

**HOW  
HOLLYWOOD  
IS  
BRAINWASHING  
THE  
PEOPLE**

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## THE "SHORT MEMORY" MENACE

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Throughout the past 15 years I have constantly been stressing that the "*short memory*" of our people poses the greatest menace to the security and safety of our nation.

By that I do not mean to imply that that "*short memory*" alone composes that menace. A "*short memory*" has always been a common human trait. The Youngsters (*teenagers*), pre-occupied with their excitements of youth, just naturally had no time for thoughts about the future of the nation—they left that to the oldsters. In turn, the (*average*) oldster, busy with his pursuit of a livelihood for his family, never saw any need to transform his mind into a storehouse for memories which have no direct bearing on his livelihood. Not that they lacked loyalty to Country, or were unconcerned about the welfare of the nation, but they depended (*and rightly so*) upon the men they elected to all the high offices in Washington to take care of that.

But there was another prime reason why prior to the mid-1920s, the "*short memory*" of the individual citizen was not so vital to the safety of our nation: until those mid-1920 years our Press served loyally and devotedly as the "*watch dog*" of the security and the welfare of our nation. Radio did not come into existence until after World War One and it was almost a dozen years after that before it became a real mass communications medium; "*Television*" was an unknown "*word*" to the vast majority of our people until the 1940s. Thus the written word (*Newspapers and magazines*) was our only mass communications medium. But in those early years our journalists were a proud breed. They took great pride in their profession—they were proud of the ethics of their profession—and jealously guarded its integrity. Their prime job was to keep the American people fully informed about "*the state of the nation*"—and they fulfilled that job regardless whom it involved. True, they had differences of opinion—some detested the Democrats—some detested the Republicans, but when loyalty to Country came into question they buried all their differences and stood as one in defense of Country. And this loyalty of the Press continued through the years until the very early 1930s, when the Conspirators (the "*Council on Foreign Relations*"—*CFR*) finally achieved complete control of that Mass Communications Medium.

Inasmuch as I covered that tragic epoch in the history of our nation in various of our issues, most recently in "*News-Bulletins*" Nos. 99, 101 and 102, I am reserving this issue for an up-to-date unmasking of how Hollywood, Radio and TV are treasonously deluding, deceiving and brainwashing our people into a gradual surrender of the Freedoms and the American Way of Life be-

queathed to us by the Founding Fathers of our Country.

Now, just to leave nothing to imagination about the terribly grave danger of our collective "*short memory*"—and how the Conspirators are using our traitorous Mass Communications Media to delude us and to transform that "*short memory*" into what is mistakenly called "*apathy of the people*" I will cite two (*of many*) specific cases.

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## NO. 1: THE "UWF" PLOT

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No. 1) In 1947 the Conspirators created the "*United World Federalists*" (UWF). This vicious outfit was organized by 42 *officially cited* Communists and flagrant Fellow-Travellers. The specific objective of this traitorous gang was to transform the United States into a unit of a One-World (UN) Government—and it was to be accomplished by seducing the Legislatures of 32 (*or more*) states into passing "*Resolutions*" memorializing our Congress to do that transforming.

It was a very simple scheme—*IF they could keep the American people unaware of it!* And that's where our traitorous Mass Communications Media came in: *throughout all of the plottings of the UWF not one newspaper, not one Radio commentator mentioned one word about it!*

As their first step, the UWF set up State Chapters and local "*cells*" in virtually all communities in the United States. The heads and Directors of the State Chapters (*also of most local "cells"*) were the most prominent men in their communities, bankers, lawyers, heads of Insurance Companies, etc., etc., but all of them outspoken Liberals, do-gooders, One-Worlders and pro-Communists, who (*they later alibied*) supported the UWF "*as the only way to preserve the PEACE of the world.*"

By December 1948 they completed plans for a simultaneous drive in 32 carefully selected States. However, that was held in abeyance until they had tested and perfected it in one particular State. In their own language, that was to be their "*bell cow*" State. And California was to be that State. They poured millions of dollars into Sacramento—and *I do mean MILLIONS*—to be used to bribe and seduce Assemblymen and State Senators into secretly railroading their "*Resolution*". The mastermind of the project was one Alan Cranston. Their "*Field Commander*" and distributor of bribes was the infamous Artie Samish, notorious Lobbyist and ADL hatchet-man in Sacramento. And both of them were ably assisted by Paul Smith, then the Editor of the San Francisco Chronicle. And in March 1949 they accomplished their "*railroading*" job—the California Legislature, except for Senators Tenney and Donnelly, unanimously ap-

proved and passed the "Resolution." . . . and not one word about it was mentioned by the Press, or Radio, or the then fledgling TV !!!

In UWF circles that operation became known as "*The California Plan*." Many of the UWF State Chairmen came to Sacramento for personal observation of the job. Immediately after the "Resolution" was officially passed, all those Chairmen hied themselves back to their own State Capitals to bribe and seduce their Legislatures to follow the example set for them by the California Legislature—and by July of that year (1949) 25 additional States passed the UWF traitorous "Resolution."

Now, in "News-Bulletins" Nos. 92 and 93 I reviewed the events that followed: how, in that same month of July, we (CEG) launched our fight to force the California Legislature to bring out that "Resolution" for review before a joint meeting of both bodies of the Legislature—I revealed how the vast majority of people of California joined in that fight—and how at that review the "Resolution" was declared to be treason—and *was rescinded!* I also revealed that as result of that rescission more than 20 other States followed suit within a matter of months.

However the important point of all of the above is that it brings us back to that unfortunate "*short memory*" of the people.

As I previously stated, Alan Cranston, then merely the California State Chairman for the UWF, was the mastermind of the "*California Plan*." The success of that plan promptly catapulted him into the Presidency of that organization. But as rescission piled up on rescission, the UWF became branded as a "*Benedict Arnold*" gang. Cranston's name became anathema with all the people in California (*except the Liberals and One-Worlders*). He promptly crawled into a hole and disappeared from public view. Ditto the UWF. However, those "*disappearances*" were not surrenders—they were in conformity with a technique developed and constantly employed by the Masterminds of the Internationalist-Communist Conspiracy, to wit: whenever an individual is caught redhanded, and is unmasked, he "*disappears*"—and stays out of sight until the people "*forget*"—and then he re-emerges. The same technique is employed by "*Red Fronts*" and outfits like the UWF—they go into "*hibernation*" long enough to give the people time to "*forget*."

During the years that Cranston was in "*hibernation*" he was not idle—he promptly began to organize a "*political*" organization which finally emerged as the "*California Democratic Council*" (CDC).

This CDC outfit calls for abolition of the House Committee on Un-American Activities and all other Congressional and State Legislature investigating Committees . . . it calls for recognition of Red China and admission into the "*United Nations*" . . . it calls for

"Disarmament," etc., etc. In short, shorn of all camouflage, the policies of the CDC are directly in accord with the original objective of the UWF and the Internationalist-Communist Conspiracy.

And that brings us back to—and emphasizes—the "short memory" menace; to wit: in 1950 the name Alan Cranston was anathema in every household in California—he couldn't have been elected to the office of dog catcher in any community of the state. But a few years later Cranston decided that the people had been given enough time to "forget," — his CDC endorsed him for the office of Comptroller of California—and the people of California, *the very same people who (figuratively speaking) used to vomit at the mere mention of his name*, elected and re-elected him!

*And not one newspaper, not one TV newscaster, not one Radio voice spoke out to remind the people!*

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(Note: The following emphasizes my constant warnings about the various Red Fronts and treasonous outfits who are seeking ways and means to delude our people into "DISARMAMENT"—and thus destroy our Freedoms:

From Washington we have received information that the "United World Federalists" are about to merge with "The Committee for a Sane Nuclear Policy." The two groups claim 40,000 members.

Wittingly or unwittingly all those 40,000 are traitors—and most of them are also members of various other Red Fronts . . . it will be interesting to see what techniques the two treasonous groups will employ to further delude the people—and what their new name will be. MCF.)

