

ONLY "THE PEOPLE" CAN -

**DRIVE**

**THE**

**REDS**

**OUT**

**OF**

**HOLLYWOOD**

—•—  
By MYRON C. FAGAN  
—•—

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MYRON C. FAGAN, NATIONAL DIRECTOR  
*Organized to Combat Communism*

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## THE REDS NEVER LEFT HOLLYWOOD

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In our November-December (1956) News-Bulletin, *of which this is a continuation*, I revealed the techniques and devious methods the Hollywood Moguls employed (during 1947-54) to offset the unmaskings of the Red Stars. At this point, however, I feel it is pertinent to establish that the title of that issue ("THE REDS ARE BACK IN HOLLYWOOD") may have been somewhat misleading; because, actually, the Reds did not have to "come back" — *they had never left Hollywood*. Some of the most rabid ones, such as Frederic March, Edward G. Robinson, Eddie Cantor, Katherine Hepburn, the "Hollywood Ten", etc., were "banished" for a brief period — and, *on orders from the top*, all the others became less vociferant and less flagrant in their activities — but the Red Hierarchy never left—and never surrendered *control* of Hollywood . . . they never intended to — any more than Moscow ever intended to surrender control of Hungary. The Masters of Hollywood made promises which they never intended to keep — exactly as the Kremlin butchers made promises in Hungary which they never intended to keep.

However, there is one feature about the entire Red picture in Hollywood — *and that goes for Radio and TV too* — which I am sure is completely unknown by the *vast* majority of the American people . . . and *that* is who the *real* Masters of Hollywood are. We—that is, the general public—have heard and accepted such names as Louis B. Mayer, Adolph Zukor, Barney Balaban, Joe and Nick Schenck, Harry M. Warner, Harry Cohn, Darryl Zanuck, the Skouras brothers, Dore Schary, etc., as the Moguls and Big Bosses of Hollywood, just as the American people accepted, after they were elected, that Roosevelt and Truman and Eisenhower were the Chief Executives of our Nation. But, just as there has always been a "Secret Government" in control of the Roosevelt and Truman AND EISENHOWER Administrations, so has there always been a "Secret Government" in control of "Hollywood" ever since that glamorized village became the Capital of Cinemaland. To completely reveal that "Secret Government" of Hollywood, and show how it operates, I will have to go back to the very birth of the Film Industry.

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## BORN AT THE TURN OF THIS CENTURY

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The "movie" came into existence, or, at least, to public attention, a few years before the turn of the century. During its first few years it was a very inconsequential item in the Entertainment World. In those early days the "movie" was just something "for the kids". They were shown in dilapidated stores outfitted with wooden benches and/or kitchen chairs. The entrance fee was a nickel — and the "theatres" were called "Nickelodeons." The Broadway producers and actors, the Aristocracy of the Theatre, completely ignored the newcomer in their world. So did the Press. Even the actors in the lowliest of Stock Companies expressed contempt for it. But the kids loved it—and, gradually the grown-ups began to love it. More and more Nickelodeons sprang up throughout the nation . . . Amusement Parks took it in . . . and finally, *albeit grudgingly*, the Vaudeville theatres made place for it in their programs. By 1905 the "Movie", while still a despised stepchild in the Entertainment World, was respected by those who were interested in profits — a "producer" could invest \$1,000 in the production of a One or Two Reel film and come out a \$10,000 winner. By 1905 the pioneers, the early Producers who had launched their projects with nickels and dimes, were well on their way to becoming millionaires—and the secret that "*thar's gold in them thar Movies*" was no longer a secret.

That "discovery", like all such "discoveries", brought on a rush of "prospectors." But those early Producers looked upon the "Movie" as their personal property—and they were not the type of men who'd let anybody take it away from them. There were ten established Producers in that period—they were: The Edison Company; Pathe; Vitagraph; Biograph; Kalem; Gaumont; Selig; Essanay; George Kline; Lubin. Between them they owned and/or controlled all the patents under which films could be manufactured. In order to avoid conflict among themselves—and also to protect their patents—they organized what they called the "General Film Corporation" and made it the Holding Company for all their patents and other rights. To all intents and purposes, it was a "Trust." During the life of those patents nobody could produce films without a license from the "General Film Corporation"—no theatre could show films without a license from the "General Film Corporation."

Now all of the above may seem to have no direct bearing on our main subject (the Reds in Hollywood), but it has. What I want to establish by the above is that until approximately 1910 the film

industry was tightly held in AMERICAN hands. There were two reasons for that: First, the early Movie was juvenile—and crude—entertainment. It evidenced none of its latent mass communication powers—anyway, not until the “News-Weekly” made its appearance. Therefore, it did not attract the attention of the (Great Conspiracy) Internationalists who were then devoting all their efforts to enslave the *then* one and only Mass Communication media—the Press. Secondly, as long as the *making* of Movies was controlled by the patents held by the “General Film Corporation” the Movie was virtually a closed industry. And right here and now I will go on record with the statement that had the film industry remained in the control of the men who composed the “General Film Corporation” it always would have been a loyal-to-America industry. I knew, *intimately*, all the men who owned or controlled the ten producing companies that made up the “General Film Corporation.” All of them, except one, were born and rockbound Americans, proud of their heritage of Americanism, and I am positive that none of them—*except possibly one*—would have tolerated disloyalty to America, either in their films or in their employees. The one that I except was Sigismund Lubin, owner of the Lubin Company, of Philadelphia. I don’t *accuse* that he would have been disloyal, but he was a Russian immigrant—and the records of the “immigrants” in the industry make every one of them, past and *present*, suspect.

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## THE ADL WILL SCREAM AGAIN

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My remark about the “immigrants” in the Film Industry will once again lay me open to screaming charges by the “Anti-Defamation League” that I am “anti-Semitic.” I say “once again” because in 1948, after I had publicly named the *top* 100 Red Stars in Hollywood, that same ADL plastered their “anti-semitic” brand on me—basing their charges on the fact (so *they* stated) that 87 of those I had named were Jews.

