

**THE
MOST
FANTASTIC
APOLOGIST
FOR
HOLLYWOOD-TV
REDS**

—●—
By MYRON C. FAGAN
—●—

No. 83

HOIST BY THEIR OWN PETARD

On June 12 (1961) the "California State Senate Fact-Finding Committee" (CUAC) released their latest "Report" to the Press. The chief feature of that "Report" was an arraignment of charges against the "Cinema Educational Guild," the "Red Stars" Tract and Myron C. Fagan — charges in which they frequently, and *amazingly*, contradicted themselves. In all my years in public life I have never read or seen such a fantastic, misleading, utterly incredible "Report" issued by any Congressional or State Legislature investigating Committee.

Three days later, on June 15, the Los Angeles newspapers published my "review" of the "Report" and gave it equal prominence. I was not able to "review" the entire "Report" because to this very day the Committee has ignored my requests for a copy, therefore my "review" covered only those excerpts that appeared in the newspapers. And I am most happy to say that *on this occasion* all the Los Angeles newspapers, except one or two minor outlying ones, reported both sides of the story factually, impersonally, objectively. In the following pages I will submit a verbatim reprint of the L. A. Times version of the "Report." There will be no need for reprints from the other papers, as, except for slight variations, their stories were identical. Following that I will reprint my rebuttal as it was published by the Times and the other Los Angeles newspapers. You will then understand what I mean by "*Hoist By Their Own Petard.*"

At this point, in order to enable the reader to "*put two and two together*" as you go along, I will cite three very significant incidents that preceded the issuance of the CUAC "Report" — one of which may well have influenced the preparation of that part of the "Report" that was devoted to CEG, the "Red Stars" Tract and Myron C. Fagan.

In our News-Bulletin No. 81, titled "HOLLYWOOD-TV REDS HAVE ACQUIRED STRANGE PROTECTORS," I concentrated on three particular "*Protectors.*"

No. 1) Robert J. Bauer, President of the Los Angeles "*Better Business Bureau.*" In the late months of 1960 he issued an official BBB "Report" in which he virtually described CEG as a (private) family racket, and linked it, *and me*, with various forms of so-called "*anti-semitic*" activities. After a personal "*discussion*" with Mr. Bauer, he quickly retracted that "Report" and replaced it with a fairly honest and truthful one.

No. 2) Beginning in September, 1960, Frank S. Tavenner, Jr.,

Counsel of the "House Committee on Un-American Activities" (HUAC) issued a form letter in which he virtually indicated that both CEG and Myron C. Fagan were unknown to him and/or to any other Congressional Committee. He also virtually condemned the "Red Stars" Tract with a statement that the records of HUAC showed that only 33 of the individuals listed in the "Tract" had come under the observation of his Committee — and that those 33 included the notorious "Hollywood Ten" and the "friendly witnesses" (of which there were 19 or 20) — and therefore he could confirm only 3 or 4 in the entire 200 named in the Tract as having been pro-Communists. I promptly wrote Mr. Tavenner and informed him that I had letters written and signed by him in his official capacity, in which he highly eulogized CEG and myself—and expressed high appreciation of the invaluable services and support we had rendered HUAC in their investigations of Hollywood. I also reminded him that our files contained official documentations issued by HUAC which cited the Communistic and Red Front activities of practically every individual named in the "RED STARS" Tract.

In that same "News-Bulletin" No. 81, I published his replies, so there is no need to repeat them in this issue, but, briefly, in one of his replies he stated that upon closer inspection he found that 53 of the individuals listed in the "RED STARS" Tract had been identified as registered members of the Communist Party (*I am quite sure that still closer inspection would reveal quite a few more*) — and he readily agreed that all the others named in the "Tract" may well have been identified as "Fellow-Travellers" and participants in various "Red Front" and other Communistic activities.

No. 3) Hugh M. Burns, Chairman of the "California State Senate Fact-Finding Committee" (CUAC). Simultaneously with Tavenner's amazing "form letter" and Bauer's fantastic BBB "Report," Burns, too, (*in his official capacity*) issued a "form letter" — almost identical to that of Tavenner's. But, Burns added insult to injury — *insult to the intelligence of every intelligent American*: — he proclaimed that some of those listed in the "RED STARS" Tract are actually "ardent anti-Communists."