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## No. 2: REDS IN HOLLYWOOD & TV

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First of all, I wish to stress that this is not my first warning to the American people that Hollywood, Radio and TV are the craftiest, the most brazen, the most poisonous, the most dangerous "carriers" of Communist propaganda of all of our Mass Communications Media. *Small pox is not more deadly than the Reds in those industries!* I have issued that warning not once, not twice, not three times, but SCORES of times. Each time the warning was effective—for a short time! But, unfortunately, each time that tragic "short memory" of our people came to the rescue of the traitors and renegades in those industries . . . despite the fact that each time I warned the people that "*the Reds never quit*"—that the unmasked Reds would give the people a year or two to "forget" and then they'd slither right back. And each time it turned out exactly that way.

Now, I have no intention of going into all the details of the Communist Conspiracy that has achieved complete control of the World of Entertainment (*Hollywood, Broadway, Radio, TV, even Night*

*Clubs*) in these pages. Indeed, *all* the space in this issue couldn't contain more than a small fraction of that Conspiracy. Besides, I covered all of it in the 1961 edition of my original book "*DOCUMENTATIONS of the REDS in HOLLYWOOD and TV.*" Those who want all the details of the entire conspiracy can find them in this 96 page book (\$2.00 per copy). This "*News-Bulletin*" will be devoted to the treasonous activities of the Reds in "SHOW BUSINESS" since 1961.

However, for the benefit of those who are new to our publications—and to serve as a reminder for those who "*forget,*" I shall briefly review the earlier TREASON activities of the Reds in Hollywood and TV.

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### A WELL KEPT SECRET

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The most amazing feature of the conspiracy that transformed our glamor lands, both Broadway and Hollywood, into virulent nests of Red Treason is the complete secrecy with which it was accomplished.

I began my career on Broadway in 1907. In the ensuing years I was a playwright, director and producer in the Legitimate Theatre—and Vaudeville. Beginning in the late 1920's I served in similar capacities in Hollywood. Throughout the years from 1907 to 1947 practically every known Star from Mrs. Leslie Carter, Mary Pickford, the Barrymores, Helen Morgan, Clark Gable, down to Brian Donlevy and Nancy Kelly, appeared in one or more of my plays and films, or under my direction; I had professional and business relationships with all the top Stars, Broadway Producers and Hollywood Moguls. All of them were either close friends or intimate acquaintances. From 1947 through to the present writing I have named *hundreds* of those one-time friends and associates as Communists, Fellow-Travellers, and outright collaborators in the conspiracy to delude and brainwash the American people into a surrender of our glorious country into an Internationalist-Communist One-World government. Yet, until 1946 I was utterly unaware of the Conspiracy—I did not have the slightest suspicion that many of those close friends and associates were as deep in the commission of treason as Alger Hiss. In fact, in my eyes, their treason was more despicable, **because they were employing the unsuspecting adoration of their worshippers to poison-tip the daggers they were plunging into their backs.**

True, I was puzzled and actually bewildered when I saw "*MIS- SION TO MOSCOW,*" produced by Warner Brothers, "*SONG OF RUSSIA,*" produced by MGM, "*NORTH STAR,*" produced by Sam Goldwyn (*Goldfish*), all of them wildly enthusiastic about "*the way of life*" in Communist Russia. But I accepted the explanations of the

Producers that those Films were merely “*gestures*” to “*our war-time ally.*” But, later, when I saw the “*doctored*” versions of the same films that were exhibited all over the world—versions that depicted Moscow as the world’s only hope against “*a decadent America*”—and learned that the “*doctoring*” had been approved by the Producers and our State Department, I began to smell a Rat!!!

However, as I stated, it was in 1946 that I first began to sense that my own people (*the Entertainment World*) had become a far more dangerous enemy to my country and the American people—*indeed to all the free peoples on earth*—than all the gangsters and banditti in the Kremlin. That was the year in which, at the urgent request of Senator Arthur Vandenberg and fellow-solons, I wrote two plays: 1) “RED RAINBOW,” in which I revealed the infiltration of spies and traitors in our various government agencies (*the State Department, Defense Department, the White House, etc.*); 2) “THIEVES’ PARADISE,” in which I revealed the Yalta Conspiracy to transform the U.S. into a unit of a Communist (UN) One-World Government. And *that* was when I began to realize how deep-rooted and all-encompassing that Conspiracy had become. It was *then* that I discovered that the entire Entertainment World was as completely controlled and enslaved by the Conspirators as the Russian people are controlled and enslaved by the gangsters in the Kremlin. That discovery came to me when I tried to produce those two plays in New York—and it was confirmed when I tried to do it in Hollywood. The entire Conspiracy became revealed when theatre owners, who throughout the previous 40 years had been eager to house my plays, informed me that they had been warned against booking either “RED RAINBOW” or “THIEVES’ PARADISE”—when actors who had eagerly appeared in my other plays informed me that they didn’t dare to accept parts in either of those two plays. All had the same excuse—all informed me that it would mean economic destruction for *anybody* who would cooperate in getting either of those plays to the attention of the American people.

But in my entire life I never was as determined to achieve an objective as I was to get those two plays before the public. Early in my career I wrote a play which I titled: “NEVER SAY DIE.” I adopted that title as my slogan—and for more than a solid year I persistently fought off all obstacles until I finally succeeded in producing “THIEVES’ PARADISE.”

Naturally, my efforts to get that play on stage created a considerable controversy in Hollywood—but not to the explosive degree that I had at first anticipated . . . *because the Press was closed to me.* Of course, they (*the Press*) could not refuse to review the play. But, paraphrasing that famous line in Marc Anthony’s oration, all the critics came “*not to praise the play, but to bury it.*”

Despite all of my many Broadway "Hits" and Films, and my record as a director, all the critics proclaimed that the play was crudely written, ineptly directed and wretchedly performed. In short, in so many words, they harshly indicated that the entire project was not worthy of public support and further mention.

Under those circumstances it was a foregone conclusion that the Press as a whole would ignore the entire matter—and nobody outside the Los Angeles area would ever know that the play was even produced.

During the last week of the rehearsals I was "tipped-off" to that phase of the plot to forever "bury" the play. And I decided to take a step which the Press, *throughout the nation*, would not dare to ignore—to wit:

On the opening night, immediately after the final curtain dropped, I delivered a curtain speech in which I clearly revealed the entire Red Conspiracy in Hollywood—and I *named* 100 of the top Stars, Writers, Directors and Producers who composed the backbone of the Conspiracy . . . and I challenged every one of them to "sue me if it ain't so." Most of those I named as Reds were present in that audience—but *not one of them ever sued me!*

That speech hit the Front Pages all over the country—it was aired by Radio commentators. It attracted the attention of Congressman Parnell Thomas, then Chairman of the House Committee on Un-American Activities. He promptly came to Hollywood and hauled in for questioning some of the Red Stars I had "named." He also talked with some of the more courageous anti-Communist Stars and Directors. Then he held a preliminary Hearing in Los Angeles. What he heard at that Hearing convinced him that the Hollywood situation called for a thorough investigation by the entire Congressional Committee—in *public Hearings*—in Washington, D.C.

Hollywood exploded! The Reds defied Thomas. They vilified him—threatened that if he went through with the Hearing they would destroy him politically—and, *as we know*, they did!!! But Parnell Thomas was a man of courage—and loyal to his country—he went right ahead with his plans for the Hearings.

The Hollywood Reds have been fiendishly clever through all the years in which they had gradually enslaved the industry. But apparently their success had gone to their heads. They decided to declare an open fight on Thomas—and on the Congressional Committee.

First of all, they organized their infamous "Committee For The First Amendment," the most vicious of all the Red Fronts in Hollywood. This was done at a meeting at the home of Lewis Milestone, one of the top Red Commissars in Hollywood. *William Z. Foster*, head of the Communist Party in the U.S., came on from New York



to personally mastermind the proceedings!

