Committee For the First Amendment.

HUMPHREY BOGART (Actor-Deceased) Cited by HUAC and CUAC: 1) Committee For the First Amendment; 2) HICCASP; 3) Progressive Citizens of America . . . Here is another example of the individual who may officially register with only one or two Fronts, but whose activities go far beyond "Fronts." Bogart is the gentleman who spearheaded that "caravan of glamor Reds" to Washington to overawe and heckle the House Un-American Activities Committee at that famous Hearing.

MILLEN BRAND (Writer): FBI reports read into the record of the Judith Coplon trial identified him as a member of the Communist Party . . . In addition, both HUAC and CUAC cite him as Officer, Director, Organizer and/or

Sponsor in MORE than 30 of the most notorious Red Fronts.

OSCAR BRAND (Folk Singer): 1) Civil Rights Congress; 2) People's Songs; 3) Progressive Citizens of America; 4) American Labor Party; 5) Jacob Riis Branch, Communist Party.

MARLON BRANDO (Actor-Producer) *Cited by CUAC*: 1) Cultural and Scientific Conference For World Peace; 2) National Council of Arts, Sciences and Professions; 3) Greetings to Moscow Art Theatre; 4) Committee For the First Amendment; 5) Hollywood For Sane, etc., etc.

LLOYD BRIDGES (Actor) *Cited by CUAC*: 1) Actors' Laboratory, Inc., (School for actors—to indoctrinate them in Communism); 2) Progressive Citizens of America; 3) Hollywood For Sane.

J. EDWARD BROMBERG (Actor-Producer-Deceased) *Cited by HUAC and CUAC*: 1) One of the founders of the Actors Laboratory Theater; 2) Progressive Citizens of America; 3) Group Theatre. Bromberg is an even more striking example of the "Strategist" staying in the background. His activities have probably created more Reds in Hollywood than any other individual effort.

LOUIS BROMFIELD (Writer-Deceased) *Cited by HUAC and CUAC*: 1) American Committee for Protection of Foreign Born; 2) American Committee to Save Refugees; 3) American Council on Soviet Relations; 4) American League for Peace and Democracy; 5) American Rescue Ship Mission! 6) American-Soviet Friendship Rallies; 7) Celebration of 25th Anniversary of Red Army; 8) Congress of American-Soviet Friendship; 9) Exiled Writers Committee; 10) Films for Democracy; 11) Friends of the Abraham Lincoln Brigade; 12) Joint Anti-Fascist Refugee Committee; 13) League of American Writers; 14) Russian War Relief, Inc.; 15) Soviet Russia Today . . . and many others.

GERALDINE BROOKS: Committee for the First Amendment.

SIDNEY BUCHMAN: 1) Actors Lab Theatre; 2) American Russian Institute; 3) Artists'

Front to Win the War; 4) Committee For the First Amendment; 5) Hollywood Democratic Committee; 6) HICCASP; 7) Hollywood Writers Mobilization; 8) Motion Picture Artists Committee; 9) Russian War Relief, Inc.

ABE BURROWS (Writer and Humorist) *Cited by CUAC*: 1) HICCASP; 2) Progressive Citizens of America; 3) Hollywood Quarterly; 4) Hollywood Writers' Mobilization.

LOUIS CALHERN (Actor-Deceased) *Cited by HUAC and CUAC*: 1) Committee For the First Amendment; 2) Independent Citizens Committee of the Arts, Sciences and Professions. Paul Robeson is on Board of Directors of this group!

EDDIE CANTOR (Actor) *Cited by HUAC and CUAC*: 1) American Committee for Yugo-Slav Relief; 2) Hollywood Anti-Nazi League—organized by Communist Commissar and the "Hollywood Ten"; 3) Hollywood League for Democratic Action; 4) Independent Citizens Committee of the Arts, Sciences and Professions; 5) The Committee For the First Amendment; 6) Signer of the Charlie Chaplin cablegram to Joe Stalin pledging allegiance to Moscow—etc., etc., etc.

MORRIS CARNOVSKY (Actor) *Cited by HUAC and CUAC*: Member of Communist Party . . . his RED FRONT activities would require a full book.

VERA CASPARY (Novelist-Writer) *Cited by HUAC and CUAC*: 1) Frontier Films 2) League of American Writers; 3) National Council of the Arts, Sciences and Professions; 4) Committee for Closer Cooperation with Soviet Union; 5) Progressive Citizens of America; 5) Writers For Wallace . . . plus other Red Fronts.

BENNET CERF (Publisher, Random House): Author, Lecturer, TV Panelist on "What's My Line." *Cited by HUAC*: 1) American Committee For Spanish Freedom; 2) Artists and Scientists Committee; 3) Committee for the First Amendment; 4) Committee For The Negro In The Arts; 5) Conference (Council) on Pan-American Democracy; 6) "Equality"—member, Editorial Council; 7) American Pushkin

- Committee; 8) International Publishers; 9) Joint Anti-Fascist Refugee Committee; 10) Julius Rosenthal Memorial Committee; 11) Lawyers Committee on American Relations With Spain—Zealous Supporter of Conference to lift the Embargo; 12) National Committee Against Censorship of The Theatre and Arts . . . was frequently eulogized in "Daily Worker"; 13) Veterans of Abraham Lincoln Brigade.
- CHARLIE CHAPLIN:** Not even Paul Robeson exceeds his devotion to Communism—it drove him out of the United States.
- EDWARD CHODOROV** (Playwright-Screen Writer, etc. *Cited by HUAC and CUAC:*—this man has been Officer, Director, Organizer and or Sponsor of more than 30 Red Fronts, among them American Committee for Protection of Foreign Born; Congress on Civil Rights; American Peace Mobilization; Committee for the First Amendment—in short, all of the most vicious Red Fronts in America.
- JEROME CHODOROV** (Playwright-Screen writer, etc. *Cited by HUAC and CUAC:* He is a brother of Edward Chodorov and was active in same Red Fronts.
- HAROLD CLURMAN** (Actor-Director) *Cited by CUAC:*—This man is one of original "GROUP THEATRE" founders—also of "League of America Writers," which was the American branch of the Moscow organization with headquarters in Moscow . . . in addition to many other Red Front activities, he has been identified as Communist Party Member.
- LEE J. COBB** (Actor) *Cited by HUAC and CUAC:* 1) Committee For the First Amendment; 2) Actors Lab Theatre; 3) American Peace Mobilization; 4) Progressive Citizens of America; 5) League of American Writers; 6) National Council of Arts, Sciences and Professions; 7) Theatre Arts Committee; 8) International Labor Defense—plus other Red Fronts.
- LESTER COLE** (Writer) One of the "Hollywood Ten"—*Cited by HUAC and CUAC:* identified as C. P. Member. He is in category of Paul Robeson, Dalton Trumbo, etc.
- DOROTHY COMINGORE** (Actress) *Cited by CUAC* 1) Committee For the First Amendment; 2) Actors Lab Theatre; 3) Sleepy Lagoon Defense Committee—plus other Red Fronts.
- MARC CONNELLY** (Playwright) *Cited by HUAC and CUAC:* 1) Actors Lab Theatre; 2) Films For Democracy; 3) Freedom From Fear Committee; 4) Hollywood Democratic Committee; 5) HICCASP; 6) Hollywood Writers Mobilization; 7) Independent Citizens Committee of the Arts, Sciences and Professions; 8) National Institute of Arts and Letters; 9) Russian War Relief, Inc.
- RICHARD CONTE** (Actor) *Cited by CUAC:* 1) Committee For First Amendment; 2) Actors Lab Theatre.
- AARON COPELAND** (Composer-Writer) *Cited by HUAC and CUAC:* 1) People's Songs; 2) Independent Citizens Committee of the Arts, Sciences and Professions; 3) American League Against War and Fascism; 4) Win The Peace Conference; 5) American Committee For Protection of Foreign Born; 6) Artists Front to Win the War; 7) National Committee For the Defense of Political Prisoners; 8) Communist Bookshops; 9) American-Soviet Friendship; 10) American-Soviet Society—and scores of other Red Fronts.
- NORMAN CORWIN** (Writer, Director, Producer) *Cited by HUAC and CUAC:* 1) Thought Control; 2) American Youth For Democracy, also known as Young Communist League; 3) Civil Rights Congress; 4) Committee for a Democratic Eastern Policy; 5) Committee For the First Amendment; 6) Freedom From Fear Committee; 7) HICCASP; 8) Independent Citizens' Committee of the Arts, Sciences and Professions; 9) Institute for Democratic Education, Inc.; 10) Musicians' Open Forum; 11) National Council for Soviet-American Friendship; 12) Progressive Citizens of America; 13) Russian War Relief, Inc.; 14) Young People's Records—*Extra-curricular chores in MOSCOW*; 15) Hollywood For Sane.

CHERYL CRAWFORD (Writer-Producer) Cited by *HUAC and CUAC*: 1) Committee For the First Amendment; 2) Freedom From Fear Committee.

KYLE CRICHTON, alias **ROBERT FORSYTHE** (Writer-Actor) Cited by *CUAC and HUAC*: He runs the gamut of all the most vicious Red Fronts, all branded with the Hammer and Sickle, beginning with the "Actors' Lab Theatre" right straight through to "Young People's Records."

JOHN CROMWELL (Actor, Director, Producer) Cited by *HUAC and CUAC*: Another hard-core one: 1) Thought Control; 2) Associated Film Audiences—a branch of Moscow's Cinema Bureau; 3) Committee For the First Amendment; 4) Freedom From Fear Committee; 5) Hollywood Democratic Committee; 6) HICCASP; 7) Hollywood Motion Picture Democratic Committee; 8) Los Angeles Emergency Committee to Aid The Strikers; 9) Progressive Citizens of America.

HUME CRONYN (Actor) Cited by *CUAC*: 1) Committee For First Amendment; 2) Actors Lab Theatre.

HOWARD DA SILVA (Actor) Cited by *HUAC and CUAC*: 1) Thought Control; 2) Committee For the First Amendment; 3) Progressive Citizens of America. **THIS BY NO MEANS COVERS HIS ACTIVITIES!**

JULES DASSIN (Writer-Producer) Cited by *CUAC*: 1) Committee For First Amendment; 2) Actors' Lab Theatre.

DELMAR DAVES (Writer-Director) Cited by *CUAC*: Committee For the First Amendment.

BETTE DAVIS (Actress) Cited by *CUAC*: 1) HICCASP; 2) Committee For First Amendment; 3) Independent Citizens Committee of the Arts, Sciences and Professions; 4) United Negro and Allied Veterans of America; 5) Hollywood For Sane.

WALTER DURANTY (Writer) Cited by *CUAC*: 1) Committee For First Amendment; 2) National Council of America-Soviet Friendship; 2) Russian War Relief, Inc.

OLIVIA DE HAVILLAND (Actress) Cited by *CUAC*: 1) Committee For First Amendment;

2) Hollywood Democratic Committee; 3) HICCASP; 4) Los Angeles Emergency Committee to Aid The Strikers.

ALBERT DEKKER also **DECKER** (Actor) Cited by *HUAC and CUAC*: 1) American Youth for Democracy; 2) Citizens Committee for the Motion Picture Strikers; 3) Committee For the First Amendment; 4) Hollywood Democratic Committee; 5) HICCASP; 6) Mobilization For Democracy; 7) Defense of "People's Daily World"; 8) Progressive Citizens of America. This by no means covers all of Dekker's activities . . . in addition, his wife has been a Director of "*Congress of American Women*", an open and out-right Communist organization.

AGNES DE MILLE (Choreographer) Cited by *CUAC*: 1) Committee For the First Amendment; 2) Freedom of the Arts, Sciences and Professions; 3) National Council of American-Soviet Friendship.

I. A. L. DIAMOND (Writer-Producer) Cited by *CUAC*: 1) Committee For the First Amendment; 2) Screen Writers' Guild; 3) Contributor to People's Educational Center Activities.

WILLIAM DIETERLE (Director) Cited by *CUAC*: 1) American Russian Institute; 2) Committee For the First Amendment; 3) Los Angeles Emergency Committee To Aid The Strikers; 4) Progressive Citizens of America.

KIRK DOUGLAS (Actor-Producer) Cited by *CUAC*: 1) Committee For The First Amendment; 2) Hollywood For Sane . . . in recent years he has been producing films such as "SPARTACUS", which not only contain Communist propaganda, but serve as "comback" vehicles for Reds we had previously driven off the screen, such as Dalton Trumbo, Lewis E. Milestone, etc.

MELVYN DOUGLAS (Actor) Cited by *HUAC and CUAC*: 1) American Civil Liberties Union; 2) Hollywood Motion Picture Democratic Committee; 3) American League for Peace and Democracy; 4) Committee For the First Amendment; 5) Motion Picture Artists' Committee; 6) Social Work Today; recently signed and helped finance a double page "Ad"

in the New York Times, to help James Roosevelt's plot to get HUAC (*House Un-American Activities Committee*) abolished, or curtailed.

HELEN GAHAGAN DOUGLAS (Actress and Left wing politician—Melvyn Douglas' wife) Cited by HUAC and CUAC: In addition to many and various Red activities, she was a National officer of "*League of Women Shoppers*", a violently flagrant Red Front.

OLIN DOWNES (Music Critic of NY Times) Cited by HUAC and CUAC: 1) He denounced Judge Medina's disciplinary action against Communists' lawyers in famous Foley Square Trials; 2) Committee for election to Congress of notorious Communists; 3) Violently protested "*The Iron Curtain*," anti-Soviet film; 4) Scientific and Cultural Conference For World Peace; 5) Moscow Theatre Art; 6) National Federation for Constitutional Liberties; 7) Progressive Citizens of America; 8) Communist Book-shops; 9) League of American Writers; 10) Joint Anti-Fascist Refugee Committee; 11) National Council of the Arts, Sciences and Professions; 12) Civil Rights Congress; 13) Citizens Committee for Harry Bridges; 14) Films for Democracy; 15) The American Pushkin Committee—plus a SCORE of other Red Fronts.

NOTE: We include him in this bibliography to stress the kind of men the NY Times employs, also to emphasize that MANY newspapers throughout the nation employ those kind of Drama critics, Music critics, Motion Picture critics, etc. . . . thus to emphasize how our press is pied-pipering the American people down the RED river. Ed.

PAUL DRAPER (Dancer) Cited by HUAC and CUAC: 1) Committee For the First Amendment; 2) Joint Anti-Fascist Refugee Committee; 3) Hollywood Independent Citizens Committee of the Arts, Sciences and Professions; 4) National Council of the Arts, Sciences and Professions; 5) Progressive Citizens of America; 6) Spanish Refugee Appeal; 7) Theatre Arts Committee; 8) Friends of the Abraham Lincoln Brigade; 9) Voice of Freedom Committee; 10) Russian War Relief; 11)

National Council of American-Soviet Friendship; 12) American Youth For Democracy . . . plus MANY other Red Fronts. In addition, he is the son of the notorious Moscow favorite, Muriel Draper.

HOWARD DUFF (Actor) Cited by CUAC: 1) Committee For the First Amendment; 2) Progressive Citizens of America . . . He was also a violently unfriendly witness before HUAC.

PHILIP DUNNE (Writer) Cited by HUAC and CUAC: 1) Associate Editor of Communist publication "*Black and White*"; 2) Hollywood Motion Picture Democratic Committee; 3) Committee for the First Amendment; 4) Motion Picture Artists Committee; 5) Hollywood For Sane . . . *this man has always been closely affiliated with all Red activities in Hollywood.*

RICHARD DYER-BENNETT (Folk Singer) Cited by HUAC and CUAC—and constantly eulogized by Communist press: 1) Communist Political Association; 2) Scientific and Cultural Conference For World Peace; 3) Joint Anti-Fascist Refugee Committee; 4) People's Songs.

FLORENCE ELDRIDGE (Mrs. Frederic March) (Actress) Cited by HUAC and CUAC. See Page 31.

GUY ENDORE (Writer-Actor, etc.) Cited by HUAC and CUAC: 1) Actors Lab Theatre; 2) American Committee For Protection of Foreign Born; 3) American League For Peace and Democracy; 4) Artists' Front to Win the War; 5) Committee For the First Amendment; 6) Los Angeles Emergency Committee to Aid the Strikers; 7) Progressive Citizens of America; 8) Motion Picture Direction Course of the Peoples' Educational Center (Communist School).

JULIUS EPSTEIN (Writer) Cited by CUAC: 1) Actors' Lab Theatre; 2) Committee For the First Amendment, etc.

PHILIP EPSTEIN (Writer) Cited by CUAC: Committee For the First Amendment.

DOUGLAS FAIRBANKS, Jr. (Actor-TW Producer): 1) Committee For the First Amend-

- ment; 2) Russian War Relief, Inc.; 3) One World Organizations.
- JOSE FERRER (Actor-Stage, Screen, TV) *Cited by HUAC and CUAC, etc.*: 1) Committee For the First Amendment; 2) Joint Anti-Fascist Refugee Committee; 3) American Committee for Protection of Foreign Born; 4) Artists Front to Win The War; 5) National Council of the Arts, Sciences and Professions—to abolish HUAC; 6) Win The Peace Conference; 7) May Day Parade; 8) Negro Labor-Victory Committee; 9) Veterans of Abraham Lincoln Brigade—and MANY additional Fronts.
- HENRY FONDA (Actor) *Cited by CUAC*: 1) Committee For the First Amendment; 2) Hollywood For Sane.
- MELVIN FRANK (Producer-Writer) *Cited by CUAC*: 1) Committee For the First Amendment; 2) Hollywood For Sane.
- KETTI FRINGS (Writer): Committee For the First Amendment.
- CARL FOREMAN (Writer-Producer) *Cited by HUAC and CUAC*: He belongs in the Paul Robeson category.
- MARTIN GABEL (Actor, Director, Producer—occasionally on “What’s My Line”) *Cited by HUAC*: 1) Stop Censorship Committee; 2) Russian War Relief; 3) Artists Front to Win The War . . . notoriously pro-Communist.
- AVA GARDNER (Actress) *Cited by CUAC*: Committee For the First Amendment.
- JOHN GARFIELD (Actor, deceased): No need to review his long record of Communist activities. The only reason for including his name in this bibliography is that his films are constantly being revived on TV, and practically every one of them is LOADED with Red propaganda.
- BETTY GARRETT (Actress) *Cited by CUAC*: Various pro-Red activities with husband, Larry Parks.
- WILL GEER (Actor) *Cited by HUAC and CUAC*: 1) Identified as Member of Communist Party; 2) Scientific and Cultural Conference For World Peace; 3) May Day Parades; 4) American Peace Mobilization; 5) Raised funds for “Daily Worker” and other Red publications; 6) Mother Bloor (notorious Communist) celebration Committee; 7) International Workers Order; 8) People’s Songs; 9) Voice of Freedom Committee—plus MANY other Red Fronts.
- IRA GERSHWIN (Writer) *Cited by HUAC and CUAC*: This GENTLEMAN was one of the chief Organizers of The Committee For the First Amendment, in collaboration with William Z. Foster and Lewis E. Milestone; 2) Hollywood Democratic Committee; 3) Musicians’ Congress Committee; 4) Russian War Relief, Inc.; 5) Actors’ Lab Theatre . . . but this does not begin to tell his story. In addition, Mrs. Gershwin sponsored the League of Women Shoppers.
- SHERIDAN GIBNEY (Writer) *Cited by HUAC and CUAC*: 1) President of Screen Writers’ Guild during period when they collaborated with the Moguls in importing Eastern Europe Reds, writers such as Thomas Mann, Hans Eisler, Lion Feuchtwanger, etc., with phoney Writer contracts; 2) Committee For the First Amendment; 3) Hollywood Democratic Committee; 4) League of American Writers. He is closely affiliated with all the known Communists in Hollywood.
- JACK GILFORD—also GUILFORD (Actor—Stage and Night Clubs) *Cited by HUAC and CUAC*: 1) Scientific and Cultural Conference For World Peace; 2) Stage For Action; 3) People’s Songs; 4) National Council of American-Soviet Friendship; 5) Progressive Citizens of America; 6) Artists’ Front to Win the War; 7) Voice of Freedom Committee; 8) American Peace Mobilization; 9) Civil Rights Congress . . . plus other Red Fronts.
- PAULETTE GODDARD (Actress) *Cited by CUAC*: Committee For The First Amendment.
- MICHAEL GOLD (Writer) *Cited by HUAC and CUAC*: He is in the Paul Robeson category; 1) Actors’ Lab Theatre; 2) American League For Peace and Democracy; 3) American Committee For Spanish Freedom; 4) Communist Book Union; 5) Conference on Constitutional Liberties in America; 6) Friends of Soviet

Union; 7) Revolutionary Writers Federation; 8) Editorial staff of "New Masses"; 9) John Reed Clubs, organized in Moscow; 10) League of American Writers; 11) League of Workers Theatre; 12) National Youth Assembly against Universal Military Training.

BEN GOLD (Writer) *Cited by HUAC and CUAU*: Runs neck and neck with Michael Gold in Red Fronts and Communist activities.

BENNY GOODMAN (Band Leader) *Cited by HUAC and CUAC*: 1) Committee For the First Amendment; 2) Musicians' Congress Committee; 3) People's Songs.

FRANCES GOODRICH (Writer) *Cited by CUAC*: Various Red Fronts.

RUTH GORDON (Actress-Writer) *Cited by HUAC and CUAC*: Her record of Red Front activities parallels that of Frederic March.

JAY GORNEY (Actor) *Cited by HUAC and CUAC*: 1) Actors' Lab Theatre; 2) Artists Front to Win the War; 3) "Democrats for Communist McCormick;" 4) Hollywood League For Democratic Action; 5) Musicians' Congress Committee.

LLOYD GOUGH (Actor-Screen-Stage-TV) *Cited by CUAC*: 1) Actors' Laboratory Theatre; 2) Supported John Howard Lawson's and Dalton Trumbo's appeal to Supreme Court.

MORTON GOULD (Composer-Band Leader) *Cited by HUAC and CUAC*: 1) National Council of the Arts, Sciences and Professions; 2) Friends of the Abraham Lincoln Brigade; 3) Artists Front to Win The War; 4) Civil Rights Congress; 5) World Federation of Democratic Youth . . . and *MANY more of the most violent Red Fronts.*

SHIRLEY GRAHAM (Writer) *Cited by HUAC and CUAC*: 1) National Committee to Defend Rights of Communist Leaders; 2) Eulogistic Biographer of Paul Robeson; 3) Stop Censorship Committee; 4) Joint Anti-Fascist Refugee Committee; 5) Communist Bookshops . . . this woman has more than TWENTY other Red Front affiliations, plus relationships with various Communist Party officials.

BEN GRAUER (Radio announcer) *Cited by HUAC and CUAC*: 1) Progressive Citizens of

America; 2) Win The Peace Conference; 3) Artists' Front to Win The War; 4) Independent Citizens Committee of the Arts, Sciences and Professions; 5) M.C. at "One World or None" Rally, etc., etc.

JOHN (JOHNNIE) GREEN (Composer) *Cited by HUAC and CUAC*: 1) Committee For The First Amendment; 2) Harry Bridges Defense Committee; 3) Hollywood Democratic Committee; 4) Hollywood Independent Citizens Committee of the Arts, Sciences and Professions; 5) Hollywood Motion Picture Democratic Committee; 6) Motion Picture Artists' Committee; 7) Musicians' Congress Committee; 8) Hollywood For Sane.