I promptly wrote Burns a letter along the same lines as my letter to Tavenner — the text of which can be seen in our News-Bulletin No. 81. My letter must have irked our Sacramento Statesman, because he completely ignored it — shows you what a BIG man he is, and what a little guy I am. Anyway, I assume he decided to answer it in his annual "Report" — and thus punish me for my temerity by letting the whole world see how he spans anybody who dares to differ with him . . . more about that later.

NOTE:— As you read this document it is extremely important that you keep ever in mind the following very significant point: The L. A. "Better Business Bureau," the "House Committee on Un-American Activities" and the "California State Fact-Finding Committee" have known all about the "Cinema Educational Guild" since 1948. At no time throughout those years has any one of them issued a derogatory "Report" about CEG activities . . . at no time has any one of them expressed even a remote doubt about, or criticism of, the "RED STARS" Tract. Then, in July, 1959, it became known that our stocks of the book, "DOCUMENTATIONS of the RED STARS in HOLLYWOOD" were exhausted and that we (CEG) had decided not to issue another edition. And then, all of a sudden, out of the blue, all three **SIMULTANEOUSLY** issued "Reports" and/or "form letters" violently attacking the credibility of the "RED STARS" Tract, of CEG, of Myron C. Fagan . . . at least two of them deliberately vilified CEG, the "Tract" and Myron C. Fagan, with charges that we are "anti-semitic." **WHY?** Why did they wait **TWELVE** years to do that? . . . **AND WHY DID THEY EMPLOY THE "SMEAR" MATERIAL CONCOCTED BY "THE ANTI-DEFAMATION LEAGUE" TO EMPHASIZE THEIR FALSEHOODS AND VILIFICATIONS?** . . . Think on that, dear reader — and keep it uppermost in your mind as you read what will follow.

PUBLISHED BY L. A. TIMES, JUNE 13, 1961

"ERRONEOUS BRANDING OF STARS AS REDS BLASTED
"Cinema Educational Guild of Hollywood Taken to Task in
Subcommittee's Report

"The Cinema Educational Guild of Hollywood was taken to task Monday by the State Senate Fact-Finding Subcommittee on Un-American Activities for spreading 'erroneous' information about the alleged subversive connections of many entertainment personalities.

"Formed in 1949, the guild is a non-profit corporation headed by Myron C. Fagan, playwright and producer. Fagan has presented several plays here dealing with communism, including 'Red Rainbow,' 'Thieves Paradise' and 'Gallant People.'

"He has issued many booklets, form letters, circulars, folders and other material purporting to describe the extent of Communist influence in the entertainment industry. Several of them have been entitled, 'Red Stars in Hollywood.'

"Erroneous Statements

"'We do not wish to impugn the sincerity of Mr. Fagan,' the report said, 'but we do wish to make public the facts about his Cinema Educational Guild,

and our opinion concerning the erroneous nature of many of the statements contained in its publication.'

"The report said Fagan's implication that he has access to the subcommittee's files is not true. It also noted that 'there are heavy evidences of anti-Semitism throughout many of the booklets and in many of the Fagan speeches.'

"In some instances the information disseminated by Fagan is 'undoubtedly true', the report said, but in others it is 'sheer nonsense.'

"For example, the report called attention to one circular which listed among others as being 'Communists, fellow-travelers and dupes' the names of Alvah Bessie, J. Edward Bromberg, Morris Carnovsky, Edward Dmytryk, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Lionel Stander, Gale Sondergaard and Dalton Trumbo.'

"Evidence of Affiliations

"There is substantial evidence of Communist affiliations of each,' the report said.

"Also named were Norman Corwin, Charles Chaplin, John Cromwell, Benny Goodman, Rose Hobart, John Huston, Frederic March, Lewis Milestone, Sam Ornitz, Larry Parks, Irving Pichel, Paul Robeson, Adrian Scott, Franchot Tone and Sam Wanamaker. Each is accused of having a record of front affiliations and activities, and each has been affiliated with some fronts.

"The list also contains the names of Melvyn Douglas, Myrna Loy, Gregory Peck, Walter Wanger and Mary McCall, Jr. Each has been accused of some connection with communism or fronts, and in many cases the proof is flimsy, and in other cases some of the individuals named above have emerged as ardent anti-Communists.'

"Implies All Are Reds

"The point to bear in mind is that such a list implies that everyone named on it is a Red — dangerous, active, disciplined and dedicated. In some instances this is undoubtedly true. In others it is sheer nonsense.