When I named those first 100 Reds I didn’t know how many of them were Jews. I had carefully checked the pro-Red activities of *all* of them, but I did not stop to find out if they were Jews or Moslems or renegade Christians. I wasn’t interested in their Race, Color, or Creed. All I was interested in was their TREASON! When the ADL protested they did not claim that my charges against their 87 were *false* — they merely protested my having *named* them. In reply, I suggested that if they would tell their people to stop their treason I wouldn’t have to name them. The ADL retorted that they

never interfered with the "political thinking" of their people. I promptly pointed out that financial support and zealous participation in the activities of Red Fronts set up by Communist Party Boss William Z. Foster for the purpose of smashing Congressional Committees that were investigating treason was no more political "thinking" than the kiss of Judas was an act of personal affection. Thereupon the ADL spokesman, one Milton Senn, dropped all pretenses and bluntly came down to brass tacks: "*The ADL*," said Senn, "*will not tolerate the naming of even one Jew as a Communist, because it would cast a reflection on the entire race.*" He then arrogantly ordered me to — 1) Cancel a scheduled series of Lectures on "The Reds in Hollywood" — 2) Withdraw and suppress the Pamphlet in which I had named that first Brigade of 100 Hollywood Reds— 3) To "cease and desist" all further activities about Reds in Hollywood. And he warned me that if I refused I would be "blacklisted" out of Hollywood and off Broadway . . . and if the "blacklisting" wouldn't be enough to muzzle me, he darkly hinted that more dire action would be taken to *silence* me.

My reply to that threat was a suggestion that Senn and his ADL go for a long vacation in a faraway place called Hades. They indignantly rejected that suggestion—just as they have rejected my *many* "invitations" to meet me on a public platform, in Radio, or on TV, to debate their right to live in a country which they are doing their traitorous utmost to destroy!

Anyway, what I meant to imply by "THE ADL WILL SCREAM AGAIN" is that everything I will state in the following pages will bring a renewal of ADL screamings of "anti-semitism"—and "Libel." It won't matter that my statements will be utterly impersonal; that they will be merely citations of the names and the acts of the individuals who transformed the film industry into an instrument for treason—it won't even matter whether those I name are Jews or non-Jews, the ADL will frenziedly employ their "anti-semitic" brand to defend the traitors. My answer, *in advance*, is that TRUTH is not Libel—and exposition of TREASON is not "Anti-Semitism."

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## ORIGIN OF THE MOGULS

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The Congressional investigations established that it was in 1933 that Hollywood became an outright Citadel for Communism. By that, I mean that in 1933 the Reds were *openly* operating the film industry as a Fifth Column for Moscow. Needless to say, the elec-

tion of Roosevelt had much to do with it; just as it was Mrs. F. D. Roosevelt, then known as the First Lady, who forced the immigration authorities to open our gates to such *known* Reds as Hanns Eissler, Thomas Mann, Leon Feuchtwanger, etc., who were promptly given lush "jobs" in Hollywood. Of course, the *infiltration* into the industry must have begun long before 1933. But despite all of the *official* investigations, all the facts and details of how it was started remained shrouded in mystery. The easiest way to unravel that mystery is by exploring the backgrounds of the "Moguls" who controlled Hollywood during the period from 1933 until the Conspiracy was exposed in 1947.

As I previously established, until approximately 1910 the production end of the film industry was tightly in the control of AMERICANS. That was not true of the Exhibition (Theatres) end of the business. *That* was open to anybody who had enough money to equip a Nickelodeon. Operating a Nickelodeon required no particular skill or showmanship. The entire "show" consisted of a few reels of film, a tinny piano, a singer, and a ticket seller. The investment was small, and, in most cases, the Nickelodeon was a neighborhood project. Hence, it became a great "business" for a tailor, a shoemaker, a furrier, etc., who was eager to get out of a sweatshop and go into business for himself. That was particularly true of the foreign elements in the larger cities. In those early years the Nickelodeon was a very humble occupation and had no fascination for the average American. Of course, *some* Americans went into it, but in the main, the early "Exhibitors" were foreigners—Greeks, Italians, Jews, etc. That in itself is not intended to be a reflection on them. The vast majority of them were simple and honest individuals who sought in the "mo'om pitcher" business, as they called it, the same thing that their fellow-immigrants sought in a neighborhood Grocery store, or tailor shop, or shoeshine stand—a living for their families. The important point, however, is that that was the origin of the "Moguls" who collaborated in the sellout of the Screen to Communism—whose backgrounds we will now explore.

One of those early Nickelodeon operators was one Marcus Loew, a Russian immigrant. Loew was a lowly fur-cutter in a New York East Side fur factory when he first became attracted by the "mo'om Pitcher" business. That was just around the turn of the century. He gave up his job and transformed a shabby little store in Delancey Street into a 200 seat "theatre". At that time he had no visions of the Empire that was to grow out of that shabby little Nickelodeon—all he envisioned was escape from a sweatshop into a business of his own. That little Nickelodeon was a "gold mine" from the day he opened it—that is, what *he* considered a "gold mine" in those

days. With the profits from that first Nickelodeon he opened another one — then a third one. Shortly after that Loew acquired a couple of partners, who, in later years, were to be key factors in the transforming of Hollywood into a stronghold for Moscow. Those two partners were the Schenck brothers, Nick and Joe. Like Loew, the Schencks were immigrants from Russia. But they were not “sweatshop” boys. No, indeed! The Schenck boys early learned the easier ways to make a “fast buck.” However, their early pursuits and “indiscretions” have no bearing on this case, except as it indicates the absence of morals in the men of Hollywood who betrayed God and Country for transient earthly power and gold. The important point is that out of that partnership came the nation-wide Loew chain of theatres—and, finally, Metro-Goldwyn-Mayer, the most brazen sanctuary for Communism in all Hollywood . . . and that brings us to the fourth figure in the Loew-MGM story, the man who for many years was the Big Brains on that Lot, and was generally accepted as the top Mogul in all Hollywood—Louis B. Mayer.