WILLIAM GROPPER (Actor-Writer) *Cited by HUAC and CUAC*: 1) Actors' Lab Theatre; 2) American Committee for Yugoslav Relief; 3) American Committee To Save Refugees; 4) American League For Peace and Democracy; 5) American Peace Mobilization; 6) American Russian Institute; 7) Artists' Front to Win the War; 8) Icor, devoted to "defense of the Soviet Union;" 9) John Reed Clubs; 10) Motion Picture Artists Committee; 11) New Masses; 12) People's Peace. This round dozen of Fronts only scratches the surface of Gropper's allegiance to Moscow.

OSCAR HAMMERSTEIN II (Writer-Deceased, but his works, many loaded with Red propaganda, continue to be shown on stage, screen and TV) *Cited by HUAC and CUAC*: 1) Committee For the First Amendment; 2) Freedom From Fear Committee; 3) Hollywood Anti-Nazi League; 4) Hollywood League for Democratic Action; 5) Independent Citizens' Committee of the Arts, Sciences and Professions; 6) Young People's Records . . . and *plenty more . . .*

ALBERT HACKETT (Writer-former Actor) *Cited by CUAC*: Various Red Fronts.

UTA HAGEN (Actress) *Cited by HUAC and CUAC*: This woman's record of Communism embraces SCORES of Red Fronts—*too many to be listed.*

DASHIELL HAMMET (Writer-Deceased, but his "loaded" works continue to be shown on

- TV): Member of Communist Party, plus SCORES of Red Fronts.
- E. Y. ("YIP") HARBURG (Composer-Stage, Screen and TV) *Cited by HUAC and CUAC*: This man is in the Ben Hecht category. Name virtually any Red Front and Red activity and you will find "Yip" Harburg in it up to his ears. That includes "People's Songs"; "Civil Rights Congress"; "League of American Writers"—ALL of the most vicious ones. And he always screams with mingled rage and anguish against any kind of criticism against Communism and/or Moscow.
- MOSS HART (Playwright-Director) *Cited by HUAC and CUAC*: 1) Committee For The First Amendment; 2) Freedom From Fear Committee; 3) Independent Citizens' Committee of the Arts, Sciences and Professions; 4) National Council of American-Soviet Friendship . . . PLUS!
- STERLING HAYDEN (Actor) *Cited by CUAC*: Committee For the First Amendment.
- RITA HAYWORTH (Actress) *Cited by CUAC*: 1) Committee For the First Amendment; 2) Hollywood Democratic Committee; 3) HICCASP; 4) Sleepy Lagoon Defense Committee.
- BEN HECHT (Writer) *Cited by HUAC and CUAC*: 1) Committee For the First Amendment; 2) Exiled Writers Committee; 3) League of American Writers; 4) People's Peace; 5) Russian War Relief, Inc. If possible, Hecht is more reprehensible than Robeson or Chaplin. Not only Red, but sacrilegious—he is banned in Britain and Ireland.
- VAN HEFLIN (Actor) *Cited by CUAC*: Committee For the First Amendment, etc.
- LILLIAN HELLMAN (Playwright-Screen writer) *Cited by HUAC and CUAC*: the female of the Robeson species; organizer, officer, sponsor, and member of more than 25 Red-hot Red Fronts.
- PAUL HENREID (Actor) *Cited by HUAC and CUAC*: 1) Committee For the First Amendment; 2) Freedom From Fear; 3) Progressive Citizens of America; 4) United Negro and Allied Veterans of America.
- KATHERINE HAPBURN (Actress) *Cited by HUAC and CUAC*: This female of the species runs neck and neck with the Lillian Hellmans, Dalton Trumbos and Paul Robesons in her devotion to Moscow and to Communism. Listing her Red Front and pro-Communist activities would be like trying to count the snow flakes in a blizzard.
- F. HUGH HERBERT (Writer) *Cited by HUAC and CUAC*: 1) Secretary of the Red Dominated Screen Writers Guild; 2) Committee For the First Amendment; 3) Contributor to "Screen Writer." His wife sponsored the League of Women Shoppers.
- NAT HIKEN (Writer-Radio & TV) *Cited by HUAC*: Various pro-Communist activities.
- ROSE HOBART (Actress) *Cited by HUAC and CUAC*: 1) Definitely identified as a card carrying Communist; 2) Actors' Lab Theatre; 3) Committee For the First Amendment; 4) Progressive Citizens of America, etc., etc.
- JUDY HOLLIDAY (Actress) *Cited by HUAC and CUAC*: 1) Committee For the First Amendment; 2) People's Songs; 3) Stop Censorship Committee; 4) National Council of the Arts, Sciences and Professions; 5) World Federation of Democratic Youth! 6) Moscow Art Theatre; 7) Council on African Affairs; 8) Civil Rights Congress, etc., etc.
- ARTHUR HORNBLOW (Hollywood Producer) *Cited by CUAC*: 1) Committee For First Amendment; 2) Hollywood Democratic Committee; 3) HICCASP.
- LENA HORNE (Singer-Stage, Films, Radio and TV) *Cited by CUAC and other official Committees*: 1) Committee For the First Amendment; 2) China Conference Arrangements Committee; 3) Civil Rights Congress; 4) Freedom From Fear Committee; 5) HICCASP; 6) Musicians' Congress Committee; 7) Progressive Citizens of America; 8) People's Songs, Inc.; plus MANY other Red Fronts.
- JOHN HOUSEMAN (Producer-Stage and Screen) *Cited by HUAC and CUAC*: 1) ARTEF, affiliate of the Communist New Theatre League; 2) The Committee For the First Amendment; 3) Hollywood Democratic

Committee; 4) HICCASP; 5) People's Songs, Inc.; 6) Hollywood For Sane.

LANGSTON HUGHES (Author, Poet, Librettist) Cited by HUAC, CUAC and all official investigating agencies: Officer, Sponsor, Director, etc., in more than FIFTY of the most vicious Red Fronts; reputedly an all-out Communist; affiliate of Paul Robeson.

MARSHA HUNT (Actress) Cited by CUAC: and eulogized by "Daily Worker" and other Communist sheets as being "a very zealous subscriber to the Communist Cause": 1) Committee For the First Amendment; 2) Stop Censorship Committee; 3) Progressive Citizens of America; 4) Hollywood For Sane—PLUS!

CHET HUNTLEY (Huntley-Brinkley team—TV news-Analysts) On file in Los Angeles Court Records; Bar Association and Los Angeles County files.) Official Radio Publicist for "United World Federalists"—led in smear attack on all who worked to smash the UWF plot to seduce, coerce and bribe State Legislatures to memorialize Congress to transform the U.S. into a unit of a (UN) One-World Government . . . he also was chief spokesman for "American Association for the UN" in plot to coerce Los Angeles County Board of Supervisors into raising the UN flag above the U.S. flag on all County Buildings . . . for complete profile see CEG News-Bulletin, No. 80, issued Jan.-Feb. 1961, entitled: "The Very Strange Cases of Chet Huntley and Ed Murrow"—(50 cents per copy.)

SOL HUOK (Concert Impresario): This man is probably the most dangerous individual in the entire World of Entertainment. His Red Front activities (cited by HUAC and CUAC) are trivia compared to his real services to Communism. Huok is the sole importer of Russian Dance troupes. With secret cooperation by the State Department, he arranges to get Russian spies, disguised as dancers and technicians, into the United States. Not only that—the profits from those tours go to finance various Red Fronts and other Communist activities. When he brought the "Bolshoi Ballet" to America in that infamous "Cultural Ex-

change" deal (in 1959) he denuded the box-office of the (New York) Metropolitan Opera House of virtually all the tickets for the entire engagement and turned them over to the "National Council of American-Soviet Friendship," probably the most vicious Red Front in America. Thus, you not only had to pay a ticket broker's premium fee to that Front (operating without a license.) but the choiceness of the seats depended upon how great a contribution you were willing to give to that Front—and it was commonly known that all such contributions went directly to the Communist Party's "War Chest." That entire story was published in "News-Week" and other publications at the time. But even that isn't all there is to the Huok "cultural exchange" troupe shenanigans: by "special arrangement" with the State Department, none of the members of those troupes are required to pay American taxes on the incomes they earn over here. These troupes, which often get as high as \$50,000 a week (far more in the cases of "Moiseyev" and "Bolshoi Ballet") go out scot free of American income taxes (Ingemar Johansen should know that). Now, it is a known fact that the Soviet artists, even the biggest, don't get that big money for themselves. Their "take home" pay is about twenty dollars a day. The rest of it is left here to be used for Communist underground activities. Huok knows it—our State Department knows it—it is long overdue for a Congressional investigation . . . anyway, every attraction that bears the name of Huok should be picketed and barred out of every city in America!

LEO HURWITZ (Director-TV, Radio, Films) Cited by HUAC and CUAC: 1) Film Critic on "Soviet Russia Today"; 2) International Workers Order; 3) American League for Peace and Democracy; 4) Scientific and Cultural Conference for World Peace; 5) New Theatre League; 6) Progressive Citizens of America; 7) Theatre Workshop; 8) Hollywood Writers Mobilization; 9) Frontier Films; 10) American Continental Congress for Peace.

JOHN HUSTON (Director) *Cited by HUAC and CUAC:* One of the most effective leaders and planners for the Communist Cause in Hollywood . . . one of their best "money getters." His name seldom appears on Red Fronts for that reason; Hollywood for Sane.

WALTER HUSTON (Actor) *Deceased*, but his films, many of them LOADED with Red propaganda, are now being shown on TV.

JOHN IRELAND (Actor) *Cited by CUAC:* Various Red Front affiliations.

CHARLES IRVING (Producer, Announcer, Actor-TV and Radio) *Cited by HUAC and CUAC:* 1) Sponsor May Day Parades; 2) Mass May Day Conference; 3) Committee to Protest Investigations of Communist Activities; 4) Progressive Citizens of America; 5) Scientific and Cultural Conference for World Peace.

BURL IVES (Folk Singer-Actor) *Cited by HUAC and CUAC:* 1) Independent Citizens Committee of the Arts, Sciences and Professions; 2) American Friends of the Chinese People; 3) People's Songs; 4) United American Spanish Aid Committee-Abraham Lincoln Brigade; 5) United American Artists; 6) National Council of the Arts, Sciences and Professions; 7) Southern Conference for Human Welfare; 8) Committee for the First Amendment; 9) Stage for Action; 10) Citizens Committee of the Upper West Side; 11) American Committee for Spanish Freedom.

SAM JAFFEE (Actor) *Cited by HUAC and CUAC:* 1) Artists Front to Win the War; 2) Theatre Arts Committee; 3) Joint Anti-Fascist Refugee Committee; 4) Committee for Closer Cooperation with the Soviet Union; 5) World Peace Congress in Paris . . . and *MANY* other Red Fronts and pro-Communist activities.

LEON JANNEY (Actor) *Cited by HUAC and CUAC:* 1) Joint Anti-Fascist Refugee Committee; 2) Committee for re-election of Benjamin J. Davis—and other Communists; 3) Scientific and Cultural Conference for World Peace; 4) Committee For the First Amendment.

TALBOT JENNINGS (Writer-Actor-Director) *Cited by HUAC and CUAC:* 1) Hollywood

Democratic Committee; 2) Committee For the First Amendment; 3) Executive Committee of Screen Writers' Guild at height of its pro-Communist activities.

GEORGE JESSEL (Actor-Emcee) *Cited by HUAC and CUAC:* 1) American Committee for Protection of Foreign Born; 2) American Committee for Yugoslav Relief; 3) HICCASP; 4) Committee for the First Amendment.

GARSON KANIN (Writer, Director, Producer—Stage and Screen) *Cited by HUAC and CUAC:* 1) Civil Rights Congress; 2) National Council of the Arts, Sciences and Professions; 3) American Committee for Protection of Foreign Born; 4) Stage For Action; 5) Committee to Support Gerhart Eisler; 6) American Youth For Democracy; 7) Scientific and Cultural Conference for World Peace; 8) Committee opposing conviction of John Howard Lawson and Dalton Trumbo . . . PLUS many other pro-Communist activities.

MICHAEL KANIN (Writer-Producer) *Cited by HUAC and CUAC:* 1) Actors' Lab Theatre; 2) China Conference Arrangements Committee; 3) Freedom From Fear Committee; 4) Los Angeles Emergency Committee to Aid the Strikers; 5) Committee For the First Amendment.

GEORGE S. KAUFMAN (Playwright-Screen Writer-TV Panelist) *Cited by HUAC and CUAC:* 1) Committee For the First Amendment; 2) Freedom From Fear Committee; 3) National Institute of Arts and Letters; 4) Writers for People's Daily World; 5) Writers and Artists Committee for Medical Aid to Spain.

DANNY KAYE (Actor-Singer, on Stage and Screen) *Cited by HUAC and CUAC:* 1) Committee For the First Amendment; 2) HICCASP; 3) Progressive Citizens of America; 4) Zealous worker for UNESCO and UNICEF; 5) Hollywood For Sane.

ELIA KAZAN (Director-Producer-Writer) *Cited by HUAC and CUAC:* Various Red Fronts.

GENE KELLY (Actor-Dancer) *Cited by HUAC and CUAC:* 1) Thought Control; 2) Actors'

Lab Theatre; 3) Committee For the First Amendment; 4) Hollywood Democratic Committee; 5) Musicians' Congress Committee; 6) Progressive Citizens of America; 7) Chairman of the Young Progressive Citizens' Committee . . . this is the group that creates and sets up Chapters of this successor to the Young Communist League on University and College Campuses through the United States . . . never deviates from the Communist line; 8) Hollywood For Sane.

ARTHUR KENNEDY (Actor) *Cited by HUAC and CUAC*: Various Red Fronts.

EVELYN KEYES (Actress) *Cited by HUAC and CUAC*: 1) Thought Control; 2) Committee For the First Amendment; 3) Hollywood Democratic Committee; 4) HICCASP.

ADELAIDE KLEIN (Actress—Stage, Screen, Radio, TV) *Cited by HUAC*: 1) Progressive Citizens of America; 2) People's Radio Foundation; 3) Artists' Front to Win the War; 4) Independent Citizens' Committee of the Arts, Sciences and Professions; 5) Voice of Freedom Committee—PLUS.

ALEXANDER KNOX (Actor) *Cited by CUAC*: 1) Actors' Lab Theatre; 2) American Russian Institute; 3) Committee For the First Amendment; 4) Progressive Citizens of America.

ARTHUR KOBER (Writer) *Cited by HUAC and CUAC*: 1) American Committee For Democracy and Intellectual Freedom; 2) Artists' Front to Win the War; 3) Committee For the First Amendment; 4) Friends of the Abraham Lincoln Brigade; 5) Harry Bridges Defense Committee; 6) National Federation For Constitutional Liberties; 7) Theatre Arts Committee; 8) Committee to discontinue House Un-American Activities Committee.

HOWARD KOCH (Writer) *Cited by HUAC and CUAC*: There is no more zealous or enthusiastic worker in the Red "Vineyard." He did the script work on "Mission To Moscow" and other Films glorifying Communism. Probably most of the cleverly ingenious propaganda was injected by John Howard Lawdon and Dalton Trumbo, but he (Koch) received the credit. He is always in the forefront of all Red ac-

tivities. Sponsor and active member of many Fronts, among them: 1) Thought Control; 2) American Russian Institute; 3) Civil Rights Congress; 4) Committee For the First Amendment; 5) Freedom From Fear Committee; 6) HICCASP; 7) Los Angeles Emergency Committee to Aid The Strikers; 8) Progressive Citizens of America.

TONY KRABER (Musician - Guitar Player) *Cited by HUAC*: 1) Purported to be member of Communist Party; 2) American Writers Congress; 3) Jefferson School of Social Sciences; 4) Friends of the Abraham Lincoln Brigade; 5) American Music Alliance; 6) People's Songs; 7) Joint Anti-Fascist Refugee Committee—PLUS many other Fronts.

N. S. (HY) KRAFT (Writer-Producer) *Cited by HUAC and CUAC*: 1) Actors' Lab Theatre; 2) Artists' Front to Win the War; 3) Committee For the First Amendment; 4) Hollywood Anti-Nazi League; 5) Hollywood League For Democratic Action; 6) Los Angeles Emergency Committee to aid the Strikers.

STANLEY KRAMER (Film Producer): Unquestionably one of the most brazen of all Hollywood producers who, in addition to loading his films with the most brazen pro-Communist propaganda, uses them as vehicles for the "comeback" efforts of Red Stars and Directors who had been driven out of Hollywood. I won't attempt to review his entire background of pro-Communism on this page—that would require this entire volume. But I will mention just a few of his films and the Stars and Writers he employed: "Home of the Brave," starring Marlon Brando, and "The Defiant Ones," both to incite strife between Whites and Negroes by exploiting supposed grievances and prejudices; Arthur Miller's "Death of a Salesman," starring Frederic March, and "All My Sons" (also Miller's) starring Edward G. Robinson, both containing anti-Free Enterprise propaganda and debasing the American way of life; "Caine Mutiny," denounced by the Navy as distorted to serve Communism. I could go on and on, but will conclude with "Inherit the Wind," which was intended to de-

grade the South—and “On The Beach,” which was distorted to coincide with the objective of “*Hollywood For Sane*,” said objective being to force the Free World (and the United States in particular) to unilaterally abandon all Nuclear defenses—and then to surrender to Moscow on threat of a Nuclear attack . . . Kramer, together with Steve Allen and others of that ilk, plus known Communists, organized “*Hollywood For Sane*,” nationally known as “The National Committee For a Sane Nuclear Policy”. . . this same “*Hollywood For Sane*” group is the outfit that launched all the pro-Communist agitation, national and international, to prevent the execution of Caryl Chessman, the fiendish Red Light bandit and rapist. Among the scores of Communists and Fellow-Travelers Kramer employed—and tried to restore to public favor—are, to name just a few: Arthur Miller, Edward Dmytryk (before he repented and recanted), Michael Blankfort, Irving Reis, Mary Virginia Farmer, Lloyd Bridges, John Ireland, Millard Lampell, Michael Gordon, Marlon Brando, Dorothy Tree, Nedrick Young (alias Nathan E. Douglas) Sidney Poitier, Gregory Peck, Frederic March, Edward G. Robinson—the list is endless. In short, Stanley Kramer employs non-Reds only when a Red is unavailable for any particular job . . . and he will continue to make Communist-loaded films until the American people will boycott every film that bears his name!!!

ALFRED KREYMBERG (Producer) Cited by HUAC and CUAC: One of BROADWAY’S Moscow stalwarts, a leading Sponsor in a full dozen of the most zealous Red Fronts.

HARRY KURNITZ (Writer-Producer-Director) Cited by HUAC and CUAC: 1) Actors’ Lab Theatre; 2) Committee For the First Amendment; 3) Hollywood Democratic Committee; 4) HICCASP; 5) Screen Writers’ Guild; 6) Los Angeles Emergency Committee to aid the Strikers.

MILLARD LAMPELL (Novelist-Radio, TV and Film writer) Cited by HUAC and CUAC: 1) Congress on Civil Rights; 2) Committee to Aid the Fighting (Negroes) South; 3) Na-

tional Committee to Win The Peace; 4) People’s Songs; 5) National Council of the Arts, Sciences and Professions; 6) United Veterans For Equality; 7) Voice of Freedom Committee . . . PLUS MANY other Fronts.

BURT LANCASTER (Actor-Producer): A very zealous Moscow stalwart! Not to be judged merely by his official registrations: 1) Committee For the First Amendment; 2) Freedom From Fear Committee; 3) Star of “Home of the Brave” and other vicious propaganda Films; now he is a Producer “on his own” of Communist-propaganda loaded Films that serve as “Comebacks” for notorious Reds . . . his most recently planned project was a filmization of the life of Caryl Chessman, in which he would star in the role of the rapist—and he brazenly stated that the film would show the World the brutality of our capital punishment laws—but the uproar that followed his announcement frightened him into abandoning the idea—anyway, until the uproar is “forgotten.”

FRITZ LANG (Director and Actor) Cited by HUAC and CUAC: 1) Associated Film Audiences; 2) Committee For the First Amendment; 3) Films For Democracy; 4) Instructor on Staff of The (Communist) People’s Educational Center; 5) United Negro and Allied Veterans of America.

RING LARDNER, Jr. (Writer) Cited by HUAC and CUAC: One of the infamous “Hollywood Ten” who served a term in prison—that alone is fully sufficient to establish his Communistic background, but, in addition, he was zealously active with practically EVERY Red Front in the nation.

EMMETT LAVERY (Playwright-Screen Writer) Cited by HUAC and CUAC: 1) One of the chief engineers of the capture of the “Screen Writers Guild” for Moscow; 2) One of the “19 unfriendly witnesses” at the HUAC hearings in Washington; 3) Hollywood Writers’ Mobilization; 4) Progressive Citizens of America; 5) Hollywood Independent Citizens of the Arts, Sciences and Professions; 6) Hol-

lywood Democratic Committee; 7) Mobilization For Democracy—and other Fronts.

JOHN HOWARD LAWSON (Playwright-Screen Writer) *Cited by HUAC and GUAC*: No need to document this individual! He was the King Pin of the Reds in Hollywood. He created, organized and sponsored SEVENTY Red Fronts. He was the Master Mind of the Hollywood conspiracy—and, of course—one of the “Hollywood Ten”!

CANDA LEE (Actor): A flaming Communist—(Deceased).

GYPSY ROSE LEE (Strip-Teaser-Writer) *Officially* cited as affiliated with: 1) Hollywood Anti-Nazi League; 2) Joint Anti-Fascist Refugee Committee; 3) New York Council of the Arts, Sciences and Professions; 4) League of American Writers; 5) International Labor Defense . . . and always highly eulogized by the “Daily Worker”.

MADLINE LEE (Actress) *Cited in “People’s Voice”*: 1) National Negro Congress—her home was their meeting place; 2) National Council of The Arts, Sciences and Professions.

SOL LESSER (Producer) *Cited by CUAC*: Committee For the First Amendment; 2) Hollywood Democratic Committee, 3) HICCASP.

RAY LEV (Concert Pianist) *Cited by HUAC and CUAC*: 1) Sponsor of May Day Parades; 2) Scientific and Cultural Conference for World Peace; 3) American Labor Party; 4) Soviet Russia Today; 5) National Council of American-Soviet Friendship; 6) Article in Moscow Literary Gazette supporting Soviet Union vs. U.S. . . . *do we need any more citations of all the flaming Red Fronts this “American” Officer and Sponsored?*

SAM LEVENE (Actor) *Cited by CUAC*: 1) Actors Lab Theatre; 2) Committee For the First Amendment; 3) Supports all efforts to abolish HUAC.

ANATOLE LITVAK (Director) *Cited by CUAC*: Committee For the First Amendment.

PHILIP LOEB (Actor-Deceased): Was one of the most rabid Commies in the entire World of Entertainment.

ELLA LOGAN (Singer-Actress) *Reported and*

Eulogized by “Daily Worker”: 1) Veterans of the Abraham Lincoln Brigade; 2) Stage For Action.

ALAN LOMAX (Folk Singer-Composer-Author) *Cited by HUAC and CUAC*: 1) American Continental Congress for Peace—attended as official U. S. Sponsor meetings in Mexico City; 2) People’s Songs; 3) Civil Rights Congress; 4) American Labor Party; 5) Communist Book Shops; 6) Scientific and Cultural Conference for World Peace—etc., etc.