"Mr. Fagan may well be one of the nation's outstanding experts on matters theatrical, but that does not necessarily qualify him as an expert in the field of counter-subversive intelligence.'

"The report said it is now 'more important than ever to eliminate irresponsibility in this field and put an end to hysteria and sensationalism for its own sake.'

"It points out that Melvyn Douglas 'at one time drifted dangerously close to communism' but 'has for many years been consistently anti-Communist, has repudiated communism on many occasions' and 'has never, so far as we are aware, appeared on any list of alleged subversive individuals with the exception of 'Red Stars — No. 3.'

"Cites Screen Writer's Case

"And the report goes to great length to show how erroneous the

circular is insofar as it pertains to Mary McCall, Jr., three times president of the Screen Writers Guild.

"It pointed out that in 1954, Mrs. McCall accepted an invitation to appear before the committee. She testified freely about her connection with certain organizations which were composed for the most part of loyal, anti-Communist members but which, she gradually came to recognize, also included a minority of Communists and fellow-travelers.

"She answered every question, refused to invoke the Fifth Amendment or any other Constitutional provision and remarked, 'I think sometimes in revulsion from Communism — and revolting they are — you find yourself tempted to go too far the other way. This impulse you must resist.'

" 'After thanking the committee for permitting her to appear and testify,' the report said, 'Mrs. McCall concluded her evidence by stating that in her opinion:

" 'Members of the Communist Party are in effect agents of a foreign power, and any decision as to whether they are loyal to the United States of America or to the U.S.S.R., even the loyalty of an American-born Communist member would go to the U.S.S.R.' . . .

" 'We are happy to report that Mrs. McCall is successfully following her profession as a screen writer, that she has most graciously written to representatives of the committee expressing her gratitude for allowing her to appear before us, and while we may be breaking a precedent by making this sort of statement — we very much doubt if Mrs. McCall will ever run the risk of being involved in any Communist front organization.'

"The committee said it disagreed with 'a great many' of the statements made by the Cinema Educational Guild, but could not take the time to analyze the record of every individual listed.

" 'It should be manifest to everyone that no unofficial list of alleged subversive individuals or organizations, unless accompanied by thorough documentation, should be accepted at face value,' the report said.

" 'Of course any such list of purported subversive persons and groups that is not accompanied by complete documentation must be regarded with extreme caution.' "

MY REBUTTAL, L. A. TIMES, JUNE 15, 1961

"CINEMA GUILD DIRECTOR BLASTS REPORT ON REDS
"Says State Senate Un-American
Activities Group Study Contains
Outright Falsehoods

"Myron C. Fagan, national director of the Cinema Educational Guild, Wednesday condemned the 1961 report of the State Senate Fact Finding Subcommittee on Un-American Activities.

"Fagan and the guild had been criticized in the report for spreading 'erroneous' information about alleged subversive connections of many entertainment personalities

"**'The entire report is composed of half-truths, distortions of truths and outright falsehoods, interspersed with a few, very few truths,'** Fagan said.

"Hasn't Received Copy

"At the same time, Fagan said he was basing his reply on newspaper accounts because the committee chairman Hugh M. Burns and counsel R. E. Combs have not '**extended us the courtesy**' of furnishing a copy of the report.

"**'Also, I wish to state that we were never given any opportunity to appear before the committee to answer any of their charges,'** he said. '**In short, we were tried in absentia.'**

"Fagan charged the committee's contention that he does not have access to its files is an outright falsehood.'

"**'We have always had access to their files for our particular requirements — and both Burns and Combs know it,'** Fagan said. '**As a matter of fact, judging from letters written by Burns to persons inquiring for information contained in the committee files, we apparently have more of their records in our files than they have in theirs.'**

"Cites His Book

"Fagan said '**full and complete documentations**' for every individual named in his 'Red Stars' tract are contained in his recently released book, '**Documentations of the Reds and Fellow-Travellers in Hollywood and TV.'**

"The book purports to describe the 'pro-Red activities and Red front affiliations of some 300 top Red stars and fellow-travellers in Hollywood and television.'

"Charges 'Blacklist'

"Fagan also charged that there is a '**blacklist**' in Hollywood, not against Communists but against anti-Communists. Most of the anti-Communists who testified in Washington, he said, have either been forced out of the industry, virtually exiled, or required to work solely with the Reds.

"Named by Fagan as victims of such action were Robert Taylor, Adolph Menjou and the late Gary Cooper."