Mayer was a youngster when his parents fled from the Russian pogroms and brought him to Boston. There were other youngsters in the family and Louis was still in his early teens when he became one of the family’s bread winners. In his late teens he acquired a horse and wagon and became a junkman. But having seen a few of the early movies, the “fillum” business became an obsession with him. He gave up the junk business and took a job with a film Exchange, peddling films to the Nickelodeons in the Boston area. Before long he was a partner in the Exchange. In 1911, or thereabouts, Richard Rowland, founder of the original Metro Pictures Corporation, made him manager of Metro’s New England Exchange. A few years later the ambitious Louis, in collusion with Rowland’s lawyer, Bob Rubin, enticed Anita Stewart, then Metro’s top box-office Star, to come under his management. He organized the Mayer Pictures Corporation. As an independent producer he was not exactly a ball of fire. But he had two assets: Anita Stewart and Ben Thalberg. When Loew and the Schenck boys bought the old Metro and Goldwyn Studio they invited Mayer to join them—in order to get Anita and Thalberg—*especially Thalberg*, who was even at his then very early age called “the boy genius”. As a matter of fact, it was Thalberg who made the MGM Lot what it was—only he died in the midst of it and Mayer inherited the credit. Anyway, that was how “Metro-Goldwyn-Mayer” came into being—and how the erstwhile junkman became the top Mogul in Hollywood . . . how and why MGM became the foremost propaganda mill for Communism will come out later.



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Shortly after Marcus Loew opened his first Nickelodeon, another furrier left his bench to seek his fortune in the "fillum" business. That man, like Loew, was an immigrant from Russia. His name was William Fox. Like Loew, he made rapid progress. After building up a huge chain of theatres, he decided to go into the production field and launched the Fox Film Corporation. In the early 1930s it was merged with "Twentieth Century". The name was changed to "Twentieth Century-Fox"—and Joe Schenck emerged as the "control" of the new outfit. Needless to say, "Twentieth Century-Fox" played — *and plays* the "Liberal" line as zealously as MGM.

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At about the time that the Mayer family came to Boston another family of refugees from the same Russia arrived in an Ohio city, where the father set up shop as a cobbler. There were four boys in that family, Sam, Harry, Albert and Jake (later Jack), who later became the famous Warner Brothers of the Film Industry. As kids, the three older boys, Sam, Harry and Albert diligently helped out in their father's shop—and from all indications were on their way to become good cobblers on their own. Jake had different ideas—he became Jack Warner, vaudeville actor. That may, or may not, have been the spark that set fire to the ambitions of the other three. Anyway, first Sam left his cobbler's bench, then Harry, then Albert. After dabbling a bit with Nickelodeans, they went into the Film Exchange end of the business. But their hearts were set on "producing". From then until the late 1920's the Warner boys went through many ups and downs—more downs than ups. It was the "talkie" that skyrocketed them to the Hollywood heights. And even that came through a fluke—I'll come back to that later. The point to remember is that it was Warner Brothers who made "Mission to Moscow", the most brazen glorification of Communism that ever came out of Hollywood; also many other Red-slanted films that destroyed the prestige of the United States all over the world . . . that the Warner Brothers Lot always was one of Hollywood's top Sanctuaries for Reds . . . that it was Harry M. Warner who told Martin Dies: "*don't worry about the Communists, just keep after the Nazis and the Fascists.*"

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Another of the early Nickelodeon operators was Carl Laemmle, who, in later years, insisted that everybody call him Uncle Carl. Carl was in his middle teens when he came here from Germany. His first job was with an Uncle who owned a clothing store in a

small town in Wisconsin. A couple of years later his Uncle gave him a week off for a vacation. Carl came to Chicago—and there, at “Riverview Park” (an Amusement Park), he saw his first movie. It fascinated him. He stayed in that little theatre all that day, looking at the film over and over again. He saw the crowds come and go. Right then and there he made up his mind. He took all his savings, borrowed some additional money from a sister, and opened a Nickelodeon on Milwaukee Avenue, in Chicago. Like Marcus Loew’s first Nickelodeon it was a “gold mine”. He promptly opened another one—and a third one. All three were “gold mines”. Carl was smart—and his ambitions went beyond Nickelodeons. He borrowed more money from his relatives and friends—*his success made that easy*—and went to New York—to *become a Producer!* That was the beginning of the “Universal Pictures Corporation”. And while “Universal” never quite reached the major proportions of MGM, or Paramount, or Warner Brothers, or Fox, it was just as virulent a Communist hot-bed as the worst of all those others . . . and when Moscow’s emissary, Willi Muenzenberg, came to Hollywood to set it up as a Red Fortress, it was “Uncle” Carl Laemmle who was his guide, sponsor, and collaborator.

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### ALL A PATTERN

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Further exploration of backgrounds would actually be nothing but repetition. The above profiles, with minor deviations, fit all the other Hollywood Moguls, major and minor. Barney Balaban, present President of Paramount Pictures Corporation, is the son of a Russian immigrant who brought his family to Chicago a few years before the turn of the century. Barney’s first vocation was helper in his father’s little neighborhood grocery store. When barely out of his teens, he and his brothers opened their first Nickelodeon in a remodeled store on Kedzie Avenue and West 12th Street in Chicago. From that point his career parallels that of Marcus Loew—out of that tawdry little Nickelodeon came the Balaban and Katz chain of Movie Theatres. Adolph Zukor was a Hungarian immigrant. Sam Goldwyn, the male Mrs. Malaprop, likewise came here from a murky Eastern Europe birthplace; the Skouras brothers were Greek immigrants.