AVON LONG (Dancer) *Cited by HUAC*: Eulogized by “Daily Worker”; 1) Council on African Affairs; 2) Artists Front to Win the War; 3) National Council of American-Soviet Friendship; 4) National Negro Congress; 5) Committee to Aid the Southern Negro Youth Congress; 6) American Labor Party; 7) Veterans of Abraham Lincoln Brigade.

JOSEPH LOSEY (Director-Stage, Radio, TV) *Cited by HUAC*: 1) Joined every effort on behalf of Hans Eisler and Gerhart Eisler; 2) Petitioned Supreme Court to review conviction of Dalton Trumbo and others of the “Hollywood Ten”; 3) Scientific and Cultural Conference for World Peace.

PETER LORRE (Actor) *Cited by CUAC*: 1) Committee For the First Amendment; 2) Actors’ Lab Theatre.

MYRNA LOY (Actress) *Cited by HUAC*: 1) Committee For the First Amendment; 2) UNESCO and UNICEF.

ARTHUR LUBIN (Director) *Cited by CUAC*: Committee For the First Amendment.

PETER LYON (Writer) *Cited by HUAC and CUAC*: 1) Progressive Citizens of America; 2) Voice of Freedom Committee; 3) Sponsor of May Day Parades; 4) Pax Productions; 5) Independent Citizen Committee of the Arts, Sciences and Professions; 6) Civil Rights Congress; 7) People’s Radio Foundation; 8) Appealed to Atty. Gen. McGrath on behalf of the Communist Party Leaders sentenced by Judge Medina.

MARY McCALL, Jr. (Writer) *Cited by CUAC*: A Female of the Species. 1) Actors’ Lab Theatre; 2) Hollywood Democratic Committee;

3) HICCASP; 4) Hollywood Writers' Mobilization; 5) Los Angeles Emergency Committee to Aid the Strikers; 6) Screen Writers' Guild official—plus MANY other Fronts.

ARCHIBALD MacLEISH (Writer-Playwright) Cited by CUAC: 1) Advisory Board of Frontier Films; 2) American Youth Congress; 3) Friends of the Abraham Lincoln Brigade; 4) History Today, Inc.; 5) Motion Picture Artists' Committee; 6) National Institute of Arts and Letters; 7) Russian War Relief, Inc., plus other Red Fronts . . . *We must bear in mind that he affiliated on the Boards of the various Red Fronts with the most notorious Reds and Fellow-Travelers in the nation.*

KENNETH MacGOWAN (Writer-Producer) Cited by HUAC and CUAC: Another Moscow stalwart! 1) Actors' Lab Theatre; 2) American Committee for Yugoslav Relief; 3) American Russian Institute; 4) Citizens' Committee For Better Education; 5) Civil Rights Congress; 6) Hollywood Democratic Committee; 7) HICCASP; 8) "Hollywood Quarterly"—this publication was a project of the Hollywood Writers' Mobilization into which MacGowan sucked the University of California (L.A.); 9) Los Angeles Emergency Committee to aid the Strikers; 10) "Eager Beaver" in the Screen Writers Guild . . . also "Hollywood For Sane." Also Mrs. MacGowan was a zealous Sponsor of the "League of Women Shoppers."

ALINE Mac MAHON (Actress) Cited by HUAC and CUAC: 1) Actors' Lab Theatre; 2) Committee For the First Amendment; 3) Freedom From Fear Committee; 4) League of Women Shoppers . . . *Plus at least TEN more of the most vicious Red Fronts.*

ALBERT MALTZ (Writer) Cited by HUAC and CUAC: Another of the "Hollywood Ten". Not even John Howard Lawson, or Paul Robeson, exceeds Maltz's loyalty to Moscow. His name takes Front rank in between 50 and 100 of the most vicious Red Fronts.

ROUBEN MAMOULIAN (Director): Committee For the First Amendment.

DANIEL (DANNY) MANN (Director) Cited by HUAC and CUAC: 1) Actors' Lab Theatre;

2) Committee For the First Amendment; 3) Defendant of "Unfriendly Witnesses" at HUAC Washington Hearings.

FREDERIC MARCH (Actor) Cited by HUAC and CUAC: See pages 27-31.

MARGO (Actress) Cited by HUAC and CUAC: 1) Progressive Citizens of America; 2) Committee For the First Amendment; 3) American Labor Party; 4) American Rescue Ship Mission; 5) Artists' Front to Win the War; 6) Council For Pan-American Democracy; 7) Independent Citizens Committee of the Arts, Sciences and Professions; 8) Joint Anti-Fascist Refugee Committee.

GROUCHO MARX (Actor): Committee For the First Amendment—he signed Cablegram of allegiance to Stalin.

EDWIN JUSTUS MAYER (Playwright-Screen Writer) Cited by CUAC: 1) Hollywood Anti-Nazi League; 2) Hollywood League for Democratic Action; 3) Committee For the First Amendment.

BURGESS MEREDITH (Actor-Director) Cited by HUAC and CUAC: 1) Thought Control; 2) Committee For the First Amendment; 3) Film and Photo League—affiliate of Moscow's "Cinema Bureau" . . . Plus MANY other Red Fronts.

LEWIS MILESTONE (Director) Cited by HUAC and CUAC: Wm. Z. Foster's Palsy-walsy and Hollywood Red Master-mind. *Documentary* of his Red Front activities would be merely gilding a poison lily.

ARTHUR MILLER (Playwright-Screen Writer): A listing of his Red Front pro-Communist activities would require a VOLUME of many pages . . . he was frequently eulogized by the "Daily Worker" and other Communist sheets for his fervid defense of Gerhart Eisler; ditto the Communist Party, etc., etc., and for his equally fervid efforts to get HUAC abolished.

VINCENTE MINNELLI (Director) Cited by HUAC: Committee For the First Amendment.

HENRY MORGAN (Actor-TV Panelist on Garry Moore's "I've Got A Secret") Cited by HUAC and U.S. Senate Hearings: 1) Committee For the First Amendment; 2) Freedom From Fear

Committee; 3) Progressive Citizens of America; 4) Stop Censorship Committee; 5) Veterans Against Discrimination of Civil Rights Congress.

ZERO MOSTEL (Actor) *Cited by HUAC and U.S. Senate Hearings*: 1) Functionary at Communist Party Rallies and Social events; 2) Joint Anti-Fascist Refugee Committee; 3) American Youth for Democracy; 4) Civil Rights Congress; 5) Sponsor May Day Parades.

JEAN MUIR (Actress, Stage, Screen & TV) *Cited by HUAC and CUAC*: 1) Cited as attendant at Communist Party study groups—loaned her car and home for Communist functions; 2) Artists' Front To Win The War; 3) Stage For Action; 4) International Workers Order; 5) Congress of American Women; 6) Southern Conference for Human Welfare; 7) Progressive Citizens of America; 8) Moscow Arts Theatre; 9) Sponsor, The Negro Quarterly; 10) Spanish Refugee Relief Committee.

MEG MUNDY (Actress). Reported by "Variety" and "Daily Worker": 1) National Council of the Arts, Sciences and Professions; 2) Publicly defended and supported the "Hollywood Ten"; 3) Stop Censorship Committee.

PAUL MUNI (Actor-Stage and Screen) *Cited by HUAC and CUAC*: 1) Celebration of 15 years Biro-Bidjan—in association with all the top REDs in New York; 2) Hollywood Anti-Nazi League—in association with all the top REDs in Hollywood; 3) Hollywood League For Democratic Action; 4) Motion Picture Artists' Committee—*plus other Fronts*.

LYNN MURRAY (Composer-Coral Director) *Cited by CUAC*: 1) People's Songs; 2) Freedom From Fear Committee.

EDWARD R. (EGBERT) MURROW (Radio and TV News Analyst, etc.): This individual has an amazing and fantastic background of collaboration with Communism throughout his career. It is far too massive for a brief profile in this bibliography—it is covered in its entirety in the CEG "News-Bulletin" (No. 80) issued in January-February 1961; the title is

"The Very Strange Cases of Chet Huntley and Ed Murrow."

ROBERT NATHAN (Writer): 1) Committee For the First Amendment; 2) National Institute of Arts and Letters.

DUDLEY NICHOLS (Writer) *Cited by both HUAC and CUAC*: Another of the Robeson-Lawson-Maltz malodorous fraternity. Master-minded scores of vicious Red Fronts.

CLIFFORD ODETS (Playwright-Screen Writer) *Cited by HUAC and CUAC*: Runs neck and neck with Robeson, Lawson and all the hardcore Reds. He has master-minded and sponsored scores of Red Fronts. *Documenting* him would be just a Roll-Call of all the most vicious ones.

JESS OPPENHEIMER (Writer): He will be recorded in a later page.

SAM ORNITZ (Writer) *Cited by HUAC and CUAC*: Another of the "Hollywood Ten". . . a champion of Moscow in the "best" Robeson tradition. Naming all of his affiliations would again be a case of listing all the most poisonous Red Fronts in Hollywood.

NORMAN PANAMA (Director - Writer - Producer) *Cited by CUAC*: 1) The Committee For the First Amendment; 2) Hollywood For - Sane.

DOROTHY PARKER (Writer) *Cited by HUAC and CUAC*: The foremost female of the species, she of the poisen pen and the needle tongue. Listing her "Fronts" and Red activities would call for a book in itself. Enough to say that her frenzy for Communism is exceeded by none, male or female.

LARRY PARKS (Actor): He purportedly repented and recanted. I question his sincerity, as he was too completely dedicated to Communism, but I will give him the benefit of the doubt—and sincerely hope that he will prove my doubts to be groundless.

GREGORY PECK (Actor—now also Producer) *He was cited by HUAC and CUAC* with a dozen or more Red Front affiliations—but for the complete story see Pages 32-36.

IRVING PICHEL: 1) Thought Control; 2) American League For Peace and Democracy;

3) American Russian Institute; 4) The Committee For the First Amendment; 5) Hollywood Anti-Nazi League; 6) Hollywood Democratic Committee; 7) HICCASP; 8) Hollywood League For Democratic Action; 9) Hollywood Motion Picture Democratic Committee; 10) Instructor of Screen Writing for Communist School; 11) Musicians' Congress Committee; 12) Progressive Citizens of America; 13) Screen Writers' Guild; 14) United Spanish Aid Committee. No Sloth, this one!!!

ABE POLANSKY (Writer) *Cited by HUAC and CUAC:* 1) Screen Writers' Guild; 2) Committee For the First Amendment; 3) Actors' Lab Theatre—and a dozen other Fronts.

WM. POMERANCE (Actor) *Cited by HUAC and CUAC:* 1) Actors' Lab Theatre; 2) Screen Actors' Guild; 3) American Youth for Democracy; 4) HICCASP—and many other Fronts.

OTTO PREMINGER (Actor, Producer): We hardly need citations to document this individual's background. He came here as a refugee seeking asylum during the World War II period. Although a mediocre actor at best, he did not lack for work—provided him by such notorious Reds as Herman Shumlin, Lillian Hellman and that hard-core gang then operating the "Group Theatre" and other "groups" of that ilk. Then he landed a job with "Twentieth Century-Fox" as an actor-director. A few years later he blossomed out as a Producer. Every film he produced was grist for Moscow's mill—films that deliberately debased and degraded America and the American way of life. His "Blue Moon" was such a vicious sex film that even the Johnston office did not dare to give it clearance. His "Man With the Golden Arm," starring Frank Sinatra, was all about the Narcotics racket, and was likewise refused clearance. Through all his years in this sanctuary he showed his contempt, if not outright hatred, for America and the American people. When he produced "Anatomy Of A Murder," he assigned the role of the Judge to Joseph Welch, a man with ab-

olutely no histrionic experience—and he gleefully proclaimed that he gave him the role as "a reward" for his great (smear) job on Senator Joseph McCarthy. When he produced "Exodus" he deliberately hired Dalto Trumbo, the most notorious Red of all the "Hollywood Ten," to write the script—and then, when there was a nationwide outcry against it, to show his scorn and contempt for American public opinion, he put that Red's name up on the Marquee of the Theatre on the night of the premiere . . . and boasted about it on TV—his retort to the outcry was, in so many words, that he didn't care anything about Trumbo's disloyalty to America, all he cared about was his ability as a writer. This man Preminger should not only be driven out of the film industry—he should be deported—he adds impertinent insult to grave injury!

VINCENT PRICE (Actor) *Cited by HUAC and CUAC:* 1) Committee For the First Amendment; 2) Progressive Citizens of America—plus other Fronts.

MADELINE PUGH (Writer): She will be recorded in a later page.

ANTHONY QUINN (Actor) *Cited by HUAC and CUAC:* 1) Actors' Lab Theatre; 2) Committee For the First Amendment.

SAMSON RAPHAELSON (Playwright-Screen Writer) *Cited by HUAC and CUAC:* 1) League of American Writers; 2) American Committee to Save Refugees; 3) Exiled Writers Committee of League of American Writers; 4) United American Spanish (Communists) Aid Committee; 5) Motion Picture Artists' Committee; 6) American Committee for Protection of Foreign Born . . . plus MANY other Fronts and pro-Communist activities.

ANNE REVERE (Actress) *Cited by HUAC and CUAC:* 1) Thought Control; 2) Civil Rights Congress; 3) Committee For Defense of Ferdinand C. Smith—and the Eislers; 4) Progressive Citizens of America . . . plus MANY other Fronts.

QUENTIN REYNOLDS (Writer-Radio and TV News-Analyst) *Cited by "Daily Worker" and various Press reports:* 1) Allied Voters

Against Coudert; 2) American Committee To Save Refugees; 3) Member of Board of Directors (*Letterhead citation*) Independent Citizens Committee of the Arts, Sciences and Professions; 4) National Sponsor of Joint Anti-Fascist Committee; 5) Vice Chairman: Southern Conference For Human Welfare; 6) United American Spanish (Communist) Aid Committee; 7) Veterans of Abraham Lincoln Brigade.

KENNETH ROBERTS (Radio and TV. Announcer) *Cited by HUAC and CUAC:* 1) Theatre Arts Committee; 2) Independent Citizens Committee of the Arts, Sciences and Professions; 3) National Citizens Political Action Committee.

ELMER RICE (Playwright) *Cited by HUAC and CUAC:* 1) American Civil Liberties Union; 2) American Committee For Intellectual Freedom; 3) American Committee for Protection of Foreign Born; 4) American League For Peace and Democracy; 5) ARTEF; 6) Film and Photo League; 7) Golden Book of American Friendship with the Soviet Union; 8) League of American Writers; 9) National Council of American-Soviet Friendship; 10) National Institute of Arts and Letters; 11) People's Peace; 12) Russian War Relief, Inc.; 13) Screen Writers' Guild; 14) Committee For the First Amendment; 15) Writers and Artists Committee For Medical Aid to Spain.

PAUL ROBESON: I refuse to insult the Reader's intelligence with his documentations.

EARL ROBINSON (Singer, Composer for Films, Stage and TV) *Cited by HUAC and CUAC:* 1) Actors' Lab Theatre; 2) American Peace Mobilization; 3) American Youth For Democracy; 4) Artists' Front to Win the War; 5) China Conference Arrangements Committee; 6) Committee For the First Amendment; 7) Harry Bridges Defense Committee; 8) HICCASP; 9) Hollywood Writers Mobilization; 10) Jefferson School of Social Sciences; 11) Los Angeles Emergency Committee to aid the Strikers; 12) Musicians' Congress Committee; 13) National Council of American-

Soviet Friendship; 14) People's Peace; 15) Progressive Citizens of America.

EDWARD G. ROBINSON (Actor, Stage, Screen, TV) *Cited by HUAC and CUAC:* 1) American Committee For Protection of Foreign Born; 2) American Committee For Yugoslav Relief; 3) American-Russian Institute; 4) Supporter of American Youth For Democracy; 5) China Conference Arrangements Committee; 6) Civil Rights Congress; 7) Committee For the First Amendment; 8) Hollywood Democratic Committee; 9) HICCASP; 10) Independent Citizens' Committee of the Arts, Sciences and Professions; 11) Progressive Citizens of America; 12) Russian War Relief, Inc. This Star vehemently blasted both J. Edgar Hoover and Senator Jack B. Tenney for citing him as a Red.

WM. N. ROBSON (Radio-TV Director and Producer) *Cited by CUAC:* 1) Artists' Front to Win The War; 2) Hollywood Writers Mobilization; 3) National Council of the Arts, Sciences and Professions; 4) Sponsor, Hollywood Quarterly.

HAROLD ROME (Composer) *Cited by HUAC and CUAC:* 1) Committee For the First Amendment; 2) National Council of American-Soviet Friendship—Plus more than a DOZEN of the most Flaming Red Fronts.

ROBERT ROSSEN (Director-Writer) *Cited by HUAC and CUAC:* 1) American Russian Institute; 2) Artists' Front to Win the War; 3) Hollywood Democratic Committee; 4) Hollywood Writers' Mobilization; 5) Independent Citizens' Committee of the Arts, Sciences and Professions; 6) "Radio Workshop" for League of American Writers; 7) Los Angeles Emergency Committee to aid the Strikers; 8) Screen Writers' Guild.

SELENA ROYLE (Actress—Stage, Screen, TV) *Cited by HUAC and CUAC:* 1) Russian War Relief; 2) New York League of Woman Shoppers; 3) Progressive Citizens of America; 4) Artists' Front to Win the War; 5) Hollywood Independent Citizens Committee of the Arts, Sciences and Professions . . . Plus MANY more Fronts and pro-Communist activities.

ROBERT RYAN (Actor) *Cited by HUAC*: 1) Committee For The First Amendment; 2) Steve Allen's Co-Chairman of "Hollywood For Sane."

ROBERT ST. JOHN (Author, Lecturer, News Commentator) *Cited by HUAC and CUAC*: 1) Soviet Russia Today; 2) American Relief for Greek Democracy; 3) Committee of One Thousand; 4) Associated Magazine Contributors; 5) A highly laudatory lecture on "The Truth Behind The Iron Curtain"; 6) Communist Bookshops—plus MANY similar activities.

DORE SCHARY (Writer-Producer) *Cited by HUAC and CUAC*: Beside Schary the others all pale into insignificance. He was truly the Patron Saint of all the Hollywood Pinkos. In him rested all their hopes until he was driven out of his control of MGM. Here I will merely *document* his Front activities. But that by no means will give his complete pro-Communist stature: 1) American Youth For Democracy; 2) Committee for the First Amendment; 3) HICCASP; 4) Hollywood Writers' Mobilization . . . he master-minded the Hollywood Bowl Memorial Program on April 23rd, 1945; 5) Screen Writers' Guild. Bear in mind that the Screen Writers' Guild was *and is* the Reds' Big Bertha in their conquest of Hollywood . . . Schary dominated that Guild!

BUDD SCHULBERG (Writer) *Cited by HUAC and CUAC*: 1) National Council of Arts, Sciences and Professions. This was the outfit that sponsored Moscow's "Peace" propaganda schemes. It was launched at the Waldorf-Astoria in 1949 with the so-called "Scientific and Cultural Conference for World Peace". The most important figures at this "Conference" were Alexander Trachtenberg, John Gates, Editor of the "Daily Worker," Dmitri Shostakovitch (on from Moscow), Norman Cousins, etc., with Harlow Shapley serving as toast-master. Every known Hollywood Communist, including the "Hollywood Ten", Chaplin, Paul Robeson, etc., was an officer and/or sponsor of this outfit—with *Budd Schulberg right up there with them*. And, of course, all

of them came on for the "Conference". . . HUAC and CUAC cite Schulberg with MANY additional Front and pro-Communist activities.

ADRIAN SCOTT (Writer) *Cited by HUAC and CUAC*: Scott is one of the "Hollywood Ten"—no further documentations are necessary.

HAZEL SCOTT (Singer - Pianist) *Cited by HUAC and CUAC*: 1) National Citizens Political Action Committee; 2) Progressive Citizens of America; 3) Musicians Congress Committee; 4) American Committee For Protection of Foreign Born; 5) Civil Rights Congress—plus MANY other Fronts.

PETE SEEGER (Folk Singer) *Cited by HUAC, CUAC and U.S. Senate Hearings*: 1) People's Songs; 2) Instructor, Jefferson School of Social Science; 3) Progressive Citizens of America; 4) People's Artists, Inc.; 5) Instructor, Schools for Political (Communist) Action Technique—MANY similar Fronts, *including Communist Party activities*.

LISA SERGIO (Radio-TV Commentator, Lecturer, Author) *Cited by HUAC and CUAC*: 1) Scientific and Cultural Conference For World Peace; 2) American Committee For Protection of Foreign Born; 3) Joint Anti-Fascist Refugee Committee; 4) National Council of American-Soviet Friendship; 5) American Slav Congress; 6) Civil Rights Congress—plus MANY other Fronts.

ARTIE SHAW (Orchestra Leader) *Cited by HUAC and CUAC*: 1) Identified by his wife, Kathleen Winsor, as a registered Member of the Communist Party—cited by various Congressional and State Legislature Committees as a zealous functionary in practically EVERY Red Front in America.

IRWIN SHAW (Playwright) *Cited by HUAC and CUAC*: 1) League of American Writers; 2) Committee For the First Amendment; 3) Veterans of the Abraham Lincoln Brigade; 4) Frontier Films, Inc. . . . Plus MANY other Fed Fronts—*including identification as a Communist Party functionary*.

WILLIAM L. SHIRER (Radio-TV Commentator and News Correspondent, also Author) *Re-*

ported by "Daily Worker" and various other Publications: and by Letter-heads of organizations: 1) Chairman, Friends of the Spanish (Communist) Republic; 2) Voice of Freedom Committee; 3) Petitioned Supreme Court on behalf of the "Hollywood Ten".

HERMAN SHUMLIN (Producer) Cited by HUAC and CUAC: Broadway's gift to Moscow. His record would require a complete volume. He officered and Sponsored SCORES of Red Fronts such as: American Committee for Protection of Foreign Born; American Committee for Democracy and Intellectual Freedom . . . American Committee to Save Refugees . . . Joint Anti-Fascist Refugee Committee . . . Freedom From Fear Committee . . . Friends of the Abraham Lincoln Brigade . . . Harry Bridges Defense Committee, etc., etc., etc. Together with Howard Fast and others of that ilk, Shumlin was tried for contempt by the House Un-American Activities Committee for refusing to answer the \$64 question. He barely escaped jail, but paid \$500 fine.

SYLVIA SIDNEY (Actress) Cited by HUAC and CUAC: 1) ARTEF—an affiliate of the Communist New Theatre League; 2) Hollywood Anti-Nazi League; 3) Hollywood League for Democratic Action; 4) League of Women Shoppers; 5) Motion Picture Artists' Committee; 6) Committee For the First Amendment. In June 1949 she was among those cited as Reds by F.B.I.

FRANK SINATRA (Singer, Actor, Producer) Cited by CUAC: In addition to all of his other Red Front activities, and because of his then great popularity with the teen-agers and Bobby Soxers, Sinatra was the foremost "Pied Piper" for the "Young Communist League". He was "decorated" for his "invaluable services" to that Front at a banquet at the Ambassador Hotel (Los Angeles) at the time that they changed the name to "American Youth For Democracy". His most effective work has been among the Youth of the Land . . . he also organized the unsavory and notorious "Rat Pack" gang, in which (President) Kennedy's

brother-in-law, Peter Lawford, and Sammy Davis Jr., are his most zealous lieutenants.