Next, the "Committee For the First Amendment" launched a full page advertising campaign in all theatrical trade papers and "Fan" magazines, in which the "House Committee on Un-American Activities" (HCUA) was violently attacked and flayed for "interfering with freedom of the individual" . . . and the Press all over the Country supported their claims with Front Page editorials!!! Following that, they launched a two-hour Radio broadcast. All of Hollywood's Red Stars participated in it—plus many non-Reds who were cajoled and blackmailed into contributing their time and talents. It was a nation-wide broadcast—a perfervid appeal to all their millions of fans and worshippers. They (*the Stars*) screamed their "righteous indignation" and branded the impending Hearings in Washington not as an investigation of Red activities in the Film industry, but as an invasion of the privacy of all the American people—and a threat to the freedoms guaranteed by our Constitution!

And, amazingly, their fans believed them—so brainwashed were they! Many thousands of otherwise loyal Americans wrote blistering letters and wires to the members of that Congressional Committee—and to their own Representatives and Senators. Many other thousands wrote letters to their local newspapers and national News-weeklies—and all those letters were published! In addition, the newspaper Editors and Columnists joined in the outcry against the Congressional "monsters." Ditto Radio Commentators. But Parnell Thomas ignored the entire commotion and calmly continued to serve subpoenas to the Red Stars, Writers, Directors, and Producers—and "invitations" to the loyal American Stars, Writers and Directors who had offered to testify. And then the Hollywood Red Hierarchy made their big mistake: they decided to put on a "show" at the Hearings—a "show" that would, in the lingo of "Tough-guy" Humphrey Bogart, "make a monkey of Thomas and his whole Committee."

At that, that didn't sound like a very far-fetched threat. After all, they had all the great actors in Hollywood to choose from for a burlesque of that sort . . . who would better know how to ridicule and needle those Congressmen? . . . who would better know how to gibe and jeer and inflame an audience against those Congressional "monsters"?

Thus, on the eve of the Hearings, a plane load of Hollywood's most glamorous Stars, among them Danny Kaye, Gregory Peck, Loran Bacall, etc., etc., all of them field-martialed by bold "bad-man" Bogart, landed at the Washington airport. Heralded in advance by Washington's "Post" and "Star," themselves as Red as any of the Stars, a great crowd of "fans" were on hand to greet and welcome their idols. As a matter of fact, the entire Press of the nation, also

Radio, had made a great to-do about that "great crusade" by the people's "darlings." Danny Kaye, fancying himself as quite a Marc Anthony, delivered an "oration"—as did the "brave and bold" Bogart. And then all those would-be Emancipators from Congressional Tyranny triumphantly marched (*in automobiles*) through densely crowded streets and cheering mobs to their battlefield in the balcony of the Hearing Room in the Old House Office Building.

But, lo and behold, at the Hearing everything went awry. *Without a script to guide them*, the Hollywood clique jibed and jeered at the wrong times—and cheered the wrong individuals. The spectators (*fans*) who had come there to cheer their idols, disillusioned and disgusted, began to hiss and boo. From that point, everything went from bad to worse. The "friendly witnesses" (*Stars and Writers*), whom the Hollywood Red Hierarchy had cast in roles of villainy, told the true story of the Red Conspiracy in Hollywood—and emerged as the heroes. The Reds, particularly the infamous "Hollywood Ten", whom that same Hollywood Red Hierarchy had projected as the heroes in the piece, came out covered with infamy and penitentiary sentences. Then, to complete the debacle, the Press and Radio, who, with great eagerness, had come there to ridicule the Committee, were FORCED to reverse themselves and publish far and wide the guilt and ignominy of the Reds—and of the Film Industry!

Thus, practically in a matter of minutes, the Reds wrecked a treason machine they had been (*secretly*) building in Hollywood for twenty-five years—so secretly had they been building it that the American people not only had no suspicion of it, but had actually been making it possible by their patronage of the films that were poisoning the minds of our Youth and brainwashing *all* the peoples of the whole world.

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## WE NEVER LEARN

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That Congressional investigation left us with two inescapable conclusions:

1) It provided concrete *evidence* that our "short memory" is the greatest menace to the very life of our Country . . . 2) That the Reds never quit—as I will show by the events that followed that first unmasking of Hollywood.

In that year (1947) everybody old enough to read was fully aware of the vile treason committed by the Reds in the Film industry. Each and every day of those "hearings" the press in every nook and cranny of our nation front-paged every detail of that horrifying story—they didn't DARE to ignore it or play it down! It not only shocked the people, it enraged them. But practically

the day after the "hearings" ceased both the press and radio went into deep silence—and, tragically, the people proceeded to "forget" all about it.

During the weeks preceding the Hearings in Washington I appeared before various Women's Clubs and organizations, also before various civic groups. In all my speeches I predicted that the Hearings would create a nation-wide sensation—I predicted that the Press would not dare to ignore the facts that would be brought out at those Hearings . . . but I also warned that the Press and Radio would go into complete silence immediately after the Hearings would close—and I warned my audiences against the tragic propensity of the people to "forget." *I also warned them that . . .*

### THE REDS NEVER QUIT!

And *ever since then* I have continuously been *stressing* that the Reds never surrender—that they never let go of anything they have in their grip . . . that, when unmasked and cornered, the Reds retreat—they smile—they offer to co-exist . . . and I warned that the moment the victim lets down his guard they (*the Reds*) pile in more ruthlessly than ever. *That was fully confirmed by the Moscow Reds in Hungary in 1956—remember?*

In other words, the Reds can't be licked—they *must be destroyed*—and that is true of the Reds in Hollywood, in Radio, in TV, in the Press, *as well as in Washington!* . . . And the tragedy of it all is, *the people CAN do it!* They proved it again and again and again. Time after time after time they drove the Reds out of Hollywood. Each time, they (*the people*) assumed that they had achieved a Waterloo—that they had achieved complete victory—and they'd proceed to "forget" . . . *and the Reds would come slithering back!*

For one example to prove the correctness of those warnings let's take that first Washington Hearing: The revelations at that Hearing hardly more than scratched the surface of the Red Conspiracy in Hollywood, but they revealed to all of the (*horrified*) American people the existence of a Cancer of Treason that desperately called for drastic surgery and cauterization by Washington. Washington, *or, rather, a courageous Parnell Thomas*, started to do it, but they never finished the job—and, *left to themselves*, they never will. I don't have to say why—just think back to what his own (*renegade*) colleagues in that Congress did to Thomas and you have the answer. Thus, it is up to *the people* to do it—and *they CAN do it!* In the following pages I will show why I am SURE they can do it.

The reaction of the suddenly aroused American people to even those slight revelations at that Hearing swept panic through all of Hollywood. Louis B. Mayer, Harry Warner and all the other panic-

stricken Moguls piously proclaimed that they had never even suspected that so much as one tiny little Red had ever been on their (*seething and crawling with Reds*) Lots—that they wouldn't know a Red if they saw one—and they solemnly vowed that they would immediately begin a drive to “*house clean*” all Reds and Red Treason out of Hollywood . . . “*House clean*” was their word for it—the Russkies have a word for it, too—they proved it in Hungary!

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(Note:—In response to questions by reporters, Harry Warner “alibied” his production of “MISSION TO MOSCOW” by stating that the production was a MUST directly from the White House (Franklin D. Roosevelt) . . . Moreover, it was revealed that Joseph Davies, our (renegade) Ambassador to Russia, was not the real author of the book (MISSION TO MOSCOW)—that it had been written in the Kremlin and that Davies had agreed to the “authorship” in order “to heighten American friendship for ‘our ALLY.’” . . . Louis B. Mayer issued a similar statement as an excuse for his production of “SONG OF RUSSIA.” MCF)

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Despite their fright the Moguls had no thought of reforming—they merely determined not to be CAUGHT again.