In short, all the Hollywood Moguls are immigrants and/or sons of immigrants. Of course, that of itself is not against them. There are *many* immigrants who have evidenced more loyalty to America than some third, fourth, and fifth generation Americans. But what is

against them is that, like the bird that defiles its own nest, all those Hollywood Moguls collaborated and connived in the transformation of their domain (The Screen) into a vicious Communist tool—the *most vicious and most effective of all*—to destroy the United States—and to brainwash the peoples of the whole world. Just “Mission to Moscow”, “Song of Russia”, “North Star”, let alone scores of other Films, did more to glorify Moscow and destroy the prestige of America in Asia, in Africa, in all the world, than any other form of propaganda could ever have done. But the most tragic part of it is that it also has done an appalling job of brainwashing on our own American Youth—and *is still doing it!!!*

Now we know that many of the Moguls, *after the treason of Hollywood was exposed*, protested their innocence. At the Congressional hearings in Washington (in 1947), Louis B. Mayer and Jack Warner piously proclaimed that they had been completely unaware of the Communist activities in Hollywood. And they, and their employed “Czar” of the Industry, Eric Johnston, solemnly promised that they would immediately “clean house”—and they stressed that promise with a vow that never again would any one of the notorious “Hollywood Ten” be permitted to work in *any* Hollywood studio . . . yet, within a matter of weeks, it was revealed that most, if not all, of those “Ten” were back on their jobs at their old Lots—*at increased salary!!!*

By that token, it is evident that all those Moguls have been guilty of treason even more reprehensible than that of Benedict Arnold. They came to America as refugees from the persecutions in the lands of their births. Here they found freedom and opportunities—they acquired wealth, honors, prestige, beyond their wildest dreams. Despite all that they defiled their Sanctuary and betrayed the people who opened their hearts and hands to them. Why? Many puzzled Americans have asked that question. It is an even more baffling question than that of why multigeneration Americans, such as Hiss, Hopkins, Roosevelt, betrayed their country to the Beasts in the Kremlin. Those renegade Americans *could* plead the sorry excuse that they didn't know the beastliness of the gang in the Kremlin—*as the latter two no doubt did when they faced the Great Tribunal*. But the Warners and the Mayers and the Goldwyns had no such excuse when they were producing their “Mission to Moscow” and “Song of Russia” and “North Star”—*they knew* that with those films they were sanctifying the very fiends out of hell from whom they had fled—they *knew* that every such film was a kiss of Judas and a poisoned dagger in the back of the Land that had given them Sanctuary. Yes, it is indeed a baffling question—but Louis B. Mayer

gave us the answer . . . not by anything he ever said, but by what happened to him.

In Washington (in 1947), Mayer blandly stated that he "*wouldn't know a Red if he saw one*". That statement was as ridiculous as the defense of the bank robber who insisted that he had broken into a Bank's vault merely to get in out of the rain. Louis B. Mayer knew all about the Reds in Hollywood—as did all the other Moguls. Mayer was an angry man that day in Washington, but his anger was for those whom the Congressional Committee called "the friendly witnesses"—it was the "friendly witnesses" he had in mind when he so grimly promised to "clean house". Anyway, here is *how* he "cleaned house" when he returned to Hollywood: For many years Jim McGuinness had been Chief of Productions on the MGM Lot and Mayer's righthand man. In Washington, Jim "*talked out of turn*" and revealed considerable about the Red conditions in Hollywood. Upon his return, Jim found himself "demoted". He not only was no longer "Chief of Productions", he wasn't even permitted to function as a run-of-the-mill producer. He continued to draw his salary—because he had an ironclad contract. But after a few months of the kind of "silent treatment" they give an anti-Communist in Hollywood, he agreed to "sell-out" his contract and "retire" from Hollywood. Shortly after that he died in New York—a heartbroken victim of the "Conspiracy" . . . Sam Wood was the Ace Director on the MGM Lot. He, too, had spoken "*out of turn*" at the Congressional hearings. Upon his return, he was given exactly the same kind of treatment that was handed out to Jim McGuinness—like Jim, Sam died a few months later—of the same ailment . . . Robert Taylor was one of the TOP Stars on the MGM Lot. Bob, *over his objections*, had been the Star in "Song of Russia". He, too, spoke "*out of turn*" in Washington. He was exiled to work out his contract in Europe.

In Hollywood's inner circles there were two theories for those happenings on the MGM Lot. One was that it was personal revenge because the testimony of those "friendly witnesses" had made Mayer's "*I wouldn't know a Red if I saw one*" sound like sheer idiocy or an outright lie. The other theory was that Mayer was obeying orders from the Hierarchy to "clean" the Lot of all "doubtful" individuals and replace them with tried and proven "loyal" ones. Mayer gave substance to the latter theory when he appointed Dore Schary to replace Jim McGuinness as Chief of Productions.

At the time of the Congressional hearings in Washington Dore Schary was "Chief of Productions" on the RKO Lot. He was also referred to as the "Mother Superior of the Hollywood Reds". Somehow or other, he was not hauled up for questioning at those hearings.

Feeling safe, he had boastfully proclaimed that he would continue to employ Communists on the RKO Lot. Howard Hughes, who had then recently acquired control of RKO, promptly fired Mister Schary. Thus, when Mayer gave Schary that all-important job on the MGM Lot he revealed what the future policy of that Lot was to be. Even under the supervision of McGuinness the MGM Lot had been far from "clean", but it wasn't *brazenly* Red. But from the moment Schary came into control "message films" became the order of the day. Producer Al Lichtman was fired for refusing to "slant" his picture. Stars who had MADE and enriched MGM, such as Clark Gable, Judy Garland, Red Skelton, etc., were gradually pushed off the Lot—because they refused to "play the game" . . . and the new name for the MGM Lot was "*The Kremlin of Hollywood*".

Now, in all fairness, it must be said that all that made Mayer quite unhappy. Mayer was not an "innocent" before Schary's arrival on the Lot—aside from everything else, his "Song of Russia" proves that. But, if only for selfish reasons, he had never permitted the Lot to go as hog-wild Red as it did under Schary's supervision. It must also be recorded that Schary was not Mayer's choice for a Chief of Productions — that choice was forced on him by Nick and Joe Schenck. Which *emphasizes* that Mayer was *obeying orders!* When Mayer "resigned" (*ousted* is the *right* word), some of his friends claimed that when he saw what MGM was doing to the American people his "conscience" rebelled. Others attributed his "rebellion" to hurt pride. There is no doubt that he had made MGM the TOP Lot in Hollywood. That had made him the High Mogul of the Industry. Therefore, it must have been hurting him to the quick as he saw Schary, for whose abilities he felt nothing but contempt, plunging his once great and highly prosperous MGM into the RED in two ways: financially and "artistically".