GEORGE SKLAR (Writer) Cited by HUAC and CUAC: 1) Actors' Lab Theatre; 2) Writer for The Daily Worker; 3) Artists Front to Win The War; 4) League of American Writers; 5) Screen Writers' Guild; 6) Theatre Arts Committee . . . this is not a complete story of his Red activities.

HOWARD K. SMITH (Radio and TV Commentator) Cited in Press Reports: He was praised by the Communist Press of the entire world for his defense of the Communist blood baths in Hungary . . . likewise for his "reports" confirming all Communist charges against Cardinal Mindzenty . . . he fits fully into the Murrow-Huntley category.

GALE SONDERGARD (Actress) Cited by HUAC and CUAC: A very Busy-Bee, Miss Sondergard! Her activities are by no means limited to Front Work. 1) Actors' Lab Theatre; 2) American Committee for Yugoslav Relief; 3) Committee For the First Amendment; 4) Institute For Democratic Action; 5) League of Women Shoppers; 6) Progressive Citizens of America; 7) Russian War Relief, Inc., etc., etc.

HESTER SONDERGARD (Actress) Cited by HUAC and CUAC: Sister of Gale (above); her record is identical.

LIONEL STANDER (Actor) Cited by HUAC and CUAC: 1) Actor's Lab Theatre; 2) Committee For the First Amendment; 3) HICCASP, plus MANY other Fronts. He is another one whose extra-curricular chores far exceed his Front activities.

JOHANNES STEELE (Radio-TV Commentator) Cited by HUAC and CUAC: He is "credited" with more than FIFTY Red Fronts—and has been frequently identified as a registered member of the Party.

DONALD OGDEN STEWART (Writer - Playwright) Cited by HUAC and CUAC: He is one of the most stalwart of all the Hollywood Pillars of Communism—one of the Master-Minds of the Screen Writers' Guild; 1) Actors' Lab Theatre; 2) American Committee For Democ-

racy and Intellectual Freedom; 3) American Committee For Protection of Foreign Born; 4) American League For Peace and Democracy; 5) American Russian Institute; 6) American Council on Soviet Relations; 7) Artists Front to Win the War; 8) Voice of Freedom Committee; 9) Committee For a Democratic Eastern Policy; 10) Hollywood Anti-Nazi League; 11) Freedom From Fear Committee; 12) Friends of the Abraham Lincoln Brigade; 13) Hollywood League For Democratic Action; 14) Hollywood Motion Picture Democratic Committee; 15) Joint Anti-Fascist Refugee Committee; 16) Motion Picture Artists Committee; 17) National Emergency For Democratic Rights; 18) National Federation For Constitutional Liberties; 19) People's Peace; 20) Progressive Citizens of America; 21) Statement Defending The Communist Party; 22) Theatre Arts Committee; 23) Writers and Artists Committee For Medical Aid to Spain . . . and many others.

PAUL STEWART (Actor-Stage, Screen, Radio, TV) *Cited by HUAC and CUAC*: 1) Hollywood Writers Mobilization; 2) Hollywood Community Radio Group, Inc.; 3) Hollywood Quarterly.

HELEN TAMIRIS (Choreographer) *Cited by HUAC, CUAC and Press reports*: 1) National Council of the Arts, Sciences and Professions; 2) Scientific and Cultural Conference for World Peace; 3) Sponsor, May Day Parades; 4) Artists' Front to Win The War; 5) American Committee for Protection of Foreign Born; 6) International Workers Order; 7) Stage For Action; 8) United American Artists plus MANY other Fronts.

FRANCHOT TONE (Actor) *Cited by CUAC*: 1) GROUP THEATRE; 2) Committee For the First Amendment; 3) Hollywood Democratic Committee; 4) Motion Picture Artists Committee.

BARRY TRIVERS (Actor) *Cited by CUAC*: 1) Actors' Lab Theatre; 2) Committee For the First Amendment; 3) Screen Writers' Guild.

DALTON TRUMBO (Writer) *Cited by HUAC and CUAC*: A prize package in Red! Inas-

much as he is one of the "Hollywood Ten" it is hardly necessary to list the FIFTY odd Red Fronts he nurtured; but it is well to mention that he wrote the speeches for Stettinius at the United Nations formative meeting in San Francisco in 1945 . . . which recalls Alger Hiss to mind. *America was in fine hands at that meeting!!!* This vicious Red is now being given "comeback" opportunities by Kirk Douglas, Preminger, Gregory Peck and others.

FRANK TUTTLE (Writer) *Cited by HUAC and CUAC*: Another top worshipper at the shrine of Communism! His name is to be found in the Rosters of Sponsors of SCORES of the most poisonous of the Red Fronts . . . and right at the top!!!

HILDA VAUGHN (Actress) *Cited by HUAC and CUAC*: 1) Voice of Freedom Committee; 2) Scientific and Cultural Conference for World Peace; 3) May Day Parades—plus other Fronts.

JERRY WALD (Director-Producer) *Cited by CUAC*: 1) Committee For the First Amendment; 2) Hollywood Democratic Committee, etc.

J. RAYMOND WALSH (Radio-TV Commentator) *Cited by HUAC and CUAC*: As an Officer, Sponsor and/or Member of more than TWENTY Red Fronts.

SAM WANAMAKER (Actor-Director of Stage, Screen and Radio-TV) *Cited by HUAC and CUAC*: 1) Scientific and Cultural Conference for World Peace; 2) People's Songs; 3) National Negro Congress; 4) Veterans of Abraham Lincoln Brigade; 5) National Council of the Arts, Sciences and Professions—plus MANY other Fronts.

WALTER WANGER (Producer) *Cited by HUAC and CUAC*: 1) American Committee For Yugoslav Relief; 2) Committee For the First Amendment; 3) HICCASP; 4) Mobilization For Democracy; 5) Russian War Relief, Inc.; as is the case with many of the choicest laborers in the vineyard of Marxism, Wanger's efforts are not to be measured by mere Front affiliations.

FREDI WASHINGTON (Actress) Cited by HUAC and CUAC: 1) Scientific and Cultural Conference For World Peace; 2) Voice of Freedom Committee; 3) Civil Rights Congress; 4) Progressive Citizens of America; 5) National Maritime Union (Women's Auxiliary), plus MANY other Fronts and pro-Communist activities.

ORSON WELLES (Actor) Cited by HUAC and CUAC: Needless to say that Welles is one of the Communist Ideology's top master-minds in Hollywood—his record speaks for itself: 1) Actor's Lab Theatre; 2) American Committee for Protection of Foreign Born; 3) American Committee For Yugoslav Relief; 4) American Student Union; 5) American Youth Congress; 6) ARTEF; 7) Exiled Writers Committee; 8) Friends of The Abraham Lincoln Brigade; 9) Harry Bridges Defense Committee; 10) HICCASP; 11) Independent Citizens' Committee of the Arts, Sciences and Professions; 12) Institute for Democratic Education, Inc.; 13) Russian War Relief, Inc.; 14) Sleepy Lagoon Defense Committee; 15) Theatre Arts Committee; 16) Young People's Records.

JOHN WEXLEY (Writer) Cited by HUAC and CUAC:—1) Actors' Lab Theatre; 2) Artists' Front to Win the War; 3) Communist "Book Union, Inc."; 4) Committee For the First Amendment; 5) Film and Photo League; 6) League of American Writers' School in Hollywood; 7) United Spanish Aid Committee.

JOSH WHITE (Folk Singer) Cited by HUAC and CUAC:—1) People's Songs; 2) International Workers Orders; 3) New Theatre League; 4) American Friends of the Chinese People; 5) American Rescue Mission Ship. Plus MANY other Fronts—and functions with the Communist Party.

JAMES WHITMORE: (Actor) One of the founders of "Hollywood For Sane"—and rabidly zealous in his efforts to get HUAC abolished. He contributed to the publication of a two-page "ad" in the N. Y. Times to urge passage of James Roosevelt's Bill for the abolishment of HUAC—among those who signed that "ad" with him were Eleanor Roosevelt and

every important (RED) personality in Films, TV, Broadway, etc. Yes, this man is a very zealous Fellow-Traveler.

CORNEL WILDE (Actor) Cited by HUAC and CUAC:—Committee For the First Amendment.

BILLY WILDER: (Director and Producer) Cited by HUAC and CUAC:—1) Committee For the First Amendment; 2) Hollywood Democratic Committee.

LESLEY WOOD (Actress-Radio and TV) Cited by HUAC and CUAC:—1) Artists Front to Win the War; 2) Committee For the First Amendment; 3) May Day Parade.—

JANE WYATT (Actress) Cited by HUAC and CUAC:—Committee For the First Amendment.

WILLIE WYLER: (Director-Producer) Cited by HUAC and CUAC:—1) Committee For the First Amendment; 2) HICCASP; 3) Hollywood Democratic Committee . . . Plus other Fronts.

KEENAN WYNN: (Actor) Cited by HUAC and CUAC:—1) Committee For the First Amendment; 2) Progressive Citizens of America.

NEDRICK YOUNG; alias Nathan E. Douglas: (Writer) Cited by HUAC and CUAC: This man has employed various aliases under which he was active in many pro-Communist activities. It is impossible to render a complete record of all of his activities under those aliases. However, in 1946 and 1947 he operated under his own name as a zealous promoter (and member) of the "Progressive Citizens of America;" he was active in the merging of the "Independent Citizens' Committee of the Arts, Sciences and Professions" and the "National Political Action Committee." Andrei Gromyko was a principal speaker at the "Merger Dinner," held at the Astor Hotel in New York. Many of the Red Fronts in existence at the time, including the "Communist International Workers' Order" and the Communist Party itself, participated in the "Merger" activity. Also among the co-workers in the "Merger" project were Paul Robeson, Frederic March, Lillian Hellman, Bartley Crum and all the top

Reds. Young was also a Sponsor in 1947-48 of the "The Thomas Rankin Committee Must Go" Red Front, organized to prevent Congressional investigations of Communism in Hollywood. . . . Later, in response to questions by the House Committee on Un-American Activities Committee as to whether he was then or had ever been a member of the Communist Party, he jumped behind the ever-convenient Fifth Amendment. But other confessed Communists identified him as a member of the Party.

SAM ZIMBALIST (Concert Musician) Cited by HUAC and CUAC:—1) Committee For the First Amendment; 2) Hollywood Democratic Committee; 3) HICCASP; 4) Communist Fraction in Local 47 Los Angeles Musicians' Union.

MOST GUILTY SCREAMED LOUDEST

Back in 1949, immediately after the first edition of "RED TREASON in HOLLYWOOD" came off the press, I began receiving telephone calls from individuals I had included in the list of Red Front members. None denied my charges, but they protested on the ground that they had been deluded, or coerced, into joining "*The Committee For The First Amendment*" by threats of economic disaster. Several Stars and writers stated that they had been warned that if they refused to "co-operate" they would never again work in films. I had no doubt that that was true in some cases, but I had made *exhaustive* investigations before I placed *anybody's* name in that list, and to this very day I have no reason to believe that I "wronged" anybody. One thing I made sure of was that every person I named had been fully aware of the sinister character of that Red Front—and had joined it with eyes wide open!

INNOCENTS WERE NOT INCLUDED

As a matter of fact, there were quite a few names I did not include in that first list because I was satisfied that they were true innocents—or were victims of coercion! I will cite two distinct cases:

As I previously stated, on Sunday, October 26, 1947, the "*Committee For The First Amendment*" sponsored a two-hour Radio broadcast, with the most glittering array of Stars that has ever been heard on the air—before or since. Judy Garland, then at the peak of her popularity, rendered the keynote address, in which she really blasted the House Un-American Activities Committee—and it truly was a stirring appeal. Actually, she did not know what she was talking about, because on the very next day she stormed into Louis B. Mayer's office, tears streaming from her eyes, and, in a sob-broken voice, demanded to know why she had been *coaxed and deluded* into lending her voice to that treason-packed broadcast . . . her shocked friends had informed her of the true character of the "*Committee For The First Amendment*." To have included her name in my list would have been a grievous wrong.

A second case was Audie Murphy. Audie was famed as the most decorated soldier of World War II. His name and presence on that broadcast was to stamp it with "patriotism." When friends who knew the score, asked him "how come," he bewilderedly stated that he had been informed that the entire project was a Harold Stassen (*his war commander*) idea. To have included *his* name in my list would have been an equally grave injustice.

There were quite a few others who were duped in similar ways. Also, I knew of quite a number with whom it had been a case of "join or starve." *None of those appeared in my list.*

But, I went even further than that: I had a feeling that even among the 200 individuals I had listed there were some who were still salvageable. In fact, it had been reported to me that a few had expressed regret that they had participated in the broadcast. Thereupon, I issued a statement to the effect that if they would file a written statement of regret and recantation with the FBI, or with HUAC, or with the California State Senate Fact Finding Committee, we (CEG) would be most happy to publish it—and do everything within our power to remove that stigma from their names. That offer was open

even to all those who had been *knowingly* guilty, but had since come to sincerely repent. *Not one of them responded!*

Actually, that offer was ignored due to orders from the Masters of the Film Industry. Their theory was that "*Red Treason in Hollywood*" would turn out to be just another one of those "*seven day wonders*"—read by comparatively few people—and promptly forgotten. To make sure that it would get no circulation, they applied all pressure within their powers to force the book sellers throughout the nation to "boycott" the book. In that "Operation Boycott" project they had the full support of the "*Anti-Defamation League*," with all of that sinister outfit's control of the Press. As a result, even the Right-wing newspapers refused to review the book—or to accept our (paid) advertising material.

Despite all that, their "Operation Boycott" did not work out anywhere near as well as they had hoped! Various booksellers (right-wingers) defied the ADL ukase . . . in addition, we launched a vast mail-order campaign which boomed the sales of the book into eight (reprint) editions within the following two years.

However, it was early in 1950 when those 200 odd Reds and Fellow-Travelers began to *really* scream their anguish. That came simultaneously with our picketing of "*The Death of a Salesman*" film. As I previously stated, that was also when we issued our first "Tract," to serve as "ammunition" for our pickets in Los Angeles. We made that "Tract" available to our other "Picket Committees" throughout the nation, to the American Legion, to the Catholic War Veterans, etc., etc. That "Tract" caught on like wildfire—within 60 days we printed and distributed a million copies. The press was FORCED to cover the picketing—and some published the list of names in the Tract. And whom do you think screamed "innocence" the loudest? Charlie Chaplin, Eddie Cantor, Eddie Robinson, Frederic March, John Garfield, Lucille Ball, Kathryn Hepburn, Dore Schary, Lewis Milestone, etc., etc. . . . Simultaneously, the strategists in the Film industry came up with a truly clever (retort) defense:

they pointed out that while the "Tract" charged some 200 Stars, Writers and Producers with being pro-Communist, it did *not* contain any *proofs* of any actual pro-Communist activities . . . and many "pinko" newspapers supported that "strategy," some even publishing editorials, in which they stressed that even "*Red Treason in Hollywood*" did not contain any specific "*proof*" beyond membership in the "*Committee For The First Amendment*," and that—*so they said*—was hardly *conclusive* proof that all those individuals were Reds, or even Fellow-Travelers. Phony as that "crusade" was, it caught on amazingly. We began to receive letters from irate men and women, many undoubtedly well meaning Americans, demanding PROOF of our accusations against their "favorite" Stars. At first a trickle, those protesting letters soon swelled into a veritable torrent. There was only one way to stop it: I wrote the first of our "DOCUMENTATIONS of THE RED STARS in HOLLYWOOD," a hundred page book, in which I DOCUMENTED all of the Communist and pro-Communist activities of every individual listed in our Tract, together with listings of all their RED FRONT affiliations—and named the sources from which those documentations were derived, said sources being the "*House Un-American Activities Committee*," the "*California State Fact-Finding Committee*" and various other official Congressional and State Legislature investigating Committees—even, in some cases, including the FBI.

Simultaneously with the publication of that book we inserted the following note in our "Tract":

NOTE: *A more complete list, with their DOCUMENTED Backgrounds, their techniques, their RED FRONT affiliations, and other invaluable information can be found in "DOCUMENTATIONS of The RED STARS," by Myron C. Fagan.*

When that book came off the press it promptly silenced all the screamings and denials of those 200 Reds and Fellow-Travelers—there were no

more "editorials" discrediting our "Tract"—no more demands for "proofs."

Within six months we ran through three (reprintings) editions of the book—and an additional half million copies of the revised "Tract" were being circulated all over the country. And that torrent of angry letters turned to another direction—they poured into the House Un-American Activities Committee, demanding ACTION in no uncertain language. And HUAC responded with those famous televised hearings in Los Angeles and New York, during which virtually every individual we had listed in our "Tract" and in our original "RED TREASON in HOLLYWOOD" was identified as a registered (*albeit, secret*) member of the Communist Party, or as a very zealous Fellow-Traveler, who served the Cause of Communism far more effectively than the *known* Communist through support of Red Fronts and various pro-Communist Activities.

Simultaneously with HUAC's announcement of the impending hearings, the Reds began to trek out of Hollywood, and before those hearings were concluded that trek turned into a panicky stampede. Most of them fled to New York, to seek sanctuary in the Red-controlled Legitimate Theatre (Broadway)—and later in Television . . . it drove Charlie Chaplin out of the country . . . and many other Stars, Writers and Directors decided it would be "healthier" for them in other Lands and other Climes—where, *financed and supported by the Hollywood Moguls*, they continued to grind out Red propaganda films . . . but, perhaps the most important job achieved by the combined "Documentations" book, the "Tract" and the HUAC hearings was the closing all over the country of thousands of theaters that persisted in the showing of Red Stars and Red-propaganda films.

THEY TRY A NEW TECHNIQUE

With the "DOCUMENTATIONS" book available to the people, the refugees from Hollywood knew that *denials* would no longer work. So they hit upon a new "line": The "humanitarian" alibi, backed up by a plaintive "I didn't know they were Red Fronts."

The first to try it were Frederic March and Florence (Mrs. March) Eldridge. I described that "try" in earlier pages, so there is no need to repeat it here.

The next one to try it was Edward G. Robinson. But *he* must have had a hog among his ancestors—he went *all-out* for a *complete clearance* with no ifs, ands or buts about it; to wit: he made a "deal" with a HUAC (*no less*) investigator; it was a very simple "deal:" Robinson "*loaned*" the Investigator one thousand dollars, for which the Investigator gave him a letter, *on HUAC stationery*, which "*established*" Eddie as a good American with no Red taints of any kind.

Now, of course, there was nothing *official* about the "clearance." The members of HUAC knew nothing about it—and, of course, Robinson was not under oath when he "*answered*" the "*questions*" that "*cleared*" him. But, like "Little Caesar," Eddie didn't let legal formalities stand in his way—he gave the letter to his press agents, with instructions to "*spread the word throughout the Land.*" His press agents obeyed—and the press very obligingly "*spread the word.*" And how "Little Caesar" did strut! But, alack and alas, his jubilation came to an abrupt end on a very sour note: HUAC, alerted about the whole "deal," *including the thousand dollar "loan,"* promptly fired the Investigator—and hauled "Little Caesar" in for an *official* hearing.

Under oath, Robinson stopped playing "Little Caesar—he answered all questions meekly—and more or less truthfully. He admitted his relationships with all of the Red Fronts listed in "DOCUMENTATIONS of THE RED STARS in HOLLYWOOD"—but, he plaintively wailed, he had been deceived and duped by evil and rascally people—they had told him that all those Red Fronts were very worthy organizations. He then went on to explain that, in addition to his being a very great man, he also was a very wonderful "*humanitarian*" who always stood ready at the very drop of a hint to lend his very great name to any worthy cause and/or organization—and to contribute generously (financially) to them. Strangely, he couldn't name any but the most vicious of Red Fronts as having touched his

noble heart, but that was his story—and, stupid as it was, he stuck to it . . . Anyway, that was the sorry end of Little Caesar's "Clearance" try.

However, the wily Robinson did salvage something out of that deal—oh, not the return of that thousand dollar "loan," but *the phony "clearance letter*. As we know, when a Front-page story has to be retracted, the retraction is always buried in an obscure back page, where very few readers are apt to see it. Thus, while the Front-page story is always remembered (*even if only vaguely*), the retraction is quickly forgotten even by those who had noticed it. Robinson knows that. So, when anybody (*especially Sponsors*) who sees his name in our "Red Stars" tracts questions him about his Red Front activities, he promptly hauls that "clearance" letter out of his wallet as "proof" of his utter "innocence."

CASE OF LUCILLE BALL

Several other Hollywood "refugees" tried similar "clearance" stunts (*later I will describe an amazing plot for a wholesale "clearance" mill*), but most of them depended upon the "I didn't know," . . . "they used my name without my knowledge" . . . and the "I was duped" alibis. But it took the shrewd Lucille Ball to come up with the cutest (*if we can call it that*) alibi of all.

Early in 1953, in a personal interview, the little lady poured her plaintive tale of woe into the ear of Representative Donald Jackson, a member of the House Un-American Activities Committee. Her story was that in 1936 she had registered to vote as a Communist. Later that same year she served as a delegate to the Central Committee of the Communist Party in California. In addition, for the following two or three years her home was "headquarters" for Communist Party meetings. Then, *so she told Jackson*, she realized that Communism is wrong, and withdrew from all such activities.

In appealing to Congressman Jackson for a "clearance," Miss Ball submitted a very "naive" explanation for those years in Communism: she was only 24 years of age when she first registered to vote the Communist ticket, indicating that she was too childish to know what a nasty thing Com-

munism is. And then she further elucidated that *actually* she had gone into Communism only to humor her dear old Gram'paw. It seems that it was Gram'paw who had told her that Communism was the ideal way of life and—well, who was she, a mere child of 24, to disregard his words of wisdom? But two years later she had become sufficiently matured to think things out for herself—and she withdrew.

Don Jackson fell for her story—anyway, enough to issue a statement to the effect that she had "confessed"—that she was contrite—and that she should be given an opportunity to live down her "mistakes." Now, that was not an *official "clearance."* No more so than the one Robinson bought with the \$1,000 "loan." The interview with Jackson was NOT an official Committee matter, and Jackson did not intend ^{his} statement to be construed as an official "clearance." But it was not very difficult for Miss Ball's capable press agents to get a willing Press to slant that kind of a construction on it. Anyway, ever since then Miss Ball continues to point to it as a "*complete clearance.*"

Now, as far as I am concerned, what takes all the charm out of Miss Ball's tale of sweet innocence is the fact that in October 1947, when (*by her own count*) she was 35 years old, she joined the "Committee For The First Amendment" (*masterminded by William Z. Foster*) in that Red Front's vicious attack on the "House Un-American Activities Committee" in an effort to prevent the investigation of Hollywood. She could hardly lay *that* in dear old (*by then departed*) Gram'paw's lap . . . nor could she contend that Communism still was a sweet mystery of life to her.

But let's go a step further: from the outset of her TV career, Miss Ball has been employing writers, actors, directors and technicians who are, to express it mildly, considerably Red-tainted. She and her husband Desi Arnaz, are virtually the sole owners of DESILU, one of the major Lots in the Television field. All through the years, *right to the present day*, two of their top writers are JESS OPPENHEIMER and MADELINE PUGH, two of the chief organizers and BIC

BRAINS of "Television Writers of America", an even more Communist-dominated Writers' Guild than the Screen Writers Guild—as you shall see for yourself. It strikes me that if Miss Ball had really been "all-through" with Communists and Communism since 1936, as she told Jackson, or even just since 1953 when she told her story to Jackson, she would not have kept in her employ such writers as Oppenheimer and Pugh—and all the other known Reds on the "DESILU" Lot.