Actually, however, they couldn't have “reformed” even if they had ever wanted to—and they didn't want to! The same is true of all the so-called Moguls of Radio and Television. First of all, all the Hollywood Moguls, the Warners, the Mayers, the Cohns, etc., (and their “heirs”) were Russian-born and flaming “Liberals.” Whether or not any of them were card-carrying members of the Communist Party is immaterial—what counted, and still counts, far more than mere memberships was and is their fanatically zealous allegiance to the main objective of the Internationalist-Communist Conspiracy . . . But even more important—and why all the past and present Moguls couldn't reform even if they had ever wanted to—is the fact that the real controls of Hollywood, Radio and TV are firmly in the hands of such Internationalist-Bankers as Lehman Brothers, Kuhn-Loeb, Goldman-Sacks, the Warbergs, etc. . . . all Directors and TOP BRASS of the “Council on Foreign Relations” (CFR), the Hierarchy of the Internationalist-Communist Conspiracy. Every Hollywood Lot, every nation-wide Radio network, every Nation-wide TV network, was financed and is controlled by those Internationalist Bankers—and therefore all of them are completely controlled by the CFR. In addition, the Paleys and Sarnoffs, the supposed Moguls of Radio and TV are themselves members of the CFR, as are the Hollywood Moguls . . . That entire story of the enslavement of our most glamorous Mass Communications Media (*Hollywood, TV and Radio*) and all their betrayals of the American people is clearly revealed in the book “DOCUMENTATIONS OF

## THE REDS and FELLOW-TRAVELLERS in HOLLYWOOD and TV."

However, the Hollywood Moguls knew that in order to convince the aroused American people that they would really do a job of "house cleaning" they would have to put on a great "show" of "reformation." Thus, on the final day of those (1947) Hearings, Louis B. Mayer, Harry Warner and Eric Johnston, ostensibly speaking for the entire industry, piously vowed to the Committee that not one of the "Hollywood Ten," who had been sentenced for contempt of Congress, would ever again be permitted to work in Hollywood . . . they stressed those "Ten," but only vaguely referred to all the other Reds who had been unmasked.

That did not satisfy the American Legion. They demanded a crystal clear statement as to action on all the Reds in Hollywood. The Moguls hurriedly agreed to a meeting with the top brass of the Legion, to be held at the Waldorf-Astoria Hotel in New York. At that meeting, (which became known as "The Waldorf Agreement") the Moguls agreed to all the demands of the Legion . . . They repeated their vows to keep the "Hollywood Ten" out of Hollywood—they also agreed to banish all the unmasked Reds—and they "faithfully" promised that there would be no more Red propaganda films.

That meeting was highly publicized throughout the nation. It went far toward pacifying (*deluding*) the people. But the "Motion Pictures Producers Association" (MPPA) decided to go still further to complete the "delusion". So, lo and behold, immediately upon their return to Hollywood, the loyal Stars, who had voluntarily testified at the Hearings, proclaimed that they would set up their own "policing" machinery to cleanse the Industry — and keep it cleansed. For that objective, they set up what they called "The Motion Picture Alliance" (MPA).

At this point, for the clarification of those who are unfamiliar with the inner workings of the Film industry, I will establish the (*supposed*) difference between the MPPA and the MPA.

The MPPA is an Industry organization, set up to govern all of the activities of the Industry. It sets all the rules and policies of the Industry, to which all members must conform—and the membership of the MPPA is open only to active producers of Films. It operates exactly the same way as do all Industry Associations, such as the "Automobile Manufacturers Association," the "American Bar Association," the "American Medical Association," etc., etc. All Industrial Unions, the "Teamsters Union" to name one, operate the same way—and all members are rigidly controlled by their organizations.

On the other hand the MPA is what might well be called a fra-

ternal and/or social organization. It was organized by the most prominent anti-Reds in the film industry, principally (*ostensibly*) to serve as a watchdog on the industry. The founders of record were Jim McGuinness, Sam Wood, Adolphe Menjou, Ward Bond, etc., etc., all individuals whose loyalties were beyond question. And to stress that the MPA was in no way controlled by the industry, or subserviant to the MPPA, the membership was thrown open to lawyers, doctors, dentists, ministers, to all loyal Americans who might wish to "join" and help to "cleanse" Hollywood—and keep it "cleansed" . . . and that was what made the MPA the shrewdest camouflage the Moguls could have conceived, to wit:

Not anyone of the founders of the MPA was directly employed by the MPPA—anyway, not of record. Therefore they were not (*on the face of it*) subject to MPPA orders or discipline—but *everyone of them*, as is *everybody* employed in the industry, is, job-wise, at the mercy of the MPPA. But to leave absolutely nothing to imagination, Jim McGuinness and Adolphe Menjou told me that they had launched the MPA at the urgent behest of Louis B. Mayer and Harry Warner—"to save the Industry." I didn't need any more evidence that the MPA was a craftily camouflaged and glorified "House Organ" of the MPPA . . . The Moguls theorized that such an organization would, when needed, make an excellent "smoke screen"—surely, *they rightly assumed*, an organization composed of the above named *known* anti-Communist stalwarts would hardly be "suspected" by the American people.

And, *amazingly*, those very stalwarts accepted the Warners and the Mayers at their word. Even after several months with no sign of any "cleansing," when I mentioned it to McGuinness and Menjou and pointed out that all of the unmasked Red Stars, such as Frederic March, Humphrey Bogart, Katherine Hepburn, et al, were still getting the best roles in Hollywood, their answer was: "Give them (the Moguls) a chance—wait until the contracts of the Reds expire, etc., etc."

But the brazen sham of the whole thing was clearly revealed after the "Hollywood Ten" were released from prison. The Moguls had "faithfully promised" that none of those "Ten" would ever again be employed by Hollywood—but immediately after their release all of them were restored to their old jobs . . . *under fictitious names at double their previous salaries* !!! Moreover, my same pipelines in the Hollywood Lots provided me with concrete evidence that, while out on bail waiting for their (*unsuccessful*) appeals to have their sentences set aside, all of the "TEN" had been retained in their jobs. The Moguls' alibies for that was "they all had contracts."

Naturally, I turned all of the above evidence over to the FBI and HCUA. At the same time we (CEG) published the book "RED

TREASON IN HOLLYWOOD.” in which I revealed the full story of the Red Conspiracy in the Film industry—and NAMED 300 of the top Red Stars, Writers, Directors and Producers . . . and I dared all of them to “*sue me if it ain’t so.*” Of course, none of them ever sued me !!!

That was the first time that such a complete and *direct* charge had been made—and so many of Hollywood’s “*Royalty*” named as traitors. The book created a sensation. It even caught the Press off guard. Editorial writers and syndicated Columnists, among them (*believe it or not!*) Ed Sullivan, spoke of the book as . . . “*a bible for those who want the truth about conditions in Hollywood*” . . . Sullivan stressed that the Author’s background in the Theatre and Hollywood gave the book an authenticity that no outside writer could have provided.

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(Note: “RED TREASON in HOLLYWOOD” is no longer in print, but my “DOCUMENTATIONS of the REDS in HOLLYWOOD and TV,” published in 1961 provides all the information contained in the first book. MCF.)

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But our Press “*holiday*” didn’t last very long. The notorious ADL—they had previously warned me of dire consequences if I persisted in my exposition of the Red Conspiracy—came roaring into the battle. They issued an order—and all the Red and Pinko sheets began a hysterical screaming of “*anti-semitic,*” basing their screams on the fact that there was a *considerable* percentage of Jews among the Red traitors I had named. They (*the ADL*) did not *deny* that those individuals were Reds and Traitors—that, apparently, didn’t matter. My “*crime*” was the *naming* of them—and within a matter of days both the Press and Radio were completely closed to us—even for *paid advertising* . . . and the Moguls blithely continued to employ all the Reds—and brazenly continued to issue Red propaganda Films.