Undoubtedly, when he was "hungry" Mayer was a very willing "captive" of the "Great Conspiracy". It was the backing of the Internationalist bankers that made MGM possible. It was their backing that enabled him to make himself the King of Hollywood. In return, he had faithfully fulfilled all their requirements. But he was no longer "hungry"—and he *loved* the adulation of the Industry and the respect of the American people. He realized that his "captivity" was making him lose both—especially after Schary began to grind out all those "message" films. He protested—pointed out that Schary was wrecking the Lot. His protests were brushed aside—the "Conspiracy" cared nothing about the MGM going into the Red financially as long as Schary kept it in the RED "artistically". In short, the *real* Masters of Hollywood were giving Mayer the same treatment that *he* had given McGuinness for his (McGuinness)

"treachery". Mayer, the reluctant "captive", had become a figure-head—Schary, the mediocre, if not altogether inept, producer, but faithful and eager Stooge, was the real Boss of the Lot. There was only one way for Mayer to break out of his "captivity" and, *if possible*, retain his dignity—*resign!* Actually, he was given no option—it was "obey orders", or "get out" . . . a sorry ending for the King of Hollywood!!!

And this gives point to my statement that: "*Only 'the people' can drive the Reds out of Hollywood*"—the following will completely clarify it.

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## THE "IMMIGRANTS" BECOME PRODUCERS

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The first great transformation in the film industry came with the advent of the "Feature Film", the name the Industry gave the multi-reel picture. The first such "Feature" was made in Europe around 1910. It was a "biographical," or "historical," based on the life of England's "Elizabeth, the Queen." It was a sensation in Paris, in Berlin, in Vienna, *everywhere!* In London it was put on with all the pomp and ceremony of a Shakespearean production, with a symphony orchestra and all the trimmings.

One Joe Engel, a New York Film Exchange operator, was in London at the time. He promptly bought the American rights. He planned to duplicate in New York the opening he had seen in London. But he ran short of exploitation money. Through Marcus Loew, he met one Adolph Zukor, a Hungarian immigrant. Zukor, too, was a furrier. But a prosperous one—he had his own shop. But "*mo'om pitchers*" was a more fascinating business. Besides, judging from the prosperity of his friends and former co-workers, Loew and Fox, there was BIG money in it. So when Engel offered him a partnership in his "Feature" he eagerly accepted. But that partnership didn't last long. As Engel later told it, the sight of the first advertisement made him "sick"—it read: "JOS. ENGEL and A. ZUKOR PRESENT . . ." The A. ZUKOR looked like "A Sucker" to Joe, and he felt that it would make him the laughing stock of the Industry—especially if the project flopped—it would look like a brazen proclamation that he had "hooked" a "sucker" to take the loss. He sold his interest to Zukor. However, the project was highly successful—and Zukor decided to become a "Fillum" Producer. He sold his fur shop and organized the "Famous Players", the first Feature Film producing company in America. He hired Al Lichtman

to be his sales manager and Ben Schulberg was his first press agent. Mary Pickford was his first Star and Jim Kirkwood his first Director.

Others quickly followed in his footsteps. One night a young gloves salesman, named Sam Goldfish, saw Zukor's film. Right then and there *he* became determined to become a "Mo'om Pitcher" producer. Sam was married to a sister of Jesse Lasky, a producer of vaudeville acts. Sam went directly from the theatre to Lasky's home, where, until the wee hours of the morning, he ranted and raved about the wonders and opportunities in the "Mo'om Pitcher" business. Sam had heard the fabulous tales of how the Rockefellers, the Harrimans, the Andrew Carnegies had started with nothing and become Magnates (he pronounced it "Maggots") in their fields, and he tried to convince Lasky that they could become great "Fil-lum Maggots". Lasky was not impressed. To him, the "fillum" was still ragtag—and Sam just a glove peddler and butcher of the English language. However, the next day he went to see the Film—and *came away as enthusiastic as Sam!* He promptly laid Sam's idea before Arthur Friend, his lawyer. Arthur had always been stagestruck — in fact, had operated a Stock Company in Milwaukee for several years. He quickly "bought" the idea. In turn, Lasky and Friend "sold" Cecil B. DeMille, then a Broadway Stage director. They set up the "Jesse Lasky Players", and made a deal with David Belasco for the film rights to his old plays. They decided upon "The Squaw Man" for their first production. DeMille left for Arizona, the original locale of the play. But he didn't like what he found in Arizona, especially the stifling heat of the summer. He decided to go on to California. There he rented a barn on the corner of Selma Avenue and Vine Street, in Hollywood. And in that barn he made "The Squaw Man" at a cost of less than \$10,000 . . . that barn is now a "shrine" on the Paramount Lot.

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NOTE:—At this point I wish to stress that in imitating their mispronunciations of the words *Film* and *Magnate* and *Moving Pictures*, etc., it is with no intention of poking fun at them — I merely want to indicate that those men were not of the theatre, and certainly not of the literati. Those men even today are better judges of fur, of junk, of gloves, than they are of a "story". They did not produce "Mission to Moscow", or any of the Red-slanted Films, because they recognized great "story" value in them, but for other reasons! In fact, the Warners indicated that the making of "Mission to Moscow" had been a "must". MCF.

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By 1915 the Feature Film had relegated the One and Two reel films to "filler" place in the Movie houses. The original AMERICAN producers (General Film Corporation) were on their way out, crowded out by literally a horde of Feature Film producers. Most of the new producers were fly-by-night promoters who were in it for "fast buck" possibilities. But a few of them had been smart enough to induce real showmen to come in with them and had become successful and fairly stable. Among those were "Famous Players"; "Jesse Lasky"; "Wm. Fox"; "Universal"; "Metro", etc. Not one was a "Lot" in today's sense of that word—all of them made their pictures in Barns, Lofts, Cellars, on Building roofs, or out in the open. There were no nation-wide distributing organizations. And none of the producers owned their own Exchanges. For their "market" they depended on independent Film Exchanges. Producers, such as "Famous Players", "Metro", etc., granted territorial "franchises" to the most desirable of the Exchanges in the various cities—and, in turn, the Exchanges, in many cases, advanced their pro-rata shares of the cost of the films to be made, thus virtually financing the producers. In short, it was a crude, hand-to-mouth, haphazard, unorganized "mob" when the Masterminds of the "Great Conspiracy" sent out their "scouts" to feel out how to capture the Film Industry.