Furthermore: No matter how simple minded she may have been in 1936, or even in 1947, she would have to be a moron indeed if after that she had remained unaware of the backgrounds of the men and women who were writing the words she spoke in her shows . . . and Lucille Ball is NOT a Moron—nor has she ever been simple minded.

Anyway, that's the story of Lucille Ball—who will continue to insist that Congressman Jackson's "clearance" entitles her and her "DESILU" outfit to bring Oppenheimer and Pugh and other Reds into your living room.

BEWARE OF WRITERS' GUILD

Apropos of DESILU bringing Reds and Red propaganda into our Living-Rooms, I wish to stress that we must be on guard even with the TV shows of some of our staunchest loyal-to-America Stars. As a matter of fact, this "alert" is intended as much (or even more) for the Stars as the viewers—here is what I mean:

Red Skelton, Robert Taylor, Bing Crosby, Jimmy Durante, Marie Wilson, among other great and near-great "names" in Television, are as American as the Stars and Stripes—yet, consciously or unconsciously, they are Red traps far more dangerous than the same Robert Taylor was when he appeared in "Song of Russia." Sounds wickedly far fetched, doesn't it? Well, I will clarify it:

With all the fact that Red Skelton is a razor-edged wit in his own right, the verbiage he brings into your living room via your TV set is not his—it is his writer's. Maybe a Red Skelton is smart enough to see through camouflaged Red propaganda in a script, but what about a Marie Wil-

son? If she is only half as dumb as she seems to be, even a moderately clever Red writer can put the Communist Manifesto into her mouth and she wouldn't know it. Actually, however, there are no moderately clever Red writers when it comes to slipping in their propaganda—all of them are so well trained in that art that even a Skelton is dumb by comparison. Hence, the Television writers and gag men are the greatest menace in TV, just as the Screen Writers were—and still are—in the film industry . . . only the "Television Writers of America" is a far more craftily organized outfit than the "Screen Writers Guild" ever was.

"Television Writers of America," commonly known in the profession as TWA, is comparatively a young organization. Actually, it is nothing more nor less than an offshoot of the "Radio Writers Guild," commonly known as RWG, and is composed of the hardest of the hardcore Reds of that outfit—more about them later.

According to all statistics, much of the Communist Party's great strength in the United States lies in its Party-controlled Labor Unions. Every Commie-controlled Union is a cog in the Red propaganda machine—it is required to brainwash all of its members in favor of Marxism and into hatred of Americanism—it is required to indoctrinate the individuals necessary for espionage and sabotage in all of our key industries and defense plants.

When the Red masterminds invaded our entertainment world their most vital objective was to gain control of the various Theatrical Unions—but especially the Writers' Guilds!

Just as Labor Unions have an over-all Union control in the AFL-CIO, so do the Writer Guilds have an over-all control in the "Authors' League of America." But each division in the entertainment world has its own Writers' Guild; each guild operates as a more or less independent Unit of the "Authors' League of America"; each Guild governs its own internal affairs and its members. Only in the event of friction, or disputes between the various Guilds, does the "League" step in to "adjudicate" the disputes.

Thus, the "Screen Writers' Guild" has all the jurisdictional power over the writers in the Film industry; the "Dramatists' Guild" controls the playwrights in the Living Theatre; the "Radio Writers' Guild" is the supreme control in Radio. But all Guilds are interlocked to a degree; a member of any one of the Guilds is automatically eligible for membership in all the Guilds.

The Communist Party early acquired control in all those Guilds—it also acquired control of the "American Newspaper Guild," thereby controlling many of our Critics of Stage, Screen, TV and Radio entertainment. The Red control is wielded through "Cells"—exactly as all the treason and espionage in Washington was controlled through the infamous "Harold Ware cell."

As of today, the Reds have "Cells" in every branch of every Guild—in New York, in Hollywood, in Chicago, in San Francisco. In New York and in Hollywood their various "Cells" in the various Guilds overlap into the other Guilds—also into the "Actors Equity Association," the "Screen Actors Guild," into the "Scenic Artists Union," the "Press Agents Union," the "Newspaper Guild," etc.

However, with all their "Cells," there is one flaw in their controls which gives the Reds occasional headaches. For example: the Reds seized control of the "Radio Writers Guild" practically at its inception. Its long time Executive Secretary, Michael Davidson, loves Communism as intensely as he hates Americanism—his wife, Ellen, a former actress, has been identified as a member of the Communist Party. Among other controlling figures in RWG, either as officers or members of the Council, past and present, are (alphabetically) Carl Abrams, Harmon Alexander, Georgia Backus, Abe Burrows, Millard Lempell, Joan La Cour, Budd Lesser, Peter Lyon, Leon Meadows, Milton Merlin, Sam Moore, Kenneth Pettus, Jack Robinson, Mary Robinson, Louis Schofield, Reuben Ship, Gene Stone, Lon Terkel. Many of them have been established, *under oath*, as members of the Communist Party—ALL of them have long records of most zealous Red activities. That gang insures Red control of RWG . . . as do similar gangs in the other Guilds.

But here is the flaw—which, by creating the "Television Writers of America," the Red master-minds hoped to eliminate from their control of Television: there are more than 1,000 members in the Radio Writers Guild. Many of them, perhaps even a majority, are pro-American—or, at least, not sympathetic to Communism, and they are constantly fighting to wrest control from the Reds. Their chances are slim, but there always is that chance.

Thus, when TV came along, and it quickly became apparent that here was a transmission belt that was going to be more effective than films and radio combined, the Red masterminds decided that this medium to the minds of the American people must be ONE HUNDRED PERCENT controlled—at least insofar as to what goes into the scripts.

Television being an outgrowth of Radio, the TV writers automatically come under the jurisdiction of the "Radio Writers' Guild," but for the reason already described, that "Union" could not insure *perfect* control. So a new writers' "Union," *exclusively for Television Writers*, was decided upon—and the "Television Writers of America" was born.

Furthermore, in order to prevent *all* interferences, even such as might come from the "Authors' League of America," it was to be commonly known as an "independent" Union.

THE "BIG BRAINS" OF TWA

The first formal organizational meeting of TWA took place in Hollywood on September 11, 1952. Charlie Isaacs, then *writer on the Jimmy Durante Show*, was elected President; Jess Oppenheimer, then *one of the top writers of the "I Love Lucy" Show*, and presently chief writer with DESILU, was elected Vice President; *both by acclamation*—that is how popular they are with the Reds. Joan La Cour, a notorious Red, was elected Executive Secretary. Aubrey Finn, attorney for the Pacific Coast branch of the "Radio Writers' Guild," was elected Treasurer and given the fund-raising job. This Aubrey Finn has been identified time and again as a member of the Communist Party—when questioned by

the House Un-American Activities Committee he promptly sought refuge behind the old Red stand-by, the Fifth Amendment.

The Executive Board of Directors was composed of, among others: Madeline Pugh, *the DESILU writer*; Alan Lipscomb; Hal Goodman; Bob White, of *Ziv Productions*; Anne Kazarian, *then with Bing Crosby Enterprises*; Seaman Jacobs; Dick Powell (not the Film Star); Ben Freedman and John Fenton Murray, *then the writers of the Red Skelton Show*; Manny Mannheim, *an "All Star Revue" writer*; Hugh Wedlock, *with the Frank Sinatra Shows*; Jack Elinson, *another Jimmy Durante Writer*; Arthur Stander; Ben Brady, *Ken Murray Show*; Nate Monaster, *then on the Burns and Allen Show*, etc., etc. All of which significantly indicates what Skelton, Jimmy Durante, Bing Crosby and other unquestionably pro-American Stars *might* bring into your Living Room—*unless they more rigidly screen their writing talent!*

The total membership of TWA was approximately 100, but every one of them was a veteran Red stalwart; every one trained in all the Red writing techniques whereby they can put together innocent sounding phrases that pour Red propaganda into your living room out of the mouths of your most beloved TV Stars—*without even the Stars realizing it!*

NOTE: *But remember this as you read further: it is not necessary for any Radio writer to join TWA in order to write for Television—his membership in RWC is all he needs for eligibility in the TV field . . . and as you view the shows on your TV sets watch the "credits" for names mentioned in the preceding page. MCF.*

Thus, you can rest assured that practically every individual in TWA is in there for a reason and a purpose—*and that purpose has nothing to do with ping-pong!* So when you will see the name of any of the above mentioned TWA writers on your screen, *no matter who the Star may be*, you may be sure that you have opened your Living Room to potential Red propaganda so sly and so camouflaged that you won't even begin to realize it until after the damage has been accomplished.

Now let me show you what it would mean to America and the American people if this "*Television Writers of America*" should ever achieve SOLE jurisdiction over ALL TV writers:—*the Communist Party would have absolute control of every word that goes out over the air waves—because the Reds in the "Radio Writers' Guild" have enough control in that organization to take care of all Radio scripts.*

Now, in all this there is no intention to do harm to any loyal-to-America TV Star—but it is a sad fact that, *as pointed out above*, many Stars *do* employ Red writers to write their scripts. *And there is absolutely no excuse for it!* None of those Stars is at the mercy of TWA—they are NOT, by reason of *Union*, or any other requirements FORCED to employ TWA writers, *because, as I have pointed out*, it is not necessary for any non-Red Radio writer to join TWA in order to write for TV—his membership in the "*Radio Writers' Guild*" is all he needs for eligibility in the TV field. Therefore all loyal stars can employ untainted writers. If they won't—well, loyalty to America must come first, last, *all the time*, with all true Americans—if a Jimmy Durante or a Red Skelton insists on being more loyal to his Red-tainted writers than to America YOU should not permit him into your Living Room . . . *and you should promptly tell his Sponsors by letter, or by wire, WHY you have barred him off your TV set.*

THAT is how YOU can drive the Reds out of TELEVISION!

WHY TV IS REDS' PRIME OBJECTIVE

The unmasking of the Red Conspiracy in Hollywood posed a number of problems for the Masterminds of the Conspiracy, but the biggest problem was to find ways and means to bring their tarnished Stars back into public favor and popularity. Unless they could accomplish that, their entire Conspiracy in Hollywood would collapse—all the remaining Stars, major and minor, the writers and Directors, regardless of their leanings, would shun the Red cause for fear of a similar fate.

However, here is why the Masterminds of the Conspiracy were confident that they could bring their Reds back into the public favor: they depended upon the Christian generosity of the American people to do it for them—the generosity with which we forgive and forget all transgressions against us. Given two or three years in which there would be no further Congressional investigations and hearings, and no other great agitations to keep the people reminded, all the transgressors (Stars, etc.) would be forgiven and their transgressions forgotten.

However, the element of time (*those two or three years*) was a very serious matter. A hiatus of two or three years virtually means extinction to the career of a minor theatrical personality—at least, it would entail a very hard climb to come back. Even a top Star finds his lustre diminished by such a hiatus. Take George Gobel for one example: a few short years ago George was very nearly the greatest name in TV—today he is virtually a forgotten name.

Therefore it was vital for the Masterminds to keep the names of their Reds, big and little, alive in the public mind. They would do that for some of their biggest names by providing them with Star, or featured, roles in Broadway hits—but such roles are few and far between. Radio could also be of some help for others. *But it was in Television that the Masterminds saw the solution for their problem!*

True, in those early years (1948-50) TV was in its infancy, but already there were sets in millions of American homes—it was only a matter of time, a very short time at that, that there would be a set in virtually every American home. Unquestionably, that meant that television would quickly surpass all other mass communications media to the minds of the American people. Hence, the determination of the Reds to acquire absolute control of that medium. Not only would it give them a perfect propaganda apparatus, but it would provide a perfect vehicle for the return of the Hollywood refugees—and other unmasked Reds—to public favor. And, *most important*, constant (or frequent) appearances on the little

home screen would keep those individuals alive in the minds of the people.

Entry into TV for the branded Reds and Fellow-travelers posed no problems, inasmuch as all three of the national TV Channels (and Radio Networks) are owned and controlled by top functionaries of the Internationalist-Communist Conspiracy—who also are top functionaries of the ADL, to-wit: Columbia Broadcasting Company is owned by the Paley family and Herbert Lehman (Lehman Brothers). *Both Jay and William Paley are officers of ADL—Herbert Lehman has long been the honorary Chairman of the ADL . . .* The American Broadcasting Company is owned and controlled by Paramount Pictures Corporation and Lehman Brothers—Barney Balaban, President of Paramount, is a Vice President of ADL; National Broadcasting Company is owned and controlled by Radio Corporation of America, which, in turn, is controlled by the Sarnoffs (officials of the ADL) and various International Bankers.

However, they were faced with one problem—the TV shows in 1948-49 were poorly equipped for top Star guest-spots. In those years most of the TV programs consisted of Westerns, News-casts, Comedy skits and musical programs. But our clever Masterminds quickly solved that problem by creating new types of shows. First came the panel show, such as *“What’s My Line”*, *“I’ve Got A Secret”*, etc., etc. Innocent on the surface, *“What’s My Line”* was—and is—a perfect “vehicle” for all types of branded Reds and Fellow-Travelers. For one example, we have Bennett Cerf, who has been a regular panelist since the inception of the show; in addition, Martin Gabel and other “tainted” ones are frequent substitute panelists. But the “mystery guest” spot is the “ace in the hole” of that show; with few exceptions, the “mystery” guest is always a Film or Stage celebrity—and is a perfect spot, as it has been, for such as Jose Ferrer, Harry Belafonte, Eddie Robinson, Vincent Price, etc., etc.

Another type was the rigged Quiz shows—before they were exposed and torpedoed. The \$64,000 show was a perfect “vehicle”—they had Eddie Robinson and Vincent Price on that show

week after week after week . . . and there is no doubt that those weekly showings restored both to a great measure of their one-time popularity. Of course, Price and Robinson were not the only tainted Stars on those shows.

Perhaps the most unique—and successful—of all their “vehicles” was the Ed Murrow “Person to Person” show—until that 20th Century Benedict Arnold was driven off the air! Once in a while Murrow interviewed a neutral (by “neutral” I mean one who is not openly a pro-Red, but also one who never lifted voice or finger for Americanism), but, in the main, he “visited” outright Left-wingers such as Eleanor Roosevelt, Kirk Douglas, Owen Lattimore, etc., etc., all of whom thus got their opportunities to defend their treason to America. CBS rewarded Murrow with a Vice Presidency for his zealously effective job.

Chet Huntley (*Huntley-Brinkley team*), commonly known in Hollywood as “Blabbermouth,” is another TV News-Analyst who fits into the Murrow category; his (and Brinkley’s) “news” telecasts on NBC reek of love for the UN, for One-Worldism—and hatred of the South and Americanism! I’ve had two or three personal brushes with “Blabbermouth”—once when he was carrying the Radio torch to save the UWF’s plot to transform the U. S. into a unit of a One-World Government—again on the occasion when he appeared before the Los Angeles County Board of Supervisors with a demand that for UN Day they order the UN so-called flag to be hoisted over our Stars and Stripes on all public buildings. Midway in my reply to his impudently treasonous “demand” the frightened “Blabbermouth” fled midst jeers, boos, catcalls and threats of physical violence from all the AMERICANS who were gathered in that room. Has NBC ever ordered him to “soft-pedal” his treason? No, indeed! Instead, they reward him with their choicest assignments.

But for their crowning achievement the Masterminds resorted to the old Vaudeville format. They created so-called hour-long Variety shows. Those that come most quickly to mind are the Chevy (Dinah Shore) Show, the Perry Como Show, the Garry Moore Show, the Steve Allen

(now defunct) Show and, of course, the Ed Sullivan Show! . . . All of those Shows have been excellent “show cases” for the “Hollywood refugees”—but through all the years the Ed Sullivan Show has been head and shoulders above all of them as the Red Hot-Bed in TV!!!

At the time of the expose of the Red Conspiracy in Hollywood he was, as he still is, a columnist (more or less in the *Walter Winchell* category) on the N. Y. Daily News. His column was, and still is, syndicated—and appears in many newspapers all over the country. Shortly after “Red Treason in Hollywood” came off the press Sullivan reviewed it in his column, eulogized it as a great work for the salvation of our country, blasted the Red Stars listed in the book, and urged all his readers to send for copies (and published our name and address)—thousands of them did!

Shortly after that item appeared in his column, out of the blue the Ford Motor Corporation offered to sponsor a Sunday night hour-long Variety show on TV for him. Why that offer was made to him when there were hundreds of really capable producers available has never been explained—it was commonly known that Ed had always been “stage struck,” but he had never

had any experience as a “showman”—which has been evidenced through the years by the utter mediocrity of his shows—so it is generally conceded “in the trade” that it is a continuing payoff for “playing the game.” Anyway, Sullivan eagerly accepted the offer—and from its very inception the “Ed Sullivan Show” has been a haven for all the Reds in the Entertainment World. Throughout the years, virtually everyone of his “Shows” starred one, two, and even as many as SIX of the Red Stars that were listed in “Red Treason in Hollywood”—the very Stars he had blasted!

In addition, he frequently published vitriolic attacks on the “vicious” people who had created a “blacklist” against “poor, defenseless actors” such as Eddie Cantor, Orson Welles, Gene Kelly, Kathryn Hepburn, Eddie Robinson, etc., etc. And then he topped it with an appeal in his column to that “great, wonderful, powerful Anti-Defama-

tion League" to help him restore those "persecuted artists" to public favor—and jobs in Hollywood and TV.

All that by the Ed Sullivan who, in his column (in 1949) spoke of "Red Treason in Hollywood" as "... a bible for those who want the truth about conditions in Hollywood . . ." and stressed that the author's background in the theatre gave the book an authenticity that no outside writer could have provided.

NOW TO RE-OPEN THE GATES OF HOLLYWOOD

It is important always to bear in mind that Masterminds of the Red Conspiracy in Hollywood (and nationally) never quit—and never do things by halves.

Back in 1947, when William Z. Foster came to Hollywood to mastermind the fight against the Congressional investigations, the Hollywood Moguls assured the Red Stars—in "strictest confidence," of course—that "the industry" would "protect" them . . . on the night before the first Hearings in Washington, Eric Johnston, Chief of the Motion Picture Producers Association—also in "strictest confidence," of course—told the lawyers of the Reds who later become known as the "Hollywood Ten" that if their clients would defy HUAC and "make monkeys" of the Committee members the film industry would "protect" them.

Well, as we know, Johnston and the Moguls fulfilled their promises to *materially* "protect" them—with lush jobs on Radio and TV, on Broadway, with "European" film producers operating with Hollywood funds "frozen" in Europe, and, *under fictitious names*, right on the Hollywood Lots. But, they had also promised to "protect" their "good names"—that is, to restore their popularity with the American people to such a degree that it would re-open the gates of Hollywood to *all* of them—and that was a horse of an altogether different color! Merely keeping the Reds in public view on TV and on Broadway wouldn't do it . . . Mere press agency couldn't restore public favor to fallen idols who had been caught red-handed in acts of treason. Not Eric

Johnston, not any of the Moguls, not, indeed, the industry as a whole, could afford to be caught in attempts at such restorations. It had to be done, *if it could be done at all*, by forces and powers that were completely outside (*anyway, ostensibly*) of the film industry—by individuals who, at least *on the surface*, had nothing to gain from such restorations—and they had to be individuals who had the complete confidence of the people—men who had achieved oracular prestige with the American people.

To fulfill their promises of those restorations, the Masterminds had to achieve two simple little "miracles": 1) they had to "convince" the American people that Hollywood had been completely "cleansed" of all Reds and Red activities . . . 2) they had to convince all of the American people that all those Reds and Fellow-Travelers who had been unmasked by the Congressional Hearings (and were listed in our (CEG) books and Tracts) had become cleansed of all their sins and would sin no more—and that they had been properly "cleared" for restoration to their places in decent society . . . and, of course, to their jobs in Hollywood!

We will first deal with the "miracle" that was to convince the American people that Hollywood was finally cleansed of the entire Red Conspiracy:

THEY RESORT TO AN OLD TRICK

During the Depression years (1930-35) the surest cure for anemia at the Box-office was a "personal appearance" of a popular Movie Star. Many Movie houses owed their survival to that lure. So now Hollywood decided to resort to that same technique to hoodwink the American people. But this time, in addition to appearances at the theatres, the Stars were to be honor guests at Luncheon meetings of Women's Clubs, Kiwanis, Rotary, Lions, etc. In addition—and that was most important—they were to "butter-up" to all the local newspaper editors and columnists, Radio Commentators, etc. And—under strict instructions—the theme song of all those traveling "good-will Ambassador" Stars was to be: "Com-

munism has been cleaned out of Hollywood." I stress that "under strict instructions" because I know that many Stars bitterly protested against that "theme song."

On the other hand, there were other Hollywood personalities—and they were those who screeched Americanism the loudest—who jumped into the scheme with both feet. One of the most shameless ones was Ronald Reagan, then President of the Screen Actors Guild. He toured the nation and spouted his brazen deceit on Radio, TV, and before civic groups and organizations. He didn't stop with the statement that Communists and Communism had been cleaned out of Hollywood—he assured the world that: "TODAY, EVEN THE FELLOW TRAVELER HAS DISAPPEARED FROM THE HOLLYWOOD SCENE!" Following is a sample of Reagan's spiel, as it was published, under his by-line, in Victor Riesel's column on July 27, 1951:

"Communism," averred Reagan, "failed in Hollywood because the overwhelming majority of the members of the Screen Actors Guild, the Screen Writers Guild, the Directors' guilds and the workers in the Hollywood studio craft unions are and always have been opposed to communism. They (the Reds) tried every trick in the bag but the actors, led by the Board of Directors of Screen Actors Guild, out-thought them and out-fought them. We fought them on record and off the record. We fought them in meetings and behind the scene. Our Red foes even went so far as to threaten to throw acid in the faces of myself and some other stars, so that we 'never could appear on the screen again'. I packed a gun (a Wyatt Earp, no less) for some time and policemen lived at my home to guard the kids . . . But those days are gone forever, along with the deluded red sympathizers and fellow-travelers. TODAY, EVEN THE FELLOW-TRAVELER HAS DISAPPEARED FROM THE HOLLYWOOD SCENE."

Unfortunately for our "heroic patriot," a few weeks later the House Un-American Activities Committee suddenly, and out of clear sky, decided to hold another of its Hollywood Hearings. And, lo and behold, scores of Hollywood's top

personalities, among them heads of Studios, when asked the 64,000 dollar questions hastily sought refuge behind the Fifth Amendment. Others, realizing that the Committee had been provided with documentary evidence of their Red activities, and fearing the consequences of perjury, 'fessed up, and named virtually all those we had listed in "Red Treason in Hollywood"—many of whom were still holding down the best jobs on the various Hollywood Lots.

That, of course, torpedoed the Reagan act. It also stymied all the other Hollywood "good-will ambassadors"—but only until they were provided with a new theme song in which they pointed triumphantly to the "friendly witnesses" who had co-operated at the latest Congressional Committee hearings. "There," they proclaimed, "was the evidence that Hollywood was completely reformed."