Right then and there I learned the answer for the “*Red disease*” in the Film Industry. The “*blackout*” by the Press and Radio kept the people completely in the dark about what was going on in Hollywood—our “*short memory*” did the rest. So, right then and there, we adopted a new technique to break through that “*blackout*”: we organized “*Picketing Committees*” to picket the theatres showing Red Stars and Red propaganda Films. To provide TNT “*ammunition*” for the pickets we issued a special six-page “*Tract*” which contained the salient features of “RED TREASON in HOLLYWOOD”—and a listing of the Reds! Within a few months more than TWO MILLION copies of that “*Tract*” were in circulation. In Newark, New Jersey, a Catholic War Veterans Post joined us and picketed the premiere of a new Charlie Chaplin film—and *killed* it for the

entire country . . . in Los Angeles we picketed to death "*The Death of a Salesman*" and other films . . . in Chicago and other cities, the American Legion did similar jobs. The Press did not dare to ignore the picketings—and once again our story became a Front-Page sensation. Theatres all over the country cancelled their bookings of all the picketed Films—despite the frantic protests and threats of the Moguls . . . and the panic was really on! The Frederic Marches, Eddie Cantors, John Garfields, Orson Welles and many of the Moscow-loving Stars named in our "*Tract*" became "*Poison-at-the Box Offices*." Receipts zoomed down in all theatres showing such Stars. Theatre Owners all over the country began to scream—and that brought on another Congressional investigation! *That did it!* The Moguls "*advised*" the "*Poison-at-the Box-office*" Stars to go to New York or to Europe—*until the heat was off*. They stopped making brazen pro-Red and Anti-American films—they ordered all Red Fronts dissolved—and fund-raising Rallies for the Red Cause were banned.

But let there be no delusion about those "*reforms*"—it wasn't a sudden stirring of patriotism in the hearts of the Moguls, or a belated awakening of conscience that brought it about—it was sheerly a matter of self-preservation. It had become obvious to them that the *American people* had come awake and decided to drive the Reds off the Screen in the only way left to them—*by refusing to patronize the Films at the Box-Offices!* That could mean death for the entire industry—it could mean the end of the Screen as a vital cog in the brainwashing machinery of the Great Conspiracy. In short, all of a sudden, Hollywood was like one of those old-time sailing ships caught in a hurricane—all the ripped sails and shattered masts, faithful friends though they had been, would have to be cut away and sacrificed if the vessel were to be saved. However, as we shall see, with very few exceptions, the Reds who had become persona non grata with the American people were neither "*cut away*" nor "*sacrificed*" . . . when they were "*advised*" to go to New York or Europe, that "*banishment*" was intended to last only until *the people would "forget."* Meanwhile the "*banished*" ones were to be well taken care of in stage plays on Broadway—in Radio—in TV . . . or in Films made in Europe by "*European*" film producers.

But that "*show*" of "*cleaning house*" came almost too late. During the next two years the entire industry was in its greatest depression. Every month hundreds of theatres were closing their doors—which meant alarmingly reduced returns for the producers. Not that the Masterminds of the Conspiracy cared anything about *that*. But by 1951 the situation was more than just acute—it appeared that the entire industry was headed toward a Big Bust. Important stockholders were asking embarrassing questions and more than



merely hinting that changes *at the top* might be the cure. The Moguls—and *their Masters*—became more and more desperate. Something had to be done to bring the American people back to the Box-offices. The only way to accomplish that was by doing something to make them “*forget*” about the Reds in Hollywood—here is how they went about it:

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### THEY RESORT TO AN OLD TRICK

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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 Theatres owed their survival to that lure. So now the Moguls decided to resort to that same technique to hoodwink the American people. Only this time they added a twist to it. This time, in addition to appearances at theatres, the Stars were to be “*honor guests*” at the Luncheon meetings of Women’s Clubs, Kiwanis, Rotary, Lions and other Civic and Service groups. In addition—and *that was most important*—they were to entertain and address “*press conferences*” attended by all local newspaper editors and columnists, Radio commentators, etc. And—*under strict instructions*—the “*theme song*” of all those travelling “*good-will Ambassador*” Stars was to be: “*Communism has been cleaned out of Hollywood.*” I stress that “*under strict instructions*” because I know that many of the Anti-Red Stars vehemently 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 of these was Ronald Reagan, then President of the Screen Actors Guild. He toured the nation and spouted his brazen deceit on Radio and on TV before all types of civic groups and organizations. And *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-TRAVELLER HAS DISAPPEARED FROM THE HOLLYWOOD SCENE!**”

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(Note:—In order to clear away all doubts and confusions about Reagan’s brazen hypocrisy, and to show the depths of deceit to which he (and all the other “*good-will ambassadors*”) resorted, the following is a sample of his spiel, as it was published, **UNDER HIS BY-LINE**, in Victor Riesel’s column on July 27, 1951 . . . MCF.)

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“Communism,” averred Reagan, “failed in Hollywood because the overwhelming majority 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-travellers. **TODAY, EVEN THE FELLOW-TRAVELLER HAS DISAPPEARED FROM THE HOLLYWOOD SCENE**".

That "overwhelming majority of the Screen Actors Guild" contained hundreds of the Stars named in our "Red Stars" Tract.

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And, amazingly, that new "*theme song*" worked like a charm. Newspapers and magazines, Radio and TV picked it up and spread it throughout the nation . . . columnists and Radio and TV commentators began to "*chorus*" it in their columns and broadcasts—they "*loaned*" their columns and their Mikes to Reagan and other of the Hollywood "*good-will ambassadors*" . . . and, in turn, "*public opinion*" gradually began to succumb to it—the people began to "*forget*"—and slowly but surely the Movie theatres which had been showing the Red Stars and Red propaganda Films and, *as a consequence*, had been shunned to a starvation point, began to fill up again—by 1952 it seemed that all of the people had "*forgotten*" and Hollywood was well on its way back to prosperity—(*with all the unmasked and "banished" Reds back on all the Lots*)—and they were again gleefully producing Films with "*messages*" !!!

And that was their great mistake. Had the Moguls kept the "*banished*" Reds out of Hollywood two or three years longer—had they kept "*messages*" out of their Films for two or three years longer, and continued their "**TODAY EVEN THE FELLOW-TRAVELLER HAS DISAPPEARED FROM THE HOLLYWOOD SCENE**" "*theme song*," they might well have succeeded in lulling the American people so deeply into slumberland that only (*figuratively speaking*) an earthquake would have awakened them. But the Masterminds of the Great Conspiracy are not concerned with the problems of their tools and stooges—they want continuous "*action*"—continuous "*brainwashing*" . . . and *the Moguls had to obey orders!* Thus, even as their "*theme song*" was ringing throughout the land, they began to issue Red-propaganda Film after Red-propaganda Film, each one more brazen than the previous ones. *And that was our (CEG) signal!*

We promptly issued a "SPECIAL BULLETIN" in which we revealed the Moguls' new technique—we categorically listed all the *new* Red Films, and highlighted the propaganda in them—we named all the once-banished Reds who were back on the Hollywood Lots—

*we stressed the return of all the infamous "Hollywood Ten" into their old jobs under fictitious names!*

Within 60 days we had more than 200,000 copies of that "SPECIAL BULLETIN" and more than TWO MILLION up-dated copies of our "Red Stars" Tract circulating throughout the country. And once again theatres all over the country were being picketed . . . and once again the "House Committee on Un-American Activities" was deluged with copies of the "BULLETIN" and the "Tract," together with angry letters, demanding "action" . . . and, *despite all pressures to prevent it*, the Committee (*publicly*) scheduled another "Hollywood Hearing!" . . . And, lo and behold, once again the press was FORCED to Front-Page another parade of Hollywood's top personalities to "answer questions." Among them were top Executives of all the Motion Picture and TV Studios. Again, many of them, when asked the 64,000 dollar questions, hastily sought refuge behind the Fifth Amendment. Others, realizing that we had provided the Committee with documentary evidence of their Red activities, *and fearing the consequences of perjury*, 'fessed up, and named virtually all those we had listed in our "Red Stars" Tract—*many of whom were still (or again) holding down the best jobs on the various Hollywood Lots!*

Naturally, that torpedoed the Ronald Reagan "act"—it also "sunk" all the other Hollywood "good-will ambassadors"—they all scurried back to Hollywood and into deep silence . . . *And once again all the Reds were in flight from Hollywood—back to Broadway and Europe! . . . and once again hundreds of theatres all over the country were going out of business!*

Now, you would think that that new "debacle" would have served as a final "lesson" for the Moguls, but as I have been repeating for more than 15 years, they never quit. *Actually, they can't quit*—because they are the "slaves" of the Masterminds of the Great Conspiracy who are concerned with nothing but a *complete* brainwashing of the American people.