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### ENTER THE "GREAT CONSPIRACY"

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But it wasn't until the months before and right after the outbreak of the first World War that the Internationalists realized that the "Screen" was actually a greater medium to the minds of the people than the Press. It was during that period that the "Pathe News-Weekly" came into its own. By 1915 no film theatre program was complete without that "News-Weekly". Its *pictured* world events had more impact than the same story on the front page of newspaper. It was far more graphic—it was succinct! Instead of reading about it, you *saw* it *happening*! And you saw it in a minute instead of reading about it for an hour! Yes, sir! The "Screen" had tremendous potentialities as a moulder of minds—*especially the minds of Youth!* Films could be *made to order*—to fit the needs—to *make people think what you want them to think!* . . . to love or to hate what you want them to love or to hate! It was then that Jacob H. Schiff, the Mastermind in America for the GREAT CONSPIRACY.



saw that their most potent mind-moulding apparatus was in the Screen—and he issued the order to his lieutenants, the Lehmans and the Warburgs and the International bankers, to spare no money and no effort to get absolute control of this new and most amazing medium to the human mind.

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## HOW THE MOGULS BECAME MOGULS

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Their plan of operation was very simple: they would *finance* the absolute control of the entire industry into the hands of the producers whom they were sure would “obey orders”. The pattern was set with the creation of “Paramount Pictures Corporation”.

First came the merging of “Famous Players”, the “Jesse Lasky Company” and “Morosco Photoplay Company” into one producing organization; the next step was the setting up of a wholly owned nation-wide chain of Exchanges; the third step was a nation-wide chain of theatres. Lehman Brothers masterminded the stock issues. Adolph Zukor was “elected” President—the stockholders were the “owners”—*but the CONTROL was Lehman Brothers.*

Fox Film Corporation, now known as “Twentieth Century-Fox”, was the second of the present Major Lots to be launched. The details were described in an earlier page. The Chase National Bank is the CONTROL of that Lot, with Joe Schenck as the “Straw Boss”. Schenck placed Greek immigrant Spyros Skouras in the Presidency and made Darryl Zanuck Chief of Productions.

The third of the Major Lots, “Loew-Metro-Goldwyn-Mayer”, went through the same processes as the Paramount Pictures Corporation, with Lehman Brothers masterminding the financing and stock issues. The details were described in a preceding page.

“Warner Brothers” completes the Big Four Major Lots of Hollywood. That Lot did not come into its “Major” stature until the very late 1920s. As a matter of fact, it achieved that stature by a sheer fluke. The Warner boys had never been given even passing consideration by the “Bankers”. And, based on their record, they warranted no consideration—until the aforementioned fluke catapulted them into a position which enabled them to “write their own ticket”. Here is how that happened: In the late 1920s they plunged into their most ambitious project—the filmization of the old Broadway play, “The Jazz Singer”, with the famous Al Jolson as their Star. They went into it with the proverbial “shoestring”. They had hard-

ly started when they were out of cash. For a couple of weeks Jolson provided the payroll money. But that wasn't enough to see them through, and they were on the verge of a complete crash—when the “fluke” came along and saved them: The Western Electric Company provided the “fluke” with their then newly perfected “sound.” They had offered it, in turn, to Zukor, Fox, and Loew. But those astute (?) showmen (?) laughed at the idea of “Talking Fillums”. In sheer desperation, Western Electric turned to Warner Brothers—and agreed to finance the completion of “The Jazz Singer” if it would be done with “Sound”. The Warners had nothing to lose — and agreed. But, even though they were just as scornful of “Talking Fillums” as Zukor, Loew and Fox, they craftily insisted on a clause in the deal by which they were to have control if that “crazy gimmick”, as they called it, proved successful. “The Jazz Singer” came out half silent, half “talkie”. It was even more sensational than the first Feature Film. The “Silent” was doomed! All the other Producers frantically tested all the “sounds” that suddenly flooded Hollywood, but none measured up to that of the Western Electric Company . . . *and the Warners, by a sheer fluke, were the masters of the situation!* Goldman-Sachs, International Bankers, promptly took them in tow. The rest is history: Warner Brothers, virtually bankrupt a few months earlier, bought “First National Pictures Corporation” and “Vitagraph”—and began the building of their mammoth Lot in Burbank . . . they set up their own nation-wide chain of Exchanges . . . they began to buy chain after chain of theatres, until their *combined* chain was the largest in America. In short, the “Bankers” provided all the MILLIONS they required—in turn, it is needless to say, the Warners always “obeyed orders”.

In addition there are the minor Lots, such as Harry Cohn’s “Columbia Pictures Corporation” and “Universal”, and independent producers, such as Sam Goldwyn (once Goldfish), who zealously pursue the pro-Red course. But it is the Moguls of the Major Lots, *financed and controlled by the Internationalist Bankers*, who took over our Screen and molded it to become our gravest and most frightening menace.

And that was why and how all those men *became* the Moguls of Hollywood. Actually, however, the word Satrap fits them more accurately than Mogul. A Mogul is an Emperor *supreme*, who is a complete law unto himself. A Satrap, as derived from ancient Persia, is the Governor of a Province—a despotic Prince, with powers of life and death in his Province *as long as he obeys his Overlord*. The Mayers and the Schencks and the Warners, and all the others, are the Satraps in Hollywood by the grace of the Internationalist Bankers—they are secure in their Satrapies as long as they obey their

Overlords. It has given them untold wealth, fabulous estates, fleets of Caddies, even Racing Stables. But let one of them disobey, and—well, we have seen what happened to Louis B. Mayer.

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## THEIR "DEEDS" CONVICT THEM

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Now, to the vast majority of the American people all of the foregoing may seem to be too fantastic for belief. But is it any more fantastic than the act of that great military genius (?) Eisenhower, when he cut off the gasoline for Patton's Tanks and left that entire army defenseless against slaughter (*if the Germans had discovered it*)? . . . is it any more fantastic than the act of that same military genius (?) when he imprisoned all of Berlin within a Russian Zone so that we (*and the British and the French*) couldn't get in or get out without the permission of the Russians? . . . is it any more fantastic than the secret agreement which for more than eight years kept a Moscow Red in absolute control of the Military Secretariat (under various titles) of the UN? . . . is it any more fantastic than the fact (*confirmed by the U.S. Defense Department*) that the Russian General, Vasiliev, Chairman of the UN Military Staff Committee, went to North Korea to be the secret Commander-in-Chief of the North Korean and Red Chinese armies and directed them how to trap and murder our sons—who were fighting under the UN (Rag) Flag?