Actually, there had been only a scant half-dozen of "friendly witnesses"—and close analysis showed that all they did was confirm and re-identify the approximately 300 previously unmasked Reds. They revealed nothing of the machinery of the Conspiracy—and they carefully avoided naming the TOP figures in Hollywood who shielded the Reds.

However, the new "theme song" worked. Many columnists and Radio commentators fell for it. Whether they honestly "fell" for it, or obeyed orders to "fall" for it, is immaterial—the material point is that they began to "chorus" that "theme song" in their columns and their radio spiels—and, in turn, "public opinion" gradually began to fall for it. Slowly, but surely the Movie houses which had been showing the Red Stars and, as a consequence, had been shunned to a starvation point, began to fill up again—and by 1953 Hollywood was well on its way back to prosperity.

Now let's go to "miracle" No. 2:

HOLLYWOOD'S MOST AMAZING CATSPAWS

Had those who kept echoing that "theme song" been just the Ed Murrows, the Drew Pearsons, the Alsops, the Louella Parsons, etc., it, as the

saying goes, would have gone into one ear and out the other, and the banished Reds would never have been allowed to return. But, tragically, the leaders in that chorus were men of sound repute as loyal AMERICANS, men who for many years have held the full confidence of the American people. I say *tragically*, because it was *they* who transformed that phoney "*theme song*" into a paean of victory for the Hollywood Reds—it was *they* who made it possible for the branded traitors to make their "*come backs*." And let there be no mistake about it—they *did come flocking back into Hollywood*.

Now let me show why I lay all that in the laps of those otherwise loyal-to-America columnists and commentators.

From 1949 to 1952 the Hollywood Reds were really on the run. They had been *named* and *branded*. The American people had been alerted and aroused. Every Exhibitor (Movie House Owner), *at least the independent ones*, shunned them. Even far-off Dublin had given the "bum's rush" to Gregory Peck, Orson Welles, Larry Adler and others of that ilk. Syndicated Movie Gossip columnists who continued to mawkishly rhapsodize over the "fallen angels" were properly regarded as nothing more nor less than glorified Studio press agents, and were no more effective in restoring the Reds to public favor than the previously mentioned Murrows, Pearsons, Alsops, Ed Sullivan, etc.

But there is a group of columnists and commentators who do wield a tremendous influence on public opinion—in fact, who *mould* public opinion. Among them, those who most quickly come to mind, are Fulton Lewis, Westbrook Pegler, George Sokolsky, John T. Flynn, Dean Manion, Victor Riesel, etc. The Reds and Internationalists derisively—and *bitterly*—refer to them as Isolationists and Rightists. But the vast majority of the American people virtually revere them. regard them as oracles—and, to all intents and purposes, *blindly* respond to very word they write or utter. In the main, that's fine! In the main, I readily subscribe to the integrity of all in that group—and when they stick to the things they *know*, I subscribe to their wisdom. But I re-

fuse to have *blind* faith in *everything* they say—and, *especially*, in what they *don't* say. Personal equations in *every* man's affairs forbid that kind of faith. For example: when Truman appointed Anna Rosenberg to be Assistant Defense Secretary Fulton Lewis revealed her entire Red background; then the ADL applied pressure—and Lewis completely reversed himself and gave her a complete clean bill of political health, proclaiming that the Anna Rosenberg he had unmasked was "*a different Annie*." He *knew* that was false, yet he *deliberately misled* the American people—who have *blind faith in everything he says!* Another example: Victor Riesel delivered his column to Ronald Reagan to tell the American people that . . . "TODAY, EVEN THE FELLOW-TRAVELER HAS DISAPPEARED FROM THE HOLLYWOOD SCENE." Riesel *knew* that that was false, yet he deliberately let Reagan delude the American people through their blind faith in *him* (Riesel) and in the words in his column.

I could cite other examples of "slips" by other otherwise loyal-to-America columnists and commentators. I don't know why they make those slips. And if I did, there would be no point in dwelling on their reasons. Circumstances or pressures may have *forced* some to do it . . . mawkish sentimentality may have swayed others . . . with still others it may have been sheer ignorance about a subject which they had no right to touch. But whatever it was, it merely stresses my contention that *blind* faith in any fallible human being—and, believe it or not, columnists and commentators *are* human and fallible—can be as dangerous as was our blind faith in a Franklin D. Roosevelt, who betrayed us at Yalta . . . or a Dwight D. Eisenhower, who delivered Berlin and all of Eastern Europe to Moscow—or a "United Nations," who deliberately murdered our sons in Korea.

Just so, whether they did it wittingly or unwittingly, whether they were forced, or swayed, or were deluded, did those columnists and commentators who picked up the refrain of that false "*theme song*" undo all the work that was done to smash the Communist Conspiracy in Hollywood.

From 1949 to 1952 many millions of Americans were serving notice on their local theatres and on Radio and TV Sponsors that they would refuse to patronize any theatre owner and/or Sponsor who would employ the Red Stars of Hollywood. Then, beginning in 1953, the people began to let down their vigilance—and the Red Stars began to creep back into Hollywood. Now let me show you how—and by whom—the American people were lulled into letting down their vigilance.

WHOLESALE “CLEARANCES” FOR THE REDS

I was first alerted to this wholesale “clearances” for the Reds by an item in a column in the New York Evening Post (*a notorious pro-Communist sheet*) by-lined by one Benny Yaroslowsky, alias Bernie Yaroslov, alias Barry Gray, himself a notorious Lefty.

NOTE: The N. Y. Post is owned by Dorothy Schiff, daughter of Jacob H. Schiff (now dead), former head of Kuhn-Loeb and Company and the first Hiararch of the Internationalist-Communist Conspiracy for the creation of a Communist One-World Government. He masterminded and financed the Linen-Trotsky-Stalin conquest of Russia. All those (three) men were puppets—as were Woodrow Wilson and Franklin D. Roosevelt . . . and daughter “Dottie,” as owner of the N. Y. Post, is dutifully and faithfully carrying on toward his objective.

That “alert” about the “clearances” for all the Reds came in 1953 in an attack levelled against me when I was in New York arranging for the production of “Red Rainbow,” the play in which I exposed the Communist treason perpetrated by the Roosevelt Administration—and carried forward by Truman and Eisenhower.

In that attack, Gray, after “vilifying” me as the author of “Red Treason in Hollywood” and “Documentations of the Red Stars in Hollywood,” as also of the “Tract” listing the Reds, stated “. . . The Fagan diatribe named Eddie Cantor, Gregory Peck, Lucille Ball and Frederic March as some of the conspirators in the Commie

March, Miss Ball and all the others he named have all been found to be what they always were—exceedingly loyal Americans who hate Communism was never quoted by Fagan . . .” Further in that same item he stated “. . . and all those charged with Communism by him (Fagan) . . . have been officially cleared, but he has never mentioned that . . .”

That “officially cleared” startled me. Of course, I knew that March, basing his claim on the “Counter-Attack” story, insisted that he had been “cleared,” I knew that Lucille Ball was insisting that Congressman Jackson had “cleared” her, that Eddie Robinson was using his phony letter as proof of his “clearance”—I also was aware that Jose Ferrer, John Huston and others were claiming to have been “cleared,” but Gray’s “officially cleared” was the first direct, and presumably authoritative, statement I had had of such a general OFFICIAL “clearance.” Quite naturally, I assumed Gray meant that they had been “cleared” by the House Un-American Activities Committee, or by the FBI, the only Agencies that can issue official clearances—and there is no doubt he intended to convey that thought. But I couldn’t understand the basis for such “clearances.” I immediately made inquiries—and was promptly informed that there was no truth in Gray’s statement—anyway, not so far as HUAC and the FBI were concerned.

Nevertheless, I continued to hear stories about “clearances” for practically every individual named in our Tract—and whose guilt had been congrmed by HUAC and CUAC. I began to investigate—and then all the jigs fell into place—and the puzzle was solved.

Briefly, a secret “Committee,” composed of a group of prominent Columnists and various Hollywood personalities—plus a one-time National Commander of the American Legion—had been organized to set up a “PROGRAM” (George Sokolsky’s word for it) to enable various Reds and Fellow-Travelers to “clear” themselves. According to later explanations—when the scheme was exposed—all applicants for “clearances” were to have been required to “set themselves straight” by a full and complete confession of

plot in Hollywood . . . the fact that Cantor, Peck, their various Communistic activities, together with satisfactory assurances that they would "sin no more." However, there was never any evidence that the "Committee" had ever exacted any such requirements . . . they issued "clearances" with no string tied to them!

SOKOLSKY'S ASTOUNDING ATTITUDE

At this point I wish to stress that there are many columnists and Radio and TV commentators whom I can cite as collaborators in that "theme song" and "Clearance" racket that reopened the gates of Hollywood to the Reds (later I quote another publication which does name a few), but in this report I will confine myself to just one of them: George Sokolsky. Simply because he was the chief of the "Committee"—he did all the talking for it—and he, more or less, took all the "credit" for its "achievements." Other than that there is absolutely nothing personal in the choice. Nor do I charge that his collaboration was witting or deliberate. He may have been forced to render it, as I know that he at least "listens" to the ADL—he may have been swayed, as I know that he has many friends in Hollywood—he may have been duped, which, however seems incredible in view of his natural intelligence. George Sokolsky is one of our most noted columnists, whose integrity is considered beyond question—whose every word is accepted as gospel by the vast majority of his readers. Why he did what he did is not for me to say—I am merely a reporter who will set down the facts as he himself wrote them.

Beginning in 1947, simultaneously with those Washington hearings, Mr. Sokolsky frequently devoted his column to Hollywood—in some of which he expressed vast indignation against the treason being committed then. But some time in 1952 the tenor of his views underwent an amazing change—some of his columns virtually echoed the Reagan lullaby: "Today even the Fellow-Traveler has disappeared from the Hollywood scene." One of those columns, published in 1954, started out as follows:

"For two years, Hollywood was surprisingly clear of Communists. After motion pictures were boycotted and theatres picketed by patriotic organizations to prevent American money from filling the treasury of the Communist Party, a 'program' was set up which gave the dupe or innocent or even the Communist who had changed his mind an opportunity to clear himself. About 300 persons connected with the industry took advantage of this opportunity to set themselves straight. Surprisingly few of these persons have backslid. It was a good record of work done to help an industry in distress and it must be said that the principal companies co-operated in the program."

Now, Mr. Skolsky is an intelligent man. I will not insult his intelligence by pretending to believe that he did not know that what he said in the above paragraph was as false as a lead dollar.

Let's take the first sentence—he would have been far more accurate had he said: "For two years Hollywood was surprisingly clear of *OUT-RIGHT* Communist *ACTIVITIES*." More accurate—but by no means entirely so. They had been more cautious—they hadn't piled it on as thickly as in the days when they were turning out "Mission to Moscow," "Song of Russia," etc., etc. But analysis of the top Films of 1953 and 1954 reveals plenty of anti-American propaganda. Just to name a few, there was "HALLS OF MONTEZUMA," in which a Marine officer was depicted as a gangster at heart who continually built up hatred of the Japanese, *not on the ground of being a treacherous foe, but on the basis of race*—and throughout the film General MacArthur was depicted as a flop. Then there was "CAINE MUTINY," which emphasized inefficiency, incompetency and brutality of American officers . . . also "FROM HERE TO ETERNITY," in which everything American was given similar treatment.

Isn't that what Moscow wants Asia and Africa to believe about America and the American people?

The most amazing feature of the publicity campaign issued by the producers on behalf of those films was that the Pentagon had approved

and co-operated in the making of them. When asked who in the Pentagon had ordered the approval and co-operation nobody knew . . . just as nobody in the Pentagon knew **WHO PROMOTED PERESS!!!!**

The above are just a few films picked at random from many such made in those "two years (that) *Hollywood was surprisingly clear of Communists.*" There were many more—a glaring example being "THE GLASS WALL," produced by Columbia Pictures Corporation. That film viciously vilified everything American and glorified the "United Nations"—*which is just a variant of propaganda for Communism.*

And just to evidence how mistaken (?) Mr. Sokolsky was, I will quote from the January 21, 1954, issue of the "Hollywood Reporter," film trade paper: ". . . 'GO, MAN, GO' (then just released) is studded from stem to stern with commie-front credits. And it isn't the only UA (United Artists) release so studded. More anon." Later they similarly named other films and LOTS. In another issue in the same month the same film trade journal stated: ". . . 'Scummie' scripts are still selling stories to the Majors (Top Studios) under assumed names and agents handling the deals—and the Studios—are fully aware who the authors are." And in the late summer of that year (1954), Lee Mortimer, substituting for the vacationing Winchell, had this to say: "Lester Cole (of the *Unfriendly Ten*) is in Europe penning scripts for Hollywood studios under phoney monikers—and the guys buying them had better begin studying time tables because all the dirty deals are known, **COMRADES!**" Later, August 26, 1954, to be exact, the "Hollywood Reporter" carried a front page headline: "WRITERS IN MOVE TO OUST REDS." That came right after the Congressional legislation to outlaw the Communist Party.

But if . . . "Today, there isn't even a *Fellow Traveler* left on the Hollywood scene," why the sudden need (in 1954) to oust non-existing Reds?

Anyway, all that was "happening" during George Sokolsky's—"For two years *Hollywood was surprisingly clear of Communists.*" . . . during

Victor Riesel's—"Today, even the *Fellow Traveler* has disappeared from the Hollywood scene". . . during other Columnists' and commentators' assurances that—"Today, there are no *Communists* left in Hollywood."

Now, I readily affirm that, broadly speaking, the Sokolskys and the Riesel are sincerely loyal to America and are implacable foes of Communism. I wish I could also say "Father, forgive them, for they knew not what they did" when they accomplished such a terrific job for the Hollywood Reds, but I'd be guilty of deliberate sacrilege if I did. All I can say for them is that I know that some of them were pressured and forced to do it by their Editors and Radio-TV bosses—that others were terrorized by the ADL—that others were "suckered" into it by the pleas of their Hollywood "friends" to help "save the industry." That may serve as more or less "excuse" for those in the first two categories, although I, for one, who for fifteen years refused to surrender to far greater pressures and persuasions, cannot condone such a disregard of ethics and for betrayal of the American people. But for those in the third category there is absolutely no excuse. They were strongly enough entrenched in their positions to resist all pressures and coercions—they knew all the facts—yet, even as they were screaming condemnation of Communism and Communists, they were engineering the restoration in Hollywood of that same Communism and the same Communists.

HOW THE REDS WERE CLEARED

In his column, Sokolsky said ". . . a program was set up which gave the dupe or innocent or even the communist who changed his mind an opportunity to clear himself."

Mr. Sokolsky did not identify the powers behind the "program" he eulogized—obviously he left it to his readers to assume that it was one that had been set up by an authoritative agency, such as a Congressional Committee, or the FBI, whose "clearances" would be accepted as official—and issued only after the individuals "cleared" had been properly investigated.

He then stated that about 300 persons connected with the (film) industry had "*set themselves straight.*" He did not name the 300 persons. In "Red Treason in Hollywood" we listed approximately 300. Approximately *the same* 300 were named by the few "*friendly witnesses*" who testified before the House Un-American Activities Committee. Which means that between us we named *all* there were. Thus, *obviously*, Mr. Sokolsky left it to his readers to assume that *all* the Hollywood Reds, *including the "Hollywood Ten,"* had taken the pledge and "*set themselves straight.*"

In that column, Mr. Sokolsky stated: "*It was a good record of work done to help an industry in distress and it must be said that the principal companies co-operated in the program.*"

They (the principal companies) did indeed cooperate! Under cover of that "program" they zealously provided "*come-back*" starring films for Frederic March, Jose Ferrer, John Huston, Edward G. Robinson, Orson Welles, Elia Kazan, etc., etc. . . . Under cover of that "*program*" they produced the previously mentioned studded-with-Reds "Go, Man, Go," "Caine Mutiny," "Halls of Montezuma," etc., etc. It is under cover of that "program" that Cecil B. DeMille openly included notorious Reds in his vaunted "Ten Commandments."

"PROGRAM" IS ALIBI FOR TV SPONSORS

Those same Congressional hearings and attendant publicity that drove the Reds out of Hollywood also drove many of them off the Radio and TV. Oh, not by any action taken by the Masters of the Networks and Channels, but by orders of the Sponsors who had become alarmed by the floods of letters from their outraged customers threatening to discontinue purchasing their products . . . *remember the Jean Muir case?* But as time went by public indignation began to cool down—and the Reds began to creep back into TV. At first there were only a few Sponsors who were willing to take the chance—but they were the notoriously "Liberal" ones, such as Ford,

Kraft, General Electric, etc. And this time when they received "protest" letters they had a ready reply—they informed the letter writers that they had been "*authoritatively*" informed that their particular Stars had been "*cleared*" and had even been "*awarded commendation certificates*". They didn't say *how* they had been "*cleared*"—or *who* had "*cleared*" them—or *who had awarded (the) commendation certificates*. Like Mr. Sokolsky with his "program," the Sponsors left it to the inquiring "customers" to assume that it had been done by some *authoritative* government agency—and *that* satisfied, or, at least, silenced, most of the "customers." Then, as the "protests" lessened and lessened, more and more Sponsors fell into line—and more and more Reds got the "plum" roles—and less and less American actors got jobs. And thus, under the cover of Mr. Sokolsky's "program," the Networks and the Channels were re-opened to the Red Conspiracy . . . under the cover of that "program," Eric Johnston and the Hollywood Moguls fulfilled the promises they had made the Reds who defied and fought the Congressional investigations.

However, even the craftiest of schemers finally overreach (*and thereby betray*) themselves—as the Kremlin gang evidenced by their atrocity in Hungary. The Hollywood Reds did it in 1947—The Reds on Broadway did it again in 1953.

It was in September of that year (1953) that I produced "Red Rainbow" at the Royale Theatre in New York. The Broadway Reds organized all their forces to prevent the opening of that play—or, failing that, to destroy it before it could achieve a "run." They succeeded in the latter—but in doing so they completely unmasked themselves.

In 1948, following my Hollywood production of "Thieves' Paradise," I wrote "Red Treason in Hollywood" in which I unmasked the Red Stars and their Conspiracy in Hollywood. That was followed by the Congressional investigations that smashed that Conspiracy. In 1954 I wrote "Red Treason on Broadway," in which I unmasked the entire Red Conspiracy on Broadway—and revealed The Reds' control of Radio and TV, as well as the Legitimate theatre. But even more im-

portant, I revealed the Reds' control of our "free" press—including the critics.

Once again an avalanche of angry letters from aroused constituents poured into Washington—and once again Congressional Committees went into action. One, a Senate Committee, headed by Senators Eastland and Jenner, devoted its investigation to the New York press—and revealed that the New York Times alone employed scores and scores of Reds in strategic jobs . . . ditto the New York Herald-Tribune . . . ditto the New York Post and other papers. Almost simultaneously the House Un-American Activities Committee started another round of Hearings to investigate conditions in the Entertainment World as a whole—and revealed that the Reds of 1954 were all, or very nearly all, the same Reds they had investigated in 1947. And the investigations revealed that the Masters of Broadway, of Radio and TV, were just as zealously "protecting" the Red Stars in 1954 as the Hollywood Moguls had "protected" them in 1947—as they are still protecting them! Later I will show why they will always protect them—until we, the people, will stop them!

And so the Reds were right back where they were in 1948-'49-'50. Only this time they were in a much tougher spot. In those early days the Moguls were able to present a semblance of innocence with claims that they didn't know about any Red Conspiracy, or about Reds on their payrolls. But now they had to explain away not only the same Reds on their payrolls, but the "clearances" and "commendation certificates" . . . the Sponsors were being flooded with letters from irate "customers" demanding to know *who* had cleared the Reds—and the Sponsors were demanding the answers from the Masters of the Networks and Channels.

THEY REPUDIATE THE "PROGRAM"

There was only one way for the Moguls and the Masters of TV to get out from under—they must make it appear that they had nothing to do with those "clearances" and "commendation cer-

tificates" . . . the fraud must be laid in other laps. And so, late in 1954, strange items began to appear in various magazines, but all more or less alike in verbiage. The following one was published in the November 3, 1954, issue of "PEOPLE":

"Some 300 Hollywood personalities with alleged Communist Front backgrounds have 'cleared' themselves in the past two years in an unofficial highly confidential operation conducted by columnist GEORGE SOKOLSKY, ex-labor Leader ROY BREWER, actor WARD BOND, and an American Legion past national Commander (now publisher of the American Legion Magazine) JAMES O'NEILL. Accused leftist sympathizers (merely) write a full explanation of their activities."

So that was Sokolsky's vaunted "program"—that was how all those 300 Reds "set themselves straight"!!! All they had to do was write a little explanatory note to that self-appointed Tribunal. No report to the people as to how or why they were "cleared"—no revelation of their "written explanations"!

All those 300 were pronounced guilty by Congressional Committees, by the FBI, by various authorized government agencies. Only a few, a scant few, even so much as expressed regret. But under cover of that "program" all 300 were "cleared" to go back to Radio, to TV, to HOLLYWOOD—to pick up their deceit and treachery and treason where we had forced them to leave off . . . under cover of that "program" the Hollywood Moguls feverishly arranged "comebacks" for the Frederic Marches, Edward G. Robinsons, Jose Ferrers—and to again produce the "studded-with-Reds" slanted films previously mentioned. *What a "program"!!!*

SOKOLSKY THE "GOAT"

Anyway, the minute those 1954 Senate and Congressional Committees went into action the Big Brains in Hollywood knew that the "Program" was finished—that they too would be *kaput* if the investigations established that they had been behind it. Therefore it had to be pinned

on somebody completely outside the industry—anyway, outside of the Hierarchy. *George Sokolsky was a logical—and perfect—“goat.”* When he accepted the “chairmanship” of that “Program” he became the “Program”—those crafty items in “PEOPLE” and other publications established that fact. He couldn’t deny it—his own column had confirmed it. Of course, we know—or, at least, I assume—that he had been beguiled into heading that “Program,” but he couldn’t admit that without convicting himself of having deliberately participated in a scheme to delude and deceive his readers. So when those items were published there was nothing he could do but “grin (or grind his teeth) and bear it.”

The exposition of the “Clearance” mill was promptly followed by an announcement by HUAC that new hearings were to be held. This time, because the “Clearance Committee” was headquartered in New York, the hearings were to be held in that city.

The squirming and the scurrying of the members of that “Committee” to get out from under was really something to behold. Of course, those who had been named in the press, especially Sokolsky and O’Neill, couldn’t dodge responsibility, but all the others promptly began to deny that they had participated in the issuance of the “Clearances” and “Commendation Certificates.”

Thus, throughout the month of August, 1955, there was another sad parade of actors and actresses, also columnists and critics, marching unhappily to answer the questions of the House Committee on Un-American Activities. Many of them were listed in our “Red Stars” tract—and while only weeks before that they had been boasting of their “clearances,” practically all of them responded to the questions by jumping behind the Fifth Amendment. A scant few *did* “sing”—and, in the singing, named virtually every individual listed in the “tract”—plus quite a number we had not listed.

That was the end of the “Clearance Committee”—and, naturally, of the hundreds of spurious “Clearance” certificates they had issued.