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### THEY ACQUIRE AMAZING CATSPAWS!

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And so, even as they were reeling from their latest exposure, the Moguls were preparing a fiendishly clever new scheme *that would whitewash all their Reds*—and restore them as Idols of the American people. It was a scheme that truly was Machiavellian. *How Machiavellian* is evidenced by the fact that the new "catspaws" they chose to pull their chestnuts out of the fire were none other than our most highly trusted Syndicated Columnists—Columnists whose loyalties to everything American were beyond question (*at that time*) in the minds of ALL of our people.

When that "TODAY, EVEN THE FELLOW-TRAVELLER HAS DISAPPEARED FROM THE HOLLYWOOD SCENE" crusade was unmasked, it was fully revealed that the Press was (*collectively*) the major "villain in the piece." The major "actors" in that "piece" were all the Syndicated Movie Gossip columnists, who continuously mawkishly rhapsodized over the "fallen angels," plus such Columnists and Radio-TV commentators as Drew Pearson, the Alsops, Ed Murrow, Chet Huntley, Eric Severeid, etc., etc. But all such "journalists" had long been "suspect" as willing collaborators of the Great Conspiracy—and that made it comparatively easy for us to unmask that entire "theme song" plot.

But there is another group of Columnists and Commentators who (*in those earlier years*) wielded a tremendous influence on public opinion—who indeed MOULDED public opinion! The best known of them were Fulton Lewis, Jr., Westbrook Pegler, George Sokolsky, Victor Riesel, Dean Manion, Bill Cunningham, Paul Harvey, etc., etc. The Reds and the Internationalists derisively, and *bitterly*, referred to them as Isolationists and vicious Rightists—which established them as loyal Americans in the minds of the American people. The vast majority of our people virtually revered them, regarded them as oracles—and, to all intents and purposes, blindly responded to every word they wrote or uttered—and *they still do!* In the main, that's fine! In the main, I readily subscribe to the (*general*) integrity of all in the group. And, *when they stick to the things they know*, I wholeheartedly subscribe to their wisdom. But I refuse to have *blind* faith in *everything* they say—and, *especially*, in what they *don't* say. Personal equations in *every* man's affairs forbids that kind of faith. For one example: when Truman appointed Anna Rosenberg to be Assistant Defense Secretary Fulton Lewis revealed her entire Red background—then the "Anti-Defamation League" (ADL) applied their well-known "Anti-Semitic" brand (*blackmail*) pressure—and Lewis completely reversed himself and gave her a complete clean bill of political health, proclaiming that the Anna Rosenberg he had been unmasking was "a different Annie." He *knew* that was false, yet he *deliberately misled* the American people—who had *blind faith in everything he said!* . . . He did that because he realized that the ADL would be able to pressure most of his Sponsors into cancelling their contracts—and *thus drive him off the air!* He was faced with the choice of deceiving the American people—or losing his "voice on the air." Wisely, or unwisely, he chose to save his "voice" . . . Another example: Victor Riesel delivered his column to Ronald Reagan to tell the American people that "Today, even the Fellow-Traveller, etc." 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 otherwise loyal-to-America Columnists and Commentators. I don't know why they made—and still make—those "slips." 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 and have no right to touch. But whatever it was and is, it stresses my contention that *blind* faith in any fallible human being—and, believe it or not, Columnists *are* human and fallible—can be as dangerous as was our blind faith in a Franklin Roosevelt, who betrayed us at Yalta . . . or a Dwight Eisenhower who delivered Berlin and all of Eastern Europe to Moscow . . . or a "United Nations," who deliberately murdered our sons in Korea.

Anyway, it was that type of Columnists that the Hollywood Moguls chose to whitewash their Red Stars—and *brainwash the American people all over again!*

The matter came to my attention during the early months in 1953. It came to me in the form of letters written by various TV Sponsors to customers who had protested the employment of such Reds as Frederic March, Edward G. Robinson, Gene Kelly, etc., in their shows. The gist of such letters from the Sponsors was that their "Stars" were no longer in the Red category because they had been "cleared" by a "highly respected Clearance Committee," which also had forgiven their (*the Reds'*) past "sins." Some Sponsors also stated that most of the Stars listed in the "Red Stars Tract" had thus been cleared and the "Tract" was no longer valid.

That "highly respected Clearance Committee" puzzled me. Such "clearances," to be authoritative, could come only from the FBI or an official Congressional Committee. In response to my inquiries, all such official agencies denied having issued the "clearances."

Nevertheless, that same "clearance" story was more than just merely hinted by various Columnists—and late in 1953 the people began to let down their vigilance—all "picketings" ceased—protests to Sponsors greatly diminished—and the Red Stars began to creep back into Hollywood . . . and once again Red propaganda Films became "the order of the day" . . . And I still didn't know the identity of that "highly respected Clearance Committee."

But early in 1954 a George Sokolsky column let the cat out of the bag. The first paragraph of that article read 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."

WOW!!! What a "brainwashing" falsehood! . . . What a brazen, yet naive, plot!

I say that, because in all of our (CEG) unmaskings we named a total of (approximately) 300 Red Stars, Writers, Directors, and Producers . . . the "House Committee on Un-American Activities" (HCUA) named the same 300. Needless to say, it was that same 300 that Sokolsky "whitewashed" in his column. And that let the cat out of the bag—it gave me the clue I needed to "smoke out" the whole plot. Briefly, here is that story:

During the HCUA hearings following the exposure of the Ronald Reagan "Today even the Fellow-Traveller has disappeared from the Hollywood scene" crusade, George Sokolsky and James O'Neill, publisher of the "American Legion Magazine," organized a small, but select, group of syndicated columnists into what they called "The Clearance Committee." The modus operandi for the "clearance" was simple. All that any individual had to do to get a "clearance certificate," whether it was a Lewis Milestone or an economy-driven Fellow-Traveller, was to write a letter to "the Committee" saying that he "had seen the light"—and he (or she) was immediately absolved of all sins—and all Hollywood and TV Networks and all Sponsors were confidentially informed of that fact.

It was all done very hush-hush, but by the time we got onto that little scheme all the Reds who had been *officially cited* as such were in possession of "Clearance Certificates."

And to give credence to the "Clearances," many Columnists and Editorial writers eulogized some of the most flaming Reds for having "seen the light"—for their "honest confessions"—and for their "earnest pledges" to "sin no more" . . . and some of them even appealed to the public, as George Sokolsky did by innuendo, to forgive the "repentant sinners."

Small wonder that TV Sponsors could blandly state to protesting customers that the Reds in their TV shows were no longer Reds—because they had been "officially cleared" . . . small wonder Hollywood and TV producers could arrogantly reject criticism of their employment of Reds—on the ground that their Reds had been "cleared" . . . small wonder that the "brainwashed all-over again" people again let their guards down—and ceased their picketings and protests . . . small wonder all the Reds were once again flocking back into Hollywood!!!

But once again we (CEG) roared back into the fight. We issued a "Special Bulletin" in which we thoroughly unmasked the "Clearance Committee" scheme. In that "Bulletin" we hurled back into the teeth of Sokolsky and his "Committee" colleagues their brazen lies that "For two years Hollywood was surprisingly clear of Communists and Communistic activities" by naming more than a dozen Films

(issued during those very two years) that befouled America even more than did "Mission to Moscow." Among those named Films were "HALLS OF MONTEZUMA," in which a Marine officer was depicted as a gangster at heart who continuously built up hatred of the Japanese, *not on the ground of being a treacherous foe*, but on the basis of RACE—throughout that Film General MacArthur was vilified in similar manner, and (according to that film) was for that reason FIRED by Truman! . . . also 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 foul treatment . . . ditto "THE GLASS WALL," "GO MAN GO," etc., etc., all pro-Communist and savagely anti-America Films.