LET'S SEPARATE TRUTH FROM FICTION

Hamlet said: "*The Play is the thing wherein I will catch the conscience of the King.*" I will paraphrase that with: The "REPORT" is the thing wherein I will reveal the perfidy of Burns and Combs.

In the "Report" Burns and Combs conceded that ". . . Mr. Fagan may well be one of the nation's outstanding experts on matters theatrical" . . . then they contradicted themselves with ". . . but

that does not necessarily qualify him as an expert in the field of counter-subversive intelligence."

Here is how they contradicted themselves: Primarily, their entire "Report" was centered on the "RED STARS" Tract and the 200 Reds and Fellow-Travellers named in it. Now, *every* word in that "Tract" deals with nothing other than "*matters theatrical*." Thus, *by their own admission*, it definitely comes within my purview. Certainly, from the standpoint of "*expertness*" in "*matters theatrical*", it does not come within the purview of a Burns or a Combs — speaking metaphorically, neither of them could distinguish a "*matter theatrical*" from the rear end of a horse.

Some sensitive readers may consider that final statement an overly sarcastic analogy — Burns and Combs may even find it an insulting one. But men who distort, mislead, and deliberately falsify in attempts to destroy can hardly expect their intended victims to lean over backward for courteous verbiage to disprove their falsifications. More important, before I conclude this document I will prove beyond a shadow of a doubt that the authors of that clumsily written "Report" *did knowingly and deliberately* distort, misinform and mislead for the express purpose of discrediting the "RED STARS" Tract — *in order to destroy the "Cinema Educational Guild" — the ONLY obstacle to the Communist Conspiracy to achieve full control of Hollywood, Radio and Television!*

Moreover, it was Combs himself who provided the concrete proof that that was their intent — he did it in a statement he made at a press conference when he released the "Report," to-wit: "*California's Un-American Activities Sub-Committee is issuing this 'Report' to warn the people to beware of the 'Cinema Educational Guild, Inc.,' and its 'RED STARS' Tract*" . . . and then emphasized that in order to stress the warning they had branded the "Tract" as "*sheer nonsense*."

In the following pages I will provide further crystal clear proof of that intent by dissecting each and every statement in that "Report" — at least, those sections published in the Los Angeles newspapers.

First I will cite several incidents which will completely explode their contention that I do "*not qualify as an expert in the field of counter-subversive intelligence*" in the Hollywood and TV areas.

1) Throughout the period that Martin Dies was Chairman of the "*House Committee on Un-American Activities*" not one of that Committee's *professional* investigators was able to break through the Iron Curtain behind which the Reds were operating their Conspiracy in Hollywood. But when Parnell Thomas succeeded Dies he sought *and obtained* the help of individuals (like myself) *within*

the industry — *and he quickly cracked the Conspiracy wide open.*

2) The “*California State Senate Fact-Finding Committee*” did an outstanding job of unmasking the Reds in Hollywood during 1948-49-50. Those were the years when Sen. Jack B. Tenney was Chairman of that Committee. Like Congressman Thomas, Tenney obtained his information from individuals *within* the industry — *much of it from CEG!*

3) When the notorious “Hollywood Ten” were sent to prison for contempt of Congress, Eric Johnston, Louis B. Mayer, Harry and Jack Warner and all the other Hollywood Moguls solemnly vowed that every one of those 20th Century Benedict Arnolds would forever be barred from the film industry. But no sooner were they released from prison than all ten of them were back on their old Lots, *working under fictitious names*, at double their former salaries — *as a reward for having defied the Committee!* When that became known it rocked the nation. But who was it that discovered and revealed that shocking perfidy of the Hollywood Moguls? Was it the “*California State Senate Fact-Finding Committee?*” No, sir . . . Was it the “*House Committee on Un-American Activities?*” Again the answer is NO . . . Was it that truly greatest of all “*Intelligence*” organizations, the FBI? The answer still is NO. Borrowing an expression from that little old wine maker in that TV Commercial, it was “*Little old me*” — me and my loyal (secret) contacts within the innermost precincts of the Hollywood Lots and TV Studios. They provided me with the *fictitious* names of the infamous “Ten” — they told me what Agents were handling the “*deals*” — they revealed to me which of the Moguls had given the green light for the “*deals.*”

When I tendered all that information to the FBI they just couldn't believe it. Why, they pointed out, those “deals” would involve great amounts of money — how, they asked, could all those men account for it to the “*Revenue boys?*”

That, I retorted, was up to them to find out — I felt that I had completed my boy scout good deed when I handed them the complete story, with names and all details, even including the salary figures.