Throughout those hearings Hollywood, per se

(the Moguls), blandly denied all knowledge of the “Clearance Committee” and its activities. They had laid that “EGG” in Sokolsky’s lap—and they left it there! It was a dirty trick they put over on him—and he didn’t forget it! He allowed a “cooling-off” period of a few weeks—and then he issued a statement in one of his columns in which he blistered the hides off the men—and the industry—for whom he had had nothing but praise and eulogies in the earlier (quoted) column. In the later column he charged them with being untruthful, unreliable, unscrupulous—only his verbiage was far more forceful and vitriolic. I doubt that Mr. Sokolsky (or James O’Neill) will ever again come to the rescue of that “industry in distress” and “the principal companies (that) co-operated in the program.”

Here I wish to stress a point about James O’Neill. For a number of years, Mr. O’Neill has been the publisher of the American Legion Magazine. He is a past National Commander of the American Legion. He participated in that “Waldorf” meeting at which Eric Johnston and the Hollywood Moguls had pledged themselves to the American Legion that they would “clean house” in Hollywood. Thus, he knows full well that the American Legion is dedicated to the fight against Communism as a whole—and particularly as it pertains to Hollywood, Radio and Television. He knows that the Legion is determined to clean all Communism out of Hollywood—not to merely sweep it under the rug, via phony “clearances.” Therefore I contend that when James O’Neill joined Sokolsky and the others in that “Clearance” hoax he was guilty of rank heresy to everything the American Legion stands for. . . . Furthermore, that is not Mr. O’Neill’s only dereliction in that respect!

NOTE: I know that Mr. O’Neill will not like the above statement. Perhaps a few others in the Legion hierarchy may not like it. But ever since I entered into the fight I have always believed that the truth MUST be told—and let the chips fall where they may. . . . and I am quite sure the American Legion, as a whole, will be in accord with me on that. MCF.

THEY COME UP WITH A NEW TECHNIQUE

After all those latest "disasters," on top of what had happened to them in 1947-48 and 1951-52, you'd think the Masterminds of the Hollywood Conspiracy would be ready to call it a day. But, as I have stated repeatedly, *the Reds never quit!* Every time they were exposed the Moguls would piously promise to "clean house"—then they'd wait until the people went back to slumberland—and pick up right where they had left off.

Now, the following may sound a bit repetitious, but *it is extremely vital that all those facts be stressed and stressed and stressed!* If there is even a remote doubt in anybody's mind about my charges I wish to STRESS that it is a matter of RECORD that Hollywood NEVER wavered in its support of the Internationalist-Communist Conspiracy. Even during the phony "house-cleaning" periods the Film industry zealously labored to advance the Conspiracy. They didn't dare to turn out any more "glorify Moscow" films, such as "Mission to Moscow" and "Song of Russia"—so, instead, they turned all their talents to intensify internal strife in the United States with what they called "Message" Films. Some were outright anti-South in the old "Tobacco Road" tradition. Other dealt openly and brazenly with the topics of "anti-Semitism" and "anti-Negro" prejudices. International romances between Negroes and Whites became increasingly "popular" subjects, as did the Oriental theme, portraying love matches of various sorts between Oriental "Lovelies" and Whites . . . *and in all of them there was always a villainous White trying to wreck the "romances."*

Typical films of that sort were "Baby Doll" and "God's Little Acre" (anti-South); "The Young Lions," "I Accuse," and the phony "Diary of Anne Frank" (about anti-semitism); "The Defiant Ones," "The Brave One" and "Kings Go Forth" (depicting Race prejudices); "Island in the Sun" and "Band of Angeles" (Negro-White "romances"); "Sayonara" and "Geisha Boy" (Oriental-White "romances"), etc., etc., etc.

And through all those years, the various Moguls, the Major Producing Lots, such as MGM, Twentieth Century-Fox, Warner Brothers, Paramount, Columbia, kept testing the memory of the people—with attempted "come-backs" for an Eddie Cantor, a Frederic March, Edward G. Robinson, Kathryn Hepburn, etc., etc. When they became too brazen, the public (*reminded by our (CEG) books and "Red Star" tracts—and by HUAC hearings*) reacted violently—and the Moguls hurriedly retreated. *But they never stopped trying. In short, the Reds never quit!*

But after that "Clearance Committee" was torpedoed, and those 1955 HUAC hearings re-established that the Reds and Fellow-Travelers were still Reds and Fellow-Travelers, and (*in the main*) would continue to be Reds and Fellow-Travelers, the Masterminds of the Conspiracy decided that a new technique would have to be developed. Their old techniques had become too "hot"—they had led to Stockholders' revolts which had torpedoed such Kings of Hollywood as Louis B. Mayer, Harry Warner, the Schencks, Dore Schary, etc., off their thrones. Not that the Masterminds cared about such "casualties," but there was the possibility of other such revolts . . . and the even more frightening possibility of a massive *general* stockholders revolt that *could* wrest all of Hollywood—*yes, and the TV Channels and Radio Networks too*—out of the controls of the Lehmans, Goldman-Sachs, Kuhn-Loeb, etc.—*the real and not too invisible Masterminds of the overall Internationalist-Communist Conspiracy!*

Anyway, just as the "Clearance Committee" was being exposed, to everybody's vast amazement, various of the Major Lots in Hollywood began to release their Stars from their term contracts—the financial drain of those Stars' salaries had become too great, *so the Moguls announced—a very strange reason . . . to be taken with a huge pinch of salt.*

Simultaneously, the released Stars issued announcements that they were setting up corporations to make their own Films—but, *not with their own money!* Who were financing them? *Why, the Companies that would release their*

Films! Who were the Companies that were to "release" and distribute their Films? *Why, the very Lots that were releasing them from their term contracts!* Now, YOU put that two and two together-and figure it all out for yourself.

Among the Stars who were thus becoming their own Producers were Gregory Peck, Kirk Douglas, Burt Lancaster, Otto Preminger, Frankie Sinatra, etc., etc. . . . *And that was the new technique which would provide "come-back" vehicles for all the banished Stars, Writers and Directors without Hollywood, per se, being blamed for it!*

After all, we couldn't blame *Hollywood* if a Gregory Peck produces a "Pork Chop Hill," a flaming anti-American film, now could we? . . . we couldn't blame poor old Hollywood if the same Gregory Peck hires Lewis E. Milestone to direct the Film, now could we? The same rule (*the Masterminds assumed*) would apply to all cases of the newly independent (Stars) producers who would employ the banished Red writers and directors.

And, strangely enough, that new technique worked like a charm! Oh, some people grumbled about some of the things they didn't like about "Pork Chop Hill," but they all accepted it—and *swallowed Milestone with it!* The same thing happened with "*The Brave One*," authored by one "John Rich," who, it quickly became known (*by design*) was none other than the notorious *Dalton Trumbo!* The same thing happened with "*The Defiant Ones*," etc., etc.

But the real test came when it was "*hinted*" that Dalton Trumbo would receive the previously withheld "Oscar" for "*The Brave One*." When that created no outcry, the Masterminds figured that they finally had it made — and they followed that up with their most daring step: they had their "*Academy of Motion Picture Arts and Sciences*" announce that it would lift its rule against honors and awards, *including the "Oscars,"* to Stars, Writers and Directors "*previously blacklisted by Studios for ALLEGED Communist connections*" . . . And when that was accepted with only scattered and mild protest, "VARIETY," that brazenly pro-Red trade publication, joyously proclaimed (*on Friday, Jan-*

uary 23, 1959) that "*the once-rigid blacklist against REDS in Films and TV is rapidly evaporating and will be entirely dead in six months to a year!*"

And, from all indications, that prediction was seemingly not so far-fetched. Within the following months all the Lots and TV Studios in Hollywood were once again crawling and seething with the Reds we had unmasked and driven out ten years earlier . . . all the theatres throughout the nation were once again brazenly flaunting Films that craftily sugarcoated MARXISM — that sanctified the "UNITED NATIONS" and ONE-WORDLISM — that were decrying NATIONALISM and were ridiculing PATRIOTISM . . . Films that were glorifying the NEGRO and vilifying the WHITE — Films (*and TV shows*) that were deliberately inciting dissensions and hatred between Black and White, between North and South, between so-called "Minority Groups" and Americans—*all to destroy the unity of the American people!!!*

We (CEG) tried to alert the people to what was happening in Cinemaland — we reported everything in our "News-Bulletin." We warned that Frank Sinatra had contracted Sam Maltz, one of the odious "Hollywood Ten" to write the script for his next Film—we warned of the Kirk Douglas production of "*Spartacus*," the book by Communist Howard Fast, with screen adaptation by *Dalton Trumbo*—we warned of the coming "*On The Beach*," *the film that was to SHAME the American people into demanding that the U. S. UNILATERALLY abandon all Nuclear tests and destroy all our Nuclear defense weapons!* In short, I warned of all the things that were being planned by the Reds in Hollywood.

But we didn't get very far—*because we were alone in our efforts*—not a newspaper, not a magazine, published a word about it. And our "News-Bulletin" didn't have sufficient circulation to do the job. Thereupon we decided upon a drastic step: in June (1959) we issued our Special Bulletin: "*An Urgent Warning To All Americans—THE REDS ARE BACK IN HOLLYWOOD.*" We mailed out 25,000 copies to all members and various contacts; we made it avail-

able in quantity lots at five cents a copy—and urged everybody to help get it distributed all over the country . . . *within 60 days there were more than 200,000 copies in circulation.*

That did it! We had been aware of the growing "apathy" of the people about the Hollywood-TV condition—we knew it because in 1957 and 1958 the demand for our "Red Stars" tract was slowly but surely diminishing. But with the appearance of the "Special Bulletin" the demand really jumped!

But, even more important, several weeks later the California Department of the American Legion, at their State Convention, issued THREE "Resolutions" which confirmed and endorsed all the charges in that "Special Bulletin"—and announced that the same "Resolutions" would be endorsed at the National Convention that was to follow shortly.

And once again, *as in 1947*, Hollywood resounded with the anguished screams of the Moguls. They frantically denied, protested, alibied! The Producers blamed it all on the "Academy" for lifting its "ban" on the Reds—the "Academy blamed the Producers, especially the Independents, for employing the Reds. That brought the Press into the picture—with Editorials and front-page stories! The first to run for cover was the bold, brave Sinatra—he hastily cancelled his contract with Maltz. And with that, "VARIETY" thundered to the rescue of the now beleaguered "Hollywood"—it topped all the screeching of the Moguls with a front-page castigation of all who were even remotely responsible for this new (REDS') debacle . . . it castigated the Legion for their "Resolutions"—it castigated the Los Angeles Times for front-paging the "Resolutions"—and it devoted another full page to a charge, in so many words, that the entire "attack" on the poor, maligned Motion Picture and TV industries "was sparked by Myron C. Fagan's 'Urgent Warning To All Americans: THE REDS ARE BACK IN HOLLYWOOD.'" "

No doubt, that "Variety" blast was intended to frighten the daylights out of the American Legion—and force a retraction of the "Resolutions"—or at least prevent a confirmation of

them by the National body. But the Legion didn't "frighten"—at the National Convention, held in Minneapolis a few weeks later, the Legion, despite all the frantic protests and pressures of the entire Film industry, proclaimed approval of the "Resolutions" passed by the California Department.

Now, all that did not prevent the completion of "Spartacus" and "Exodus" and those other (mentioned) Films already in work—but it did halt many other similar Films in preparatory stages—and it did halt "come-back" plans for other Red Stars and Writers.

However, that is not the end of the story—because **THE REDS NEVER QUIT!**

BACK TO AN OLD TECHNIQUE

In order to clarify what will follow, I would like to re-state the vital importance of our "RED STARS" tract in this entire Hollywood mess.

I believe I can safely say that the "RED STARS" tract is the crux of the entire crusade to salvage the Film industry, Radio and TV (*the whole World of Entertainment*) from the Red Conspiracy. Bold as it may sound, I will go further and say that without that "Tract" we might long since have lost the fight for both Hollywood and TV. I will now prove it—and will also prove that the Masterminds of the Conspiracy know it, and have been employing all their power and influences to force it out of existence.

First of all, there is no doubt that all those periodical Congressional hearings have done miraculous jobs in again and again and again re-arousing the people's flagging interest in the fight—but I doubt if even the members of HUAC will deny that they themselves (HUAC) were more or less needled into each and every "hearing" by the barrages of "RED STARS" tracts (*and CEG News-Bulletins*) that were constantly poured into their offices. Furthermore, the breathing spells the Reds got between the HUAC hearings came only because the people, satisfied with the temporary result, and thinking that the battle was won, "let down" and stopped using the

"Tract" . . . in fact, this "Tract" has been my (perfect) barometer to gauge the rise and fall of the fight in each period. When the demand for the "Tract" began to decline I could see the Reds swarming back into Hollywood and TV—when the demand for the "Tract" would rise the Reds would be on the run again.

In short, this yearly-revised "Red Stars" tract has been a veritable hair-shirt for the Masterminds of the Conspiracy, for the Moguls, for the actors and writers, etc. As proof of WHAT a hair-shirt it has been—and still is, of course—I could cite the number of times we had to change printers to keep it in print—and only because you might think that I am blowing my own horn, I won't tell you how many times I could have named my own price to "kill" it.

In earlier pages I stated the reason we first issued our "Red Stars" tract—and its later objectives. I also explained why we compiled and issued the book, "*Documentations of the Red Stars in Hollywood*"—it was to halt the barrage of letters demanding "proof" of the various activities of the individuals named in the "Tract." . . . Later I was informed that that barrage of letters was a carefully, and craftily, organized crusade set up by the Hollywood Masterminds and their allies—the objective being to discredit the "Tract." After answering a few hundred of the letters we decided to make all the "proofs" available in the "*Documentations*" book—and we inserted a notation in each Tract that such a book of information was available. *It did the job!* After that there were no more such letters—and it silenced all the denials and alibis.

Now after we issued our June 1959 "*Urgent Bulletin*" the demand for the "Tracts" and the book increased tremendously. Late in 1959 that demand exhausted our entire stock of "*Documentations of the Red Stars in Hollywood*"—also of "*Red Treason in Hollywood*" and "*Red Treason on Broadway*." The cost of printing had risen so greatly since our last printing that we found the cost of a reprint

prohibitive. Aside from that, we felt that the same information was now available at the "*House Un-American Activities Committee*," the

get letters demanding "proof" . . . letters challenging "California State Fact-Finding Committee" and other official Federal and State agencies, so we replaced our original notice in the "Tract" with a notification that:

"The pro-Communist record of every individual named in this list is documented in the files of the House Un-American Activities Committee, in the California State Fact-Finding Committee and other Government investigating Agencies" . . . thus indicating where they could get that information at no cost.

Of course, that revealed that the "Documentations" book was no longer available. And, without going into details, once again we began to lunge our veracity . . . letters charging us with deliberate "character assassinations." *Once again various individuals listed in the "Tract" began to scream "innocence"—Chet Huntley in particular.* And it was amazing how many people supported those screams—and the variety of the supporters. One was a newspaper Editor in Lufkin, Texas, who thundered to the support of Chet Huntley with a vitriolic attack on Myron C. Fagan—I silenced that one with a challenge to arrange for a public debate right in the city of Lufkin. Another supporter was a Pittsburgh Editor. Another was a newspaperer in Memphis, Tennessee. Another was a nondescript Mexican (*at least, his name would indicate he is a Mexican,*) who actually launched what he called "*a patriotic News Weekly*" and which he devoted (*mainly*) to a vicious and lying smear attack on Myron C. Fagan—this character employed all the old slogans and charges of "*anti-semitism,*" "*anti-negroism,*" etc., etc., that the "*Anti-Defamation League*" had compiled for Chet Huntley in 1949—therefore, I assume that this Mexican's "*publication*" (*with no circulation*) is subsidized . . . *guess by whom.* Still other attacks were launched by local Radio and TV newscasters—all employing the identical old charges and verbiage of the ADL.

In all fairness, I must say that some of the letter-writers are (*probably*) sincere—merely, *as I discovered,* misled and confused. Some demanded to know why we continued to "list"

Lucille Ball—"inasmuch as she has long since been . . . 'cleared'" (apparently they don't know the facts about DESILU); Others rushed to the defense of Gregory Peck, insisting that his "indiscretions" happened "way back" in the years when nobody realized that Communism is a menace, but that since then he has been a very loyal American (they were unaware, or overlooked "Pork Chop Hill" and Lewis Milestone—and similar later "indiscretions;") still others contended that MOST of those named in the "Tract" had long since "repented and recanted," and have been "good American boys and gals ever since" . . . those letter-writers overlooked the fact that the "Tract" is revised every year—and even more frequently, if necessary.

At first, I put all those letters down to just naivete and fuzzy thinking. But I answered all the letters I considered sincere. My courtesy paid off. I discovered that they had received *deliberately* misleading information in response to letters they had written to various official Agencies, and to their Congressional Representatives, for information about specific Stars and/or writers—and about the "Tract" and CEG generally . . . I was vastly amazed when I learned the sources of all that information!

Here, before going further with the above matter, I wish to go on RECORD with an important statement—so as to obviate any misunderstanding.

Through all the years of the fight to smash the Red Conspiracy in Hollywood, Radio and TV, "Cinema Educational Guild" was, and still is, the only organization that has consistently been fighting that battle—most of the time alone! HUAC, of course, has helped periodically—but, strange as it may sound, they have gravely hindered at other times . . . the FBI has helped—and they have also hindered.

Now, *this* is what I don't want misunderstood: I have vast respect and a deeply warm spot in my heart for all three. Each one is an individual Rock of Gibraltar for America. It would be a tragic disaster for our nation if any one of them were destroyed—or even crippled. And I shall always stand ready to fight to the death in de-

fense of any one of them. Therefore, I want it clearly understood that I do not charge HUAC, per se, or the FBI, per se, or the American Legion, per se, with *deliberate* intent to hinder. The hinderances I have reference to—and, believe me, they have been very serious hinderances—came from individuals, some of them very highly placed and trusted, within those organizations.

That prevails in ALL of our Federal government agencies. Our State Department is LOADED with Reds and Red sympathizers—that was how and why Castro took over in Cuba. I can name some that infiltrated the House Un-American Activities Committee—PLANTED there (or subverted) by the "Anti-Defamation League." Even the Department of Justice (which means the FBI) has contained (and undoubtedly still does) many subvertives.

After learning of the misinformation from the various sources we instituted a research. That research is not yet completed, but because we feel it is imperative that we make the information in this book available without delay—and, *more important*, because we wish to avoid casting reflections on the organizations themselves with hasty conclusions, I shall make no charges or statements at this time. Instead, we shall report our *completed* findings in our "News-Bulletins," beginning with No. 81, entitled "HOLLYWOOD REDS ACQUIRE STRANGE PROTECTORS" NOTE:—The revelations in News-Bulletin No.

81, as a result of our researches after this book went to press, are even more shocking—*FAR MORE*—than anything printed in these pages . . . and No. 82 is equally as shocking. MCF.

However, as the FBI would express it, as a matter of intelligence" for the reader, I will provide a brief "blueprint" of the new twist in that old technique which was to have utterly discredited the "Tract" and destroyed CEG . . . I will name two of the sources whence some *amazing* misinformation emanated and *how* it misinformed—I can do that because those two have since corrected the matter.

The first of those two organizations is the "BETTER BUSINESS BUREAU" of Los Angeles.

During the twelve years CEG has been operating, the "Better Business Bureau" had received many requests for information about CEG. They had always replied with a fair and honest "report." But late in 1960 several of our correspondents sent us copies of the most recent "report" BBB had issued. The half-truths, distortions of facts and phony allegations in that "report" stunned me—it was so reminiscent of the old "smear" line issued by the "Anti-Defamation League"—it also contained, in so many words, a white-wash for Chet Huntley.

I promptly contacted the BBB and demanded an interview with the author of that "report"—who turned out to be none other than Mr. Bauer, the President of the organization. In my discussion with that gentleman I pointed to the distortions in the "report" and stressed the libel in its allegations. I also indicated how it paralleled the ADL "smears"—and, *not to my great surprise*, I learned that BBB maintains a very friendly relationship with the ADL. Anyway, Mr. Bauer requested a day or two to study the matter. A few days later I received a revised "report"—from which all distortions and unfavorable allegations had been deleted. He also promised to make amends by sending the new "report" to all the organizations and individuals who had received the earlier one.

The other organization is, *amazingly*, none other than the "House Un-American Activities Committee." The misinformation from that organization was in a letter signed by one of its (*paid employe*) officials. Inasmuch as all the copies we received from our correspondents were identical, *word for word*, I assumed it was a "form" letter. The verbiage in that letter was obviously intended to insinuate that HUAC had never heard of the "Cinema Educational Guild," or ever known Myron C. Fagan . . . *of course the highly laudatory and commendatory letter from Frank S. Tavenner, Chief Counsel of HUAC* (see inside cover page of this book) *brands that insinuation as a complete falsehood—but, obviously to emphasize that false insinuation, the "form letter" went on to say that ". . . there is no citation of the organization (CEG) in the official*

statements and reports of any other Federal agencies." All of which is equally false!

Then, apparently to *completely* discredit the "RED STARS" tract, the "form letter" stated ". . . *Of the 200 persons listed in the pamphlet described as 'Red and Fellow-Travelers' (only) 33 of the individuals have been Committee witnesses, but of these 33, some were 'friendly witnesses,' and some were uncooperative, such as the 'Hollywood ten'. . . Consequently, the Committee cannot support the implication that its files contain 'unfavorable' information on each of the individuals listed by the author of the pamphlet.*"

Now, to show how completely misleading that statement is, if the reader will analyze the "documentations" in this book he (or she) will find that the pro-Communist activities of at least 90% of the 200 individuals named in the "RED STARS" tract *have been cited by HUAC!*

But to *completely* establish the falsity of that statement I quote from an official report issued by the then Chief Investigator of HUAC, Robert E. Stripling—it was published by the Hearst newspapers on February 11, 1948, and its heading was: "INFILTRATION OF COMMUNISTS IN HOLLYWOOD":

"Our investigators," the report stated, "*were able WITHIN A SHORT PERIOD to unearth THIRTY-THREE card-bearing Communist Writers, Directors, actors and actresses, and to compile thick dossiers on the Communist activities of SEVENTY-FIVE other influential persons in the film industry . . . there were indications that there were easily more and that they were operating EFFICIENTLY to carry out Moscow's order to get control of the Motion Picture industry.*"

That was the report at the conclusion of the FIRST hearing—*subsequent hearings "unearthed" hundreds of others!*

Immediately after copies of that "form letter" began to pour in on me, I wrote a sharply worded letter to Mr. Tavenner. I asked him if he had forgotten the *continuous* cooperation CEG (and I) had rendered HUAC . . . if he had forgotten my various conferences with Representatives Parnell Thomas, Jackson, Kit Clardy and other members of HUAC, in some of which *he* had participated

... I asked him if he had forgotten his own letters to me, in which he acknowledged our "greatly valued" help. And I asked him what kind of pressures had brought about that amazing "form" letter of *deliberate* misinformation.

After a short interval of time, I received a reply in which he stated that he would have the HUAC research department make a re-appraisal of the matter (*for replies to future inquiries*) and that he would send me a copy of the findings.

As yet, I have not received that "copy of the findings," but, shortly after I received Mr. Tavenner's letter, I began to receive letters informing me that the writers had written to HUAC, as directed in the "tract," and the replies contained "highly favorable" statements about "Cinema Educational Guild."

NOTE:—All correspondence with Mr. Tavenner is now published verbatim in "News-Bulletin," No. 81, MCF.