But if the recital of the Red treason in Hollywood before 1947 is too fantastic for belief, the acts that followed the unmasking in 1947 are even more fantastic. At the 1947 hearings in Washington, Mayer, Jack Warner, Eric Johnston, and many others of the Moguls, expressed *righteous indignation* about how the Reds had "*taken them in*". And they piously vowed that, "*having been made aware of it*", they would rigidly "*clean house*". In our previous issue (No. 53) we revealed *how* they "*cleaned house*"—with their "Motion Picture Alliance" . . . with their touring (Stars) Good Will Ambassadors, proclaiming far and wide that: "*Today, there isn't even a Fellow-traveler left on the Hollywood scene*" . . . with their "Clearance Committee" of duped (*maybe not so duped*) Columnists, headed by George Sokolsky . . . and, finally, with the FUND FOR THE REPUBLIC's brazenly phony "*Report on Blacklisting*".

Now, just to give those Hollywood Moguls all the benefits of the doubt, let us say that until 1947 they were completely unaware that Hollywood had been taken over by the Reds—let us go further and

say that they were so stupid, or naive, that they didn't know that "Mission to Moscow" and "Gentlemen's Agreement" and "Song of Russia", and all their other slanted Films, were as full of treason as the Rosenbergs' betrayal of our Atom Bomb to Moscow. It is ridiculous to even imagine that they could have been that stupid, but let us be charitable and say they were—*until* 1947.

But ever since 1947 they have been frenziedly seeking ways and means to whitewash and pave the "comeback" road for their most flagrant Red Stars—they have continued to employ notorious Red writers (*under fictitious names*)—and they have continued to blacklist those who oppose Communism. And when caught in their acts they put on a great "act" of injured innocence and *blast* those who catch them. The best example of their double-talk and hypocrisy is a letter Eric Johnston addressed to "U. S. News & World Report" on November 6, 1956.

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## U.S. NEWS & WORLD REPORT

### "ERIC JOHNSTON TELLS HOW HOLLYWOOD LICKED THE REDS

*"Following is a statement sent to U. S. News & World Report on Nov. 6, 1956, by Eric Johnston, president of the Motion Picture Association of America, Inc., Washington, D. C.:*

*"It was interesting to see the excerpt, in the October 19th issue, from the new book by Professor Ludwig von Mises. On the whole it seems to me that he makes some telling points—points that need to be underlined and understood.*

*"However, in one respect, Professor von Mises has not been fully informed or he could not have committed what is really a most grievous wrong. I am speaking of his statement that 'Hollywood and Broadway, the world-famous centers of the entertainment industry, are hotbeds of Communism.'*

*"As applied to the motion-picture industry, his statement is simply not true. I can speak of this matter with a good deal of confidence because I have had close, and firsthand, knowledge of the situation. Let me briefly give the facts:*

*"Starting in the early '30s, the American motion-picture industry—'Hollywood'—was a primary target of the communist Party in the United States.*

*"Trained Communist functionaries—writers, actors, labor organ-*

izers—were sent into Hollywood. Their objective was to infiltrate and take over labor unions, the guilds of creative workers and even some sectors of management. Their hope was to control the content of films. This effort failed completely.

“In 1947, the industry—both labor and management—presented a united front against the Communist conspiracy. Unions took action against Communist members. Employers in each of the studios purged their rolls of Communists.

“The majority of Communism’s dupes already had found disillusionment and broken with the party. What core of infection remained—a very small minority—was exposed and eliminated.

“The Communist apparatus in Hollywood, always noisier than it was effective, was rendered insignificant. The ‘hotbed’ was destroyed when it was still just starting to get warm.

“As an industry and as a group of individuals, Hollywood and its people constitute an outstandingly patriotic element in the nation. The great majority of its authors and performers are outstandingly good citizens. (END)

“U. S. NEWS & WORLD REPORT, Nov. 23, 1956”

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When Mr. Johnston wrote that letter he made one grave mistake: he forgot all about his own RECORD. A man’s RECORD reveals his character. It reveals that he is an honorable man or a scoundrel—an honest man or a crook—a truthful man or a liar. I will submit Mr. Johnston’s RECORD, and let the reader make his own appraisal of Mr. Eric Johnston:

Mr. Johnston was present throughout all of the 1947 Congressional hearings in Washington, and *heard* McGuinness, Wood, Menjou, Rupert Hughes and other loyal Americans reveal the extent of Communist control of Hollywood—a revelation that *rocked* and *horrified* the nation! . . . Mr. Johnston is fully aware that in the book, “*Red Treason in Hollywood*”, we named as REDS approximately 300 of Hollywood’s top Stars, Directors, Writers and Producers—that in “*Documentations of the Red Stars*” we documented their pro-Red activities, their techniques, and their outright treason . . . Mr. Johnston is fully aware that at the 1951 *televised* Congressional hearings in Hollywood more than a score of repentant (?) Hollywood Communists, in efforts to gain forgiveness by the American people, fully confirmed all the charges in those books and identified all those we had named as their co-workers in the Com-

munist Conspiracy . . . finally: Mr. Johnston, as President of the Motion Picture Producers Association, has been fully aware of the continuous chicaneries of the Masters of Hollywood to offset all those revelations—and to camouflage the continued activities of the Communist Conspiracy in Hollywood. *Yet, he wrote that letter!!!*

But if that is not enough RECORD to establish Johnston's character, I will now submit a RECORDED incident that should wipe out all remaining doubts: On the evening of October 19, 1947, the evening before the Hearings were started, a group of 19 men—12 Screen Writers, 5 Directors, a Producer and an actor—sat in an apartment in the Shoreham Hotel, in Washington, awaiting word from a conference in progress elsewhere in the same building. If the "word" would be "Yes", those 19 men, *among them the notorious "Hollywood Ten"*, were to heckle, deride, and defy the Congressional Committee!