As on previous similar occasions, we flooded the nation with that "SPECIAL BULLETIN." As before, a re-awakened and infuriated people came roaring back into the fight. They employed our "RED STARS" Tract (*millions of them*) to force a showdown with Hollywood, with TV—and with Congress. So, once again, we beheld a parade of Reds (*Stars, Writers, producers, etc.*) before a Congressional Committee—among them all those who, according to the "Clearance Committee," had expressed "sincere regret" for their past misdeeds and vowed "never again" to become involved with pro-Communist activities. But there were no expressions of repentance or recantations when those "cleared" Reds appeared before the Congressional Committee—when asked the various \$64,000 questions, *they all jumped behind the Fifth Amendment!*

Naturally, those hearings torpedoed the phony "Clearance Committee" and the equally phony "Clearance Certificates" . . . they torpedoed all the alibis of the "Sponsors" and the Producers . . . and once again we beheld a hasty exodus of panic-stricken Reds out of Hollywood.

Now, unquestionably, many of the newcomers to our publications will find that "Clearance Committee" plot unbelievable—because of the men involved in it. But all of the above is a matter of *official recording* in Congressional Records and Front-Page reportings of that time. Why such (*previously*) highly regarded men lent their prestige to such a dastardly plot, whether they were pressured, intimidated, or bribed into it is unimportant at this time. The point that is *very important* is that they did it—and that others of equal standing have been—and are being—caught red-handed in similar activities *at this very time!*

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## OUR MOST POTENT WEAPON

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Now let me tell you why this "News-Bulletin" is particularly vital *at this time:*

Ever since 1948 our "RED STARS" Tract, reinforced by our "DOCUMENTATIONS" Book, has been the one (*the only one*) impassable roadblock to the Reds' (*and the CFR's*) complete conquest of Hollywood, Radio and TV. I am sure that most of you know that.

However, until the mid-1950s we had a great deal of help from the Congressional Hearings—and the Front-page expositions that came with each Hearing. Those Front-page expositions did not come as a matter of normal "reporting"—*they came because the Press did not DARE to ignore Congressional open-to-the-public investigations!* Be that as it may, I am not one to look a gift horse in the mouth—and I was extremely grateful for that (*even though forced*) help.

However, there always was one (*truly tragic*) drawback in all those Front-page expositions: practically the very day after the Hearings would close, the Press would immediately go into deep silence—and the people, convinced they had won a great victory, promptly went back into slumberland. *And that happened with every Hearing!* Oh, sure, there always have been some thousands of hardy and *unbrainwashed* Americans who maintained their vigil, But this is a "war" that desperately needs millions of "soldiers," not just thousands. Because the Hollywood Moguls, carefully "*timing*" themselves, always opened the gates of Hollywood as soon as the millions went back into slumberland.

And that brings me to the point I wish to stress at this time. Since the late 1950s there have been no Congressional investigations of Hollywood and TV—*hence, absolutely no Front-Page alertings!* Whether the Congressional Committees have been bribed, seduced, or intimidated, the fact remains that there has been no official investigation of the Reds in Hollywood, in Radio, or in TV since 1956. As a result, today both Hollywood and TV are again seething and crawling with Reds—the Frederic Marches, the Edward G. Robinsons, the Dalton Trumbos, the Melvyn Douglasses, the Milestones, ALL the Reds we had driven off the Screens, big and little, are back again. *And, tragically, the vast majority of the American people seemingly have forgotten the Communist backgrounds of all these many-time exposed Reds, and are flocking to their films—and, seemingly, they (the people) do not realize that the Films they are patronizing and supporting TODAY are even more viciously Communistic than "Song of Russia," "Gentlemen's Agreement," "Porkchop Hill" and all the other Red Films of earlier years.*

I do not have enough space in this issue to name the SCORES of Red-propaganda Films that have been produced during the past few years—each one produced, written, directed by Reds—each one Starring flaming Reds who have been driven off the Screen time after time after time—each one full of subtle Red propaganda. However, just to give you a faint idea I will review a few of the more vicious Films—and their Stars:



## "SEVEN DAYS IN MAY"

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This Film, a filmization of the "novel" of that name, written by Fletcher Knebel and Charles W. Bailey, a press-created "best seller" for many months, is perhaps the most vicious and most flaming-Red Film I have ever seen—even though there are many others in the same vein. And it has a terrific and frightening effect on those who see it. The prime reason for its effectiveness is that no money has been spared in its production—the screen play was written by Rod Serling, one of TV's most subtle authors of pro-Communist themes—and it is performed by truly some of our most talented Stars—ALL REDS! Here are the names of a few: Frederic March, Burt Lancaster, Kirk Douglas, Ava Gardner. All of them perform with the truly high skill they possess, thus lending conviction to a story that with lesser actors might easily have evoked raucous jeers . . . Following is the "story" they portrayed:

A Marine Colonel (Kirk Douglas), secretary to the Chairman of the Joint Chiefs of Staff, begins getting "hints" that something very mysterious is going on. It seems that high ranking military officials are sending strange and very peculiar messages about a mythical race-track pool. It is then discovered that a secret Commando unit has been set up near El Paso. Then it is discovered that a certain General (Burt Lancaster) has been secretly playing footsie with right-wingers and lying about it. Also, Congress has been kept in the dark about an upcoming practice alert. "Good Lord," the Colonel anxiously ponders, "what does that mean?" . . . obviously a planned uprising by the Rightists to get control of our government! The Colonel garners enough "suspicions" to impel him to urgently seek an audience with the President (Frederic March). Then the President must determine: Are the Colonel's suspicions correct? If so, what can be done to forestall the (Rightists') sedition?

The above is a brief outline of the *plot* of the Film, but the following is a review of the *objectives* of that Film and of all the other Films of that ilk: "Seven Days In May" was a strong enough novel, but the impact of the Film on both the eye and the ear is far greater, far more terrifying. The Washington scenes are played out against authentic backgrounds—but, *with the approval of McNamara and his Left-wing clique*, all more or less distorted. The "slip-ups" and distortions are so craftily accomplished that they are not noticed by the ordinary Movie-goer. And, as I have already stated, the acting is superb—in short, the entire job was HELLISHLY well done! . . . And *that* is the great problem! Roscoe Drummond, hardly a "Rightist," in his review of the Film, stated that: ". . . it seems almost like a documentary that could easily leave the wrong impression." He should have stated that it was *obviously* intended to do just that—*leave the wrong impression!* ! Throughout the film the "terror" preachment is as incessant as a summer rain—it warns that:

*the only hope for mankind is disarmament, unilateral if necessary, and a deal with the Reds . . . that the Joint Chiefs of Staff would destroy our form of government to prevent any move to disarm America . . . that those who don't trust Moscow are (1) psychopaths, (2) traitors, and (3) an immoral lot anyhow . . . And not content with letting this viciously brainwashing Film do its own "dirty work," the Stars are adding extra-curricular chores to thicken the brainwashing, such as Gregory Peck stating in personal appearances that "Seven Days In May" is intended to "frankly warn of the dangers of too much military thinking in government."*

That polemic, phony as a lead dollar, is the whole story of the Film—and the conclusion you are urged to accept is that we must take all matters of national security out of the hands of our (TRAINED) military leaders in order to prevent "a vicious military dictatorship." The truth, of course, is that it is not our professional military men who have created a threat to our constitutional and traditional civil-military relationship—it is the McNamara (Leftist) group of amateur "strategists," all under CFR domination, who are trying desperately to substitute their (CFR) strict political control of our armed forces for the historic non-political role of our military leaders, because without achieving that objective the plotters cannot hope to accomplish the enslavement of our nation in their One-World (UN) Government!

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Another of this cycle of "terrorize the American people into surrender" Films is "DR. STRANGELOVE"—only this one uses the Bomb to create terror and panic. Do you remember how several years ago the Movie "ON THE BEACH" terrified all of the American people with its depiction of the world destroyed by nuclear war? That Film definitely helped to create the political climate which induced the American people to accept without protest the disastrous nuclear test moratorium of 1958-61. Well, "DR. STRANGELOVE" is right in that category—only more so, if that is possible. In this Film our military leaders are the targets of biting satire (*smear*), with nuclear war launched by a (*supposedly*) psychotic U. S. Air Force General—while a higher ranking General is portrayed as too busy having an affair with his secretary to recall the nuclear bombers.