Nevertheless, I had come to the conclusion that we could not trust any Federal or State Agencies to co-operate with us (*they are too easily subject to "pressures"*)—that there was only one way to safeguard the effectiveness of the "RED STARS" tract—and, believe me, this tract is the surest fire of all our weapons in our fight to smash the Red Conspiracy in Hollywood and TV—and that way was by having our own record of "Documentations" available. And so I notified our original printers of the book to proceed with a reprint edition.

And, lo and behold, I was informed that the plates of all three books, "DOCUMENTATIONS of the RED STARS in HOLLYWOOD," "RED TREASON in HOLLYWOOD" and "RED TREASON on BROADWAY," had disappeared!

Don't ask me how such a thing could have happened. Figure it out for yourself—suppressing this kind of a book, by any means whatsoever, is a common practise with the Masterminds of the Internationalist-Communist Conspiracy.

However, that convinced me all the more strongly that this book was a most vital need—that without it our "RED STARS" tract might well become ineffective—and without this "tract" Hollywood, TV and Radio would quickly be

transformed into a TOTAL Communist propaganda machine.

In a way, the need of making up completely new plates was happily fortuitous. The "story" in the old plates stopped at 1950. Much has happened since that year. This would give me an opportunity to include all those happenings in the new edition. Indeed, even the "documentations" would have to be brought up to date. The new research, and the vast increase in printing costs would entail (*for us*) an astronomical investment—truly beyond the limitations of our (CEG) treasury... *but it had to be done!* In the past I had on several occasions had to dig into my personal reserve that I had laid away for my old age. So, once again I decided that I didn't have to worry about "old age"—as yet—I'm only seventy-three... so I dug.

LOYAL STARS IN HOLLYWOOD

In 1950, one of the urgent requests from Sponsors, Advertising Agencies, DAR Regents, etc., etc., (*that led to the original publication of the "DOCUMENTATIONS" book*) was for the names of the loyal Stars in Hollywood (*and Radio and TV*). Invariably, they had stated that that information was highly essential in that it would guide them in blacklisting the Reds and Fellow-Travelers—and enable them to reserve their patronage for the LOYAL ones!

In response to those requests we compiled a list of the "names" of those who have been true to our Country and our Flag. This endorsement does not necessarily mean that all these "names" have been actively fighting Communism in Hollywood. A few of them had started out to do so when we first set our "crusade" in motion, but practically all of them had been silenced and muzzled by that very effective threat of "blacklist" by the self-appointed "Gods of the Film Industry" (Moguls). However, as those "Gods" will soften under the renewed "Poison at the Box-Office" treatment there is reason to believe that many of these loyal "names" will stiffen against the threats of economic destruction and, with proper encouragement from America's movie-goers and TV viewers (*who, in the final analysis, are the REAL*

Gods of those industries), will go "all out" in their own ways to break the Communist grip on both Hollywood and TV. Hence, they are not only worthy of our patronage, but should be *shown* in every possible way that we, the American people, are behind them . . . *the one sure-fire way to show it is through the box-offices and through patronage of Sponsors who employ the Loyal ones!!!*

Ever mindful of the actor's sensitivity as regards "billings," we list the Loyal "Names" alphabetically rather than in their order of importance:

Brian Aherne
Frank Albertson
June Allyson
Don Ameche
Judith Anderson
Keith Andes
Pier Angeli
Eve Arden
Richard Arlen
Robert Armstrong
James Arness
Edward Ashley
Fred Astaire
Mary Aster
Roscoe Ates
Gene Autry
Lew Ayres
Fay Bainter
Robert Barratt
Lex Barker
Alan Baxter
William Bendix
Jack Benny
Edgar Bergen
Charles Bickford
Julie Bishop
Sidney Blackmer
Janet Blair
Ann Blyth
*Ward Bond
Beulah Bondi
Pat Boone
Frank Borzage
Lee Bowman
Bill Boyd
Keefe Brasselle
Walter Brennan
David Brian
Barbara Britton
Clarence Brown
Joe E. Brown
Billie Burke
Smiley Burnette
Francis X. Bushman
Spring Byington
Joseph Calleia
Rod Cameron
Judy Canova
Macdonald Carey
Richard Carlson
Carleton Carpenter
Leo Carrillo
Jack Carson
Jeannie Carson
John Carroll
Barrie Chase
Borden Chase
Lon Chaney
Eduardo Ciannelli
Jan Clayton
Charles Coburn
Claudette Colbert
Ray Cullins
*Ronald Colman
Perry Como
John Considine
Morgan Conway
Mary Costa
Jeanne Crain
Brodrick Crawford
Joan Crawford
Donald Crisp
Bing Crosby
Bob Crosby
Bob Cummings
Michael Curtiz
Arlene Dahl
Dan Dailey
Henry Daniell
Linda Darnell
Jane Darwell

Yvonne DeCarlo
Don DeFore
Richard Denning
Reginald Denny
Jacqueline deWit
Walt Disney
Brian Donlevy
Ellen Drew
James Dunn
Irene Dunn
Jimmy Durante
Buddy Ebsen
Nelson Eddy
Richard Egan
Sam Engel
Dale Evans
John Farrow
Alice Faye
Verna Felton
Sylvia Field
Rhonda Fleming
Geraldine Fitzgerald
Joan Fontaine
Dick Foran
Ernie Ford
Glenn Ford
John Ford
Wallace Ford
Douglas Fowley
Bryan Foy
Eddie Foy, Jr.
Eva Gabor
Zsa Zsa Gabor
*Clark Gable
Reginald Gardiner
William Gargan
Judy Garland
Greer Garson
Mitzl Gaynor
Janet Gaynor
Billy Gilbert
Dorothy Gish
Lillian Gish
Stewart Granger
Gary Grant
Richard Greene
Alec Guinness
Barbara Hale
Alan Hale
Jack Haley
Margaret Hamilton
Neil Hamilton
Cedric Hardwicke
Phil Harris
June Haver
Gabby Hayes
Peter Lind Hayes
Susan Hayward
Mary Healy
Wanda Hendrix
William Holden
Alfred Hitchcock
William Hopper
John Howard
Rock Hudson
Howard Hughes
Henry Hull
Ross Hunter
Betty Hutton
Dean Jagger
Anne Jeffreys
Frank Jenks
Van Johnson
*Al Jolson
Jennifer Jones
Spike Jones
Victor Jory
Ailyn Joslyn
Jay Jostyn
Buster Keaton
Brian Keith

*Emmett Kelly
Nancy Kelly
Patay Kelly
Deborah Kerr
Patric Knowles
Henry Koster
Otto Kruger
Alan Ladd
Arthur Lake
Veronica Lake
Bert Lahr
Frankie Laine
Hedy LaMarr
Dorothy Lamour
Frances Langford
Angela Lansbury
Margaret Lindsay
Vivian Leigh
John Littel
Doris Lloyd
Harold Lloyd
June Lockhart
Marjorie Lord
William Lundigan
Diana Lynn
Barton MacLane
Fred MacMurray
Herbert Marshall
Victor Mature
Virginia Mayo
Mike Mazurki
Leo McCarey
Charlie McCarthy
Jeannette MacDonald
Marie McDonald
*Victor McLaglen
Pat McVey
Adolph Menjou
John Mills
Ray Milland
Robert Mitchum
Ricardo Montalban
George Montgomery
Robert Montgomery
Victor Moore
Dennis Morgan
Chester Morris
Patricia Morison
Carlton E. Morse
Alan Mowbray
Janet Munro
Audie Murphy
Ken Murray
Clarence Muse
Conrad Nagel
J. Carroll Nash
David Nelson
Harriet Hilliard Nelson
Ozile Nelson
Rickey Nelson
David Niven
Lloyd Nolan
Lucille Norman
Jack Oakie
Merle Oberon
Edmond O'Brien
Pat O'Brien
Margaret O'Brien
Donald O'Connor
Maureen O'Hara
Dennis O'Keefe
Lawrence Olivier
Michael O'Shea
Maureen O'Sullivan
Patti Page
Luana Patten
Elizabeth Patterson
Gall Patrick
John Payne
Susan Peters
Walter Pidgeon

Zasu Pitts
Don Porter
Eleanor Powell
Jane Powell
William Powell
*Tyrone Power
Robert Preston
Francis Rafferty
Claude Rains
Amanda Randolph
Isobel Randolph
Basil Rathbone
Gene Raymond
Donna Reed
Michael Rennie
Adeline Reynolds
Adeline Walt Reynolds
Debbie Reynolds
Gale Robbins
Gloria Rogers
Roy Rogers
Gilbert Roland
Cesar Romero
Mickey Rooney
Benny Rubin
Charlie Ruggles
Gall Russell
Jane Russell

Rosalind Russell
Ann Rutherford
Jill St. John
George Sanders
Randolph Scott
Dorothy Shay
Ann Sheridan
Dinah Shore
Jean Simmons
Red Skelton
Tony Smythe
Ann Sothern
Robert Stack
Barbara Stanwyck
Craig Stevens
George Stevens
Elaine Stewart
James Stewart
Gale Storm
Gloria Swanson
Lyle Talbot
Akim Tamiroff
Frank Tashlin
Elizabeth Taylor
Robert Taylor
Shirley Temple
Danny Thomas

Gene Tierney
Richard Todd
Lee Tracy
Arthur Treacher
Ernest Truex
Lana Turner
Vera Vague
Robert Warwick
Ethel Waters
John Wayne
Clifton Webb
Lawrence Welk
Michael Whalen
Arleen Whelan
Margaret Whiting
Esther Williams
Guinn Williams
Marie Wilson
Marie Windsor
Charles Winninger
Ed Wynn
Natasha Wood
Peggy Wood
Fay Wray
Jane Wyman
Dana Wynter
Loretta Young

*Deceased

A VITAL SUMMATION

The "documented" listings in this book (or in the "RED STARS" tract) do not contain ALL the Reds and Fellow-Travelers in Hollywood and TV and in the other branches of the Entertainment World. Nor even all of the most cunning and most dangerous ones. There are several kinds of Communists besides those who carry, or have carried, membership cards. There are those who are called members-at-large who never attend meetings—they get their instructions direct from headquarters; there are secret members who contribute large sums of money to "the Cause"—very important individuals whose names are never revealed; then there are those who are commonly known as "Boudoir Reds," whose wives are members, attend meetings, and "report" to their husbands. Such "cagey" men cannot be established as Reds because only their wives are registered with the Party, or on the membership lists of the Red Fronts—and in most cases the wives used assumed names, or their maiden names.

Hence, it is well to *always* bear in mind that the menace of any individual cannot be measured by his *surface* Red activities. For example, there are many Radio Network and TV Channel top executives, Advertising Agency executives, Newspaper Editors, who never *openly* join in Red activities, but who are not only secret members of the Party, but actually the brains of it. However, despite all their caginess, sooner or later, you can spot them—they give themselves away by taking up the

self-righteous "Anti-Anti-Communist" and/or phony "Liberal," line . . . for example: those who decry "Witch-hunting" and "Fascism"—with those, everybody who hates a Communist is a "Fascist."

Such individuals are, of course, the "Fellow-Travelers"—and they are, *by far*, a greater menace than the outright Communists. Perhaps the most enlightening revelation of the grave menace of the "Fellow-Traveler" is to be found in an address of "advice" to the Lenin School of Political Warfare by Georgi Dmitrov, then the top Communist of Bulgaria—as quoted in a report of an American Bar Association's Committee on Communist Tactics, Strategy and Objectives, published in the Congressional Record on August 22, 1958, page 17719.

"As Soviet power grows, there will be greater aversion to Communist parties everywhere. So we must practice the techniques of withdrawal. Never appear in the foreground; let our friends do the work. We must always remember that one sympathizer is generally worth more than a dozen militant Communists. A university professor, who, without being a party member, lends himself to the interests of the Soviet Union, is worth more than a hundred men with party cards. A writer of reputation, or a retired general, are worth more than 500 poor devils who don't know any better than to get themselves beaten up by the police. Every man has his value, his merit. The writer who, without being a party member, defends the Soviet Union, the union leader who is outside our ranks but defends the Soviet International policy, is worth more than a thousand party members."

WHERE THERE'S SMOKE

So always remember that where there is Red smoke there must always be Red fire. Those who pooh pooh at the dangers of Communist infiltration into Radio, Stage, Films, and Television must be viewed with suspicion . . . and even more so those who *defend* the Gregory Pecks and Lucille Balls, and such as the Huntleys and Murrows.

Communists, Communist sympathizers and Apologists for Communists must have no place in any of the Arts—and especially on our Air! Radio and TELEVISION comprise the most sensitive areas of all. Anybody old enough to remember events of the 1930s can easily recall the panic created all over the country by Orson Welles with a Radio sketch he called "Invasion from Mars." Can you imagine anyone more dangerous in the event of a Red emergency than a Red at the mike—the Network Mike?

It is the solemn duty of the broadcasting Station and TV Channel executives, as also the heads of the networks, to rigidly screen every employee and every artist—so that *nobody* who harbors views contrary to our form of government shall be able to gain access to our microphones.

And I urge all true Americans to do their very potent "bits" by warning all Sponsors, all Advertising Agencies, all Broadcasting Stations that you will boycott the products which will bring Reds into your homes on either Radio or TELEVISION.

Whenever you hear a Radio or TV Commentator *smearing* a patriot, or a patriotic organization, notify his Sponsors (*and his Station*) that their products will be erased from your shopping lists . . . whenever you hear a Disk Jockey playing and plugging the songs of a Pete Seeger, a Burl Ives, a Frank Sinatra, or any other disloyal person, promptly notify his Sponsor (*and his Station*) that his products will be barred from your home.

That is the language, the ONLY language. ALL Sponsors—and Theatre owners—understand, fear and obey!

That is the one sure way for you to keep the Reds and Fellow-Travelers out of your Living-Room!

That is the one thing which makes every American housewife the most potent of all foes of Communism.

And bear this in mind: with this record of official documentations available, no Sponsor, no Advertising Agent, no Producer of Motion Pictures or TV Shows, no Radio Station or TV Chan-

nel, can any longer hide behind an "I didn't know" excuse!

In conclusion, I wish to stress one more very important point: throughout our War on the Reds in Hollywood we frequently have been severely criticized by individuals, various newspapers (of the "Pink" variety), and even organizations, for our "Tracts" and other expository activities. Usually, their criticisms end up with: "Let the FBI do it"—And they even quote J. Edgar Hoover to give point to their criticisms. Well, I am the last person in the world to minimize the importance of the FBI, but how far can we depend upon the Agency to do this job of driving the Reds out of Hollywood? . . . or, for that matter, out of the State Department, or the Press, or Schools and Universities, or our Armed Forces? By its own admissions, the FBI is purely an investigating Agency. It can make no arrests (except in cases of wanted criminals). It cannot prosecute—it cannot punish. All it can do, is investigate and turn its findings over to the Attorney General's office. It cannot divulge any of its findings to anybody except a Congressional Committee—and even there, an order from the White House can prevent that. We had the proof of it when the late Senator McCarthy's Committee required information from the files of the FBI about General Zwicker and Major Peress—the great(?) Ike ordered Hoover to seal those files—and Hoover obeyed. If you doubt that, just try to get information from the FBI about a Chet Huntley, or a Murrow, or even about a Paul Robeson.

No, the FBI can do nothing to smash the Red Conspiracy in Hollywood and TV . . . the House Committee on Un-American Activities can't do it—they can expose, but they cannot take the action to destroy it . . . and we KNOW that our Judiciary can't do it, the U. S. Supreme Court won't let them! Those NINE OLD MEN shield and protect the Communist Conspiracy!

Only the American people can smash the Red Conspiracy in Hollywood, in TV, in Radio . . . but they can do it ONLY in the manner prescribed in this book—through the pocket books

of the SPONSORS and the Moving Picture Theatre owners.

If there still is even a lingering doubt in your mind that to this very day the theme song of all Hollywood Lots and TV Studios is "My heart belongs to Moscow," read the following—published in the Los Angeles Times, Saturday, April 15, 1961 . . . the Times knows who this man is—and how authentic is his story.

"LET'S NOT OFFEND THE REDS"

"A prominent Soviet film director gave a confidential lecture on American films to a group of students in Hungary in 1955. I was in the audience and I still remember his conclusions, as follows:

"Although we Soviet film makers officially brand the American producers' obsession with sex and crime in their movies as characteristic of the decadent capitalist culture, actually we welcome it.

"For, as long as they keep turning out mostly garbage and do not produce anything to offset the propaganda effect of our anti-American films, we certainly are going to win the battle for the minds of men.

"And, what is even more important, many American film makers deliberately promote the cause of communism."

"At that time I was working on a screenplay dealing with the experiences of three American fliers in Hungary during the German occupation and Soviet invasion of 1944.

"When I escaped from Hungary in 1956, I re-wrote the manuscript in English and recently submitted it to several agents and producers in Hollywood. Yet all I have contacted so far refused to consider my screenplay for production. Their objections boiled down to this:

"You say you intend to warn the American people of the aggressive aims of Soviet imperialism through a film showing what really happened when the Red Army occupied an Eastern European country.

"Well, we urge you to drop the subject. It isn't nice to write anything like this when Khrushchev talks peaceful co-existence, friend-

ship and mutual understanding. We believe him and we do not want him to take offense.' ”

“I was horrified to learn the attitude of many people whose duty should be to use the weapon of truthful artistic productions in the fight against the outrageous lies heaped upon America.

“I will mail a copy of my screenplay to Mosfilm Studios, Moscow, c/o Comrade N., director. I will attach the following letter:

“I hate to do it but I must apologize for not believing you six years ago. I realize now that you were right beyond your wildest expectations. To preach anti-communism in American film studios is just as hopeless as to preach the Sixth Commandment in houses of ill repute.’ ”

“HUNGARIAN SCREEN-WRITER,
Los Angeles”

With this I rest my case. All those I have named in this book are thus placed on trial. I have provided the evidence of their crimes. But the American People must be the Judge and Jury to decide upon the punishment to fit their crimes. May God guide them in their judgment.

— FINIS —

BACKGROUND of “CINEMA EDUCATIONAL GUILD”

In the book “RED TREASON in HOLLYWOOD,” we published the entire background of the “Cinema Educational Guild.” We stated who founded it and how it was organized. We stated the objectives of the organization—and at the conclusion of our first meeting we placed with the FBI a copy of the entire proceedings, together with the names of the founders, the officers and a membership roster.

But immediately after “Red Treason in Hollywood” went out of print various distorted stories were being circulated about CEG, some claiming that CEG had no membership, but was a personal operation of Myron C. Fagan’s—also that it was founded, organized and set up by certain notorious so-called “anti-semitic” rabble-rousers, etc., etc. Those rumors were started originally by the “Anti-Defamation League”—and un-

doubtedly revived by that organization when they discovered that the book containing the authentic information is no longer available. Therefore, we believe it advisable to provide a brief profile of C.E.G. in this book.

In December 1947, when I first produced the play “Thieves’ Paradise” in Hollywood, I delivered a speech in which I revealed the Red Conspiracy in Hollywood. That speech came to the attention of Mrs. J. Henry Orme, then a Board member of the Ebell Club, and President of the “Americanism Defense League.” She arranged a luncheon meeting of Presidents and/or Officials of 100 Women’s Club of Southern California at which the late Rupert Hughes and I were the Speakers. Following that, those women organized what they called “Citizens United For American Principles.” Their proclaimed objective was to smash the Red Conspiracy in Hollywood by exposing all the Reds and Fellow-Travelers (*Stars, Directors, Writers Producers*)—make them known to all of the American people (*through the memberships of Women’s Clubs in the entire nation*), and thus make their names DEATH to the Box-offices . . . empty theatres would quickly kill off pro-Red Films—and *drive the Reds out of the industry!* Their idea was great—but their “execution” was bad—they left themselves wide open to the Enemy. Here is how: they publicly announced the names of their Officers and Board of Directors, said Board composed of the previously mentioned 100 Women’s Club Presidents—with Rupert Hughes, the famous novelist, to serve as Board Chairman and National Director. I promptly warned them that revealing the names of their Officers and Directors would automatically make them prime targets for the Enemy. But, in the words of that famous old song—“they wouldn’t believe me.” But within 60 days more than half of those truly dedicated women were forced to resign—threats to their husbands and their businesses was the weapon the Masterminds employed. The “Citizens United” continued to limp along, but every day saw it die a little bit more. But—then something happened!

In October 1948, I learned that all of the Red writers who had been cited at the 1947 hearing, including the notorious "Hollywood Ten," had been steadily working on their same old Lots, writing screen plays UNDER FICTITIOUS NAMES, at twice their original salaries! They never came to the Studios. Their stories were assigned and delivered to them through their agents—their salaries were paid through their agents. Everybody concerned was sworn to secrecy. I brought that information to the FBI—and that is one thing the FBI won't deny—but they just couldn't believe it. Thereupon, at my suggestion, the "Citizens United" staged a great "rally" at the Wilshire Ebell Theatre—and on that night (October 22) I exposed that whole story to an audience that jammed the 1500 seat house . . . and a few days later the FBI, rather sheepishly, confirmed it!

That story rocked the nation. It brought the American Legion (roaring) back into the picture. This time the Moguls had no plausible alibi—they nervously shifted the blame on the "rascally" agents and their own Story Department Heads. And once again the Moguls piously pledged themselves to thoroughly "houseclean" all Hollywood. They signed an ironclad (?) agreement with the American Legion to that effect. And once again the Legion accepted their pledge—although this time with strong mental reservations. I, of course, likened their pledges to Stalin's (Communist) promises. However, one really blessed event came out of that incident:

BIRTH OF "CINEMA EDUCATIONAL GUILD"

A group of the Women's Club Presidents who had organized "Citizens United" set up a committee to discuss the situation with me. They were determined to re-organize and carry the fight to a conclusion. They asked me to take over the direction of the organization—Rupert Hughes, then already in the late 70s, felt he was too old for such a strenuous job. I agreed to take over on the following provisos:

- 1) The objective of the organization was "educate" the American people about the Communist Conspiracy in Hollywood—and to drive the Reds out of the industry: very well, change the name to "Cinema Educational Guild";
- 2) My past experience had taught me that in this "war," a Committee, or a Board of Directors, can cause the collapse of a patriotic organization if even just one member can be bribed—OR TERRORIZED—exactly as "Citizens United" was virtually destroyed. Hence, there were to be no lists of Committees or Directors (or members) made known to the public.
- 3) The policies of C.E.G. to conform strictly to one issue: Americanism against Communism—NO MATTER WHOM IT HURT!
- 4) The membership of C.E.G. must be subject to my personal approval or disapproval—for exactly the same reason governing Proviso No. 1.

After a several hour discussion, all of my provisos were approved and adopted—and out of the ashes of "Citizens United for American Principles" arose "The Cinema Educational Guild." And today we have a nation-wide membership composed not only of Club women, but of Club men (all types of civic Clubs), of doctors and lawyers, of merchants and industrialists, of loyal Hollywood celebrities, and, last, but by no means least, some of the most famous figures in our Armed Forces, among them the illustrious Lt. Gen. George E. Stratemeyer, General MacArthur's Chief of Air Forces throughout the Korean War.

This is the entire story about how the "Cinema Educational Guild" came into existence—and how it functions. If anybody tries to tell you otherwise, throw the lie right back into his teeth. The credit for C.E.G. belongs to Mrs. J. Henry Orme and her brigade of 100 Women's Club officials—let it stay there!

MYRON C. FAGAN
National Director