The conferees were the attorneys for those 19 men and the representatives of the Film Industry. The attorneys were Robert W. Kenny, Bartley Crum, Ben Margolis, Charles Katz, Martin Popper and Samuel Rosenwein—all with long pro-Red records of their own. The men representing the Film Industry were Eric Johnston and Attorneys Paul V. McNutt and Maurice Benjamin. Mr. Johnston was shown copies of the memorandum filed by the attorneys for the 19, in which the authority of the Congressional Committee was challenged—and derided and reviled. The following is the statement Eric Johnston made to the attorneys of those 19 Hollywood Reds:

*"Mr. Kenny, we share your feelings and will support your position. You tell your boys not to worry. The Motion Picture Producers Association does not propose that the Government shall tell us, directly or by coercion, what kind of pictures we are to make or not to make. Furthermore, we will not go totalitarian to please this Congressional Committee. No matter what the findings are, there will be no action taken by my office— there will be no blacklist against your clients."*

Boiled down, that was Eric Johnston's "go ahead" signal to the men who were trying to deliver the American people into Communist enslavement—the same Eric Johnston who wrote that November 1956 letter to the "U. S. News & World Report" . . . and he faithfully fulfilled his promise to the Reds! Of course, neither Johnston nor the Moguls had anticipated the nation-wide eruption of rage that followed those hearings, and it frightened them into pious promises to "clean house"— and *earnest assurances* that none of the

"Hollywood Ten" would ever again be permitted to work in Hollywood. *But it was Johnston's promise to the Reds that was kept!* The "Hollywood Ten" went right back to work on their old Lots—at *increased salaries!* True, they had to resort to fictitious names and other forms of camouflage—but *Mister Johnston kept his promise to the Reds!*

And that is why I say, without the slightest reservation, that as long as these men remain in control, Hollywood will continue to be a propaganda Mill for Communism, for Internationalism, for One-Worldism—for the GREAT CONSPIRACY . . . and why I repeat: "*Only 'the People' can drive the Reds out of Hollywood.*"

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## HOW "THE PEOPLE" CAN DO IT

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We have seen the Frederic Marches, the Katherine Hepburns, Eddie Cantors, Eddie Robinsons, and scores of other top Stars, Writers, Directors, driven off the Screen—and then we have seen them being sneaked back in again. The producers who provide the "comebacks" *know* that those Stars are poison at the box-offices and spell economic death for the owners of the theatres, but, paraphrasing old Boss Tweed, they say: "*to hell with the theatre owners*", and continue to bring back the Reds—despite avalanches of letters, despite picketing, despite all protests, they continue "comebacks" for the Reds. Which is prima facie evidence that we cannot look to the Moguls to cure that Hollywood cancer. To many loyal, heart-sick Americans it seems that *nothing can ever cure it. But they are wrong*—their letters, their protests, their picketings, have accomplished far more than they realize.

During 1948-49-50, thousands of theatres went out of business. The Moguls blamed it on TV. That was not true—those theatres had been forced to continue showing films with Red Stars and were shunned by the public. At the same time, the Moguls issued financial statements which showed increases in earnings. Those statements were juggled—profits from other sources were transferred to the production departments. But the dividends to the Stockholders continued to shrink. The stockholders began to ask embarrassing questions. The Moguls stalled—they made deals with TV for their older pictures, so as to fatten their year's "profits"—then they sold the more recent films. But such jugglings couldn't go on forever. Their alibis, excuses, explanations, repeated year after year, became less and less tenable — threat of action by stockholders became louder and louder. The alarmed "powers-that-be" frantically sought

ways and means to forestall such action. Darryl Zanuck "resigned" as Chief of Productions at 20th Century-Fox. From Warner Brothers came a vague report of a "feud" between Harry and Jack—and the impending "resignations" of both. But at Loew's (MGM) Incorporated a group of stockholders, under the leadership of one Joseph Tomlinson, demanded a *real* showdown! Frantic action was taken. Schenck "resigned" as titular head of Loew's-MGM. That did not satisfy the Tomlinson group. And the "Bankers" made a supreme gesture—they "fired" Dore Schary. And that was indeed a sacrifice, because with it came a tacit agreement that there would be no more Red-slanted "message" pictures—and that the MGM Lot would no longer be a sanctuary for Reds. That still did not satisfy the Tomlinson group—they demanded an entirely new management with whom the interests of the stockholders would be paramount. A shaky "peace" was finally restored by the following arrangement: a new Board of Directors was to be set up: six members to be appointed by Tomlinson, six by the "management"—*and one to be named by interested Wall Street bankers—meaning Lehman Brothers!*

That was a considerable victory for America! But in my book it is not a *complete* cure. That last proviso of "*one director to be named by interested Wall Street bankers*" still leaves actual control with the "bankers".

But it shows that it is the stockholders, not the "bankers" or the Moguls, who own Hollywood. It shows that the stockholders can drive the Reds out of Hollywood. More important, it shows that "*the people*" can FORCE the stockholders to do it— by refusing to patronize Red-slanted films and all films with Red Stars, Red Writers, Red Directors, Red Producers . . . *HIT the Stockholder* in his DIVIDENDS and HE will CLEAN the SCREEN!

That is why I say that "*Only the people can drive the Reds out of Hollywood*". One Hundred Thousand loyal Americans can *start* the job—ONE HUNDRED MILLION will complete it. If you wish to be one of that ONE HUNDRED THOUSAND write CEG for *easy* directions how to *show* the other 99 million plus how to do it.



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## WE MUST "CLEAN" RADIO AND TV TOO

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TV and Radio, especially TV, are even a greater menace than the Hollywood film. TV brazenly flaunts in its shows the Reds whom even a Dore Schary hasn't dared to bring back to the Screen. Limited space prevents our dealing with that phase of the GREAT CONSPIRACY in this issue. As a matter of fact, it will require almost as much space as we have devoted to Hollywood. The same sinister figures who are behind the Hollywood Conspiracy are behind the Communist enslavement of TV. But there is another element that makes that enslavement even more complete—*that* is the SPONSOR. But there is a sure-fire cure for that element, too. We will cover it in our next issue.

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