Well, to make a long story short, despite their utter skepticism, the FBI *did* check — and a few days later rather sheepishly confirmed that my information had been correct in all details.

Yet, Burns and Combs contend that my “expertness” “in matters theatrical” does not qualify me to be an expert in Counter-Subversive Intelligence.”

That prompts a pertinent question: where was all *their* “Intelligence” when all that was going on?

DELIBERATE MISINFORMATION

In my rebuttal to the "Report," published in the L. A. newspapers I charged that ". . . the entire 'Report' is composed of half-truths, distortions of truths, outright falsehoods, interspersed with a few, very few truths . . ." Now I shall prove those charges. I shall lead off with one of their least consequential "inaccuracies," but it will serve to fully establish the utter incredibility of the "Report" and its inept authors.

According to the L. A. Times review of the "Report" we are told that I wrote and produced *three* anti-Communist plays, namely: "Thieves' Paradise," "Red Rainbow," and "Gallant People." The truth is that while the first two are anti-Communist plays and were produced, the third, "Gallant People," is NOT even remotely an anti-Communist play — and I never did as yet produce it.

I don't know where they got the idea that "Gallant People" is an anti-Communist play. None of the members of the Committee (*particularly Burns and Combs*) could have read it, because no copies of it had even been made available to them — none of them could have seen it in performance, because it was never staged — *yet they state positively that it is an anti-Communist play!* . . . a rather sad reflection on the "expertness" of their "Intelligence" department.

Next: according to the L. A. Times, the 'Report' said: "*Fagan's implication that he has access to the subcommittee's files is not true.*"

In the most recent edition (1961) of my book "DOCUMENTATIONS of the REDS and FELLOW-TRAVELLERS in HOLLYWOOD and TV" I credit the files of the "California State Senate Fact-Finding Committee" with at least NINETY percent of the "documentations" — and the vast majority of those "documentations" are further confirmed from the files of the "House Committee on Un-American Activities." I am quite sure that neither Burns nor Combs will deny the authenticity of those "documentations" that are accredited to their Committee — *but if I never had access to their files, prithee, my masters, where did I get those "documentations?"*

But should Burns and Combs recklessly see fit to *deny* the authenticity of those "documentations," or claim, *as Burns has claimed*, that their files containing those documentations have "unfortunately disappeared," I suggest that they think twice before they do either, because MY files contain the exact duplicates of their (Committee's) *official documentations* . . . and now let's get on to the more serious aspects in that "Report."

PROPER FUNCTIONS OF SUCH COMMITTEES

Under our Constitution Congress is authorized to set up Committees, such as the "*House Committee on Un-American Activities*," to investigate dubious activities in all phases of our society. State Legislatures have similar powers. But such Committees have no authority beyond the purely investigative one. They cannot prosecute — or punish. If their investigations reveal unlawful and/or criminal acts by those who come before them all prosecutions must be pursued through proper legal channels. Furthermore, their investigations must be objective and entirely impersonal — without malice, without prejudice, without bias. Nor are they authorized to publicly express opinions about individuals or organizations *before* they have made full and proper investigations of such individuals and organizations. When and if they do, they go completely outside their official purview — and that particular "Report" falls into the category of the poison-pen letter written by an anonymous mischief-maker. But there is a difference that makes such a "Report" far more virulent and damaging than all the poison in the anonymously written letter, to wit: When and if the poison-pen letter is flushed out he (or she) is immediately subject to prosecution to the full extent of the law — and the letter is automatically exposed as a vicious hoax . . . but the authors of Committee "Reports" are protected by Congressional and/or Legislative immunity — and the victim (usually) has no way to expose the hoax in the "Report."

Now, as I previously indicated, before issuing an *official* "Report" the Committee is required to summon all individuals (and officials of organizations) under investigation for proper questioning at an *official* hearing. In other words, under our Constitution every individual must "*get his day in court*." But Burns and Combs issued their so-called "Report" without any official hearings, without ever questioning me or any other officer or member of the "*Cinema Educational Guild, Inc.*" As a matter of fact, we don't know if that section of their annual "Report" was authorized by the Committee *per se* — it may well have been inserted by Burns and Combs without the approval, or even the knowledge, of the other members of the Committee. Furthermore, they resorted to journalism's lowest (but craftiest) "smear" technique in their effort to discredit