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Still another such Film is "FAIL-SAFE," (*to be released in the Fall*). Thematically, it is very similar to "DR. STRANGELOVE," except that it is an even more horrifying spectacle of the treason perpetrated by the men into whose hands we have placed the security of our nation. "FAIL-SAFE" depicts how nuclear war was set off by the "accidental" failure of a single (*mechanical*) computer. To convince Khrushchev that it WAS a genuine "mistake," and "to

*show our good faith*" our President orders an American plane to drop a hydrogen bomb on New York City. And we are hysterically urged not to dismiss this film as idle fantasy—authors, publishers, critics, writers of every type earnestly proclaim that this is *prophetic*, that a fatal accident triggering universal destruction is "*inevitable*" and that nuclear war ultimately will occur—*unless we surrender NOW! . . . And a lot of people believe it!*

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And still another of this treasonous cycle is "THE VICTORS." This one is a massive, sordid anti-military Film slanted to shock us into believing that the soldiers defending our country, together with their commanders, are cruel and sadistic fools, black marketers, murderers and sex-maniacs. This noxious Movie was written, directed and produced by Carl Foreman, a Columbia Pictures Corporation "*Biggie*" whose background of Communist activities through the years is so extensive that when hauled up before a Congressional Committee, he, realizing that even the 5th Amendment would not protect him, fled to Europe. The Moguls promptly piously proclaimed that he would never be permitted to return to Hollywood—but today he is back in their good graces—if *he ever was out of their "good graces"!*

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There are at least a dozen Films similar in one way or another. Some are already playing in theatres throughout the nation; some are already completed, but not yet released; others are in the making. In all these Films the villain is never the Communist. For one example: in "FAIL-SAFE", Khrushchev is *idealized* as a kindly philosopher pledged to peace and compromise. The villains in ALL those Films are American military leaders or loyal American Congressmen, depicted as conspiratorial or stupid or psychotic—one example was Frank Sinatra's "*The Manchurian Candidate*," in which the immortal Joe McCarthy was portrayed as a vicious and evil "*villain*."

The theory behind all those Films is that you (*the average American*) will become so terrified that you will *scream* for "*Peace at any price*"—that you will instruct your teenage children to echo the Communist slogan "*rather Red than Dead!*" That's what happened, you know, when "ON THE BEACH" was sprung on us.

And, of course, all those Films, together with lurid Sex and other types of filth Films, are being shown all over the world—and are heightening the *degrade* and "*hate America*" campaign.

As a matter of fact, our "*IMAGE*" throughout the world already is that of a corrupt and dissolute nation totally unfit to be the LEADER of the still Free World. That is De Gaulle's portrayal of our *IMAGE*—and he points to our Films as his concrete evidence . . . that's what Hollywood has done to us !!! — what it will continue to do !!!

## ACTIONS ARE LOUDER THAN WORDS

Earlier I stated that the Red Conspiracy in Hollywood is again operating at "*full speed ahead*"—at even greater speed than it did in the years before the first of the Congressional Hearings. Now I will provide the concrete evidence—as it was brazenly highlighted on the night (April 13) of the Oscar awards.

Immediately after the Hollywood Moguls piously proclaimed (*at that first Congressional Hearing*) that they would cleanse Hollywood of all Reds and Red-tainted Films, the "Academy" that awards the "Oscars" announced with similar piety that thenceforth no Red-tainted individuals would be eligible for an "Oscar" or any other kind of an award. Well, it took this year's "Oscar" event to show how both those vows have been completely "*forgotten*."

Sidney Poitier, the negro actor who has been an active participant in various pro-Communist Films was awarded the (*highest*) "Best Actor" Oscar; Melvyn Douglas, a many times cited RED was awarded the "Best supporting actor" Oscar. And who were some of the actors chosen to present the Awards? Edward G. Robinson, Gregory Peck, Frank Sinatra (among others)—*all as Red as blood!*

But here is something that is even more significant: weeks before the event, long before the names of the nominees were even *rumored*, there were many stories circulating in inner circles in the industry that, regardless of all "*voting*" and regardless of merit, Poitier was to receive the top Oscar—as a *gesture by the industry in behalf of the Civil Rights agitations!* . . . Can you see the effect on the public when and if Poitier will take leading parts (*as he no doubt will*) in the future street demonstrations by the Negroes?

There is still another significant point in that "Awards" ceremony which many TV viewers may have overlooked: *Also planned in advance*, Anne Bancroft was chosen to present the Oscar to Poitier—as the Negro, *black as the ace of spades*, stepped on the stage, this white woman rushed into his arms for a *very* warm embrace and kiss—and her "*ecstasy*" continued throughout their walk to the exit.

Now, bear in mind that the Oscar Awards ceremonies is the most glamorous event of the year in Hollywood. *It is televised and shown all over the world*—so there it was for all the world to see a *young white woman warmly embracing and kissing a black man!* Can you see with your mind's eye the effect of it on all the people who see it in Europe, in Africa, in Asia? . . . Can you see what kind of an "*Image of the United States*" it will create for all those peoples?

But, as Al Jolson used to say: "*wait, you ain't heard nothin' yet:*" at the very outset of the performance, Jack Lemmon, the Emcee, announced that ad-libbing of any kind was strictly prohibited—*on orders from the Academy officials*. Everybody rigidly observed that

prohibition—until Sammy Davis, Jr., the one-eyed Jewish-Negro, or Negro-Jew (*whichever you prefer*) came on stage. He ad-libbed and ad-libbed and ad-libbed without once being stopped—he pranced and cavorted all over the stage—he sang a medley of his favorite melodies . . . *and then he crowned it all with a glorification of the NAACP by bringing that organization into the picture.*

There are so many, many more points I could stress, but, in view of all of the above, is there *anybody* who can even remotely doubt that Hollywood is, *today even more than in the past*, knowingly, consciously, deliberately and even eagerly trying to brainwash the American people into total surrender to the Internationalist-Communist Conspiracy? . . . To remove your doubts, let me inform you that the Hollywood Citizen-News issue of April 18 blazingly front-paged the following: “ACCUSE FILMS OF SELLING RED LINE”—and devoted four columns to show how Hollywood is “SELLING RED LINE.”

In conclusion, I wish to stress *the most important point*: They CAN be stopped—exactly as we stopped them before: by hitting their pocketbooks—by boycotting all the theatres that show the above mentioned Films and all Films containing Red propaganda—also all Films employing the Reds named in our “Tract.” For the love of God and Country, for the love of YOUR children, they MUST be stopped !!! Please, *please* read this “News-Bulletin” again—study the methods we employed to stop them before. *Let’s do it again—let’s again force another Congressional Hearing—let’s again force the Front-Page expositions!* It is your America as much as mine that I am urging you to save.

NOTE: I had intended to include a similar expose of the TV Brainwashings—which are fully as horrifying as that of Hollywood, but I find I will need fully as many pages as are contained in this issue to do a real job. However, I will conclude this issue with one citation of TV brainwashing: “THE DEFENDERS,” a long time TV weekly show, has, from its outset, been delivering pro-Communist Bleeding-heart “messages.” Their April 18 episode was fully as vicious (and brazen) as “SEVEN DAYS IN MAY,” as “DR. STRANGELOVE,” as “FAIL-SAFE,” etc., and right in the same thematic vein. That TV show MUST be driven off the screen . . . there is only one way to do it—notify the Sponsors that you will NEVER buy any of their products if they don’t IMMEDIATELY cease their sponsorship of that evil and treasonous “show” they have been bringing into your home and poisoning the minds of your children . . . do the same with all Sponsors of all such TV shows!

Remember the salvation of our nation depends upon YOU and all loyal Americans—please get very busy TODAY, not tomorrow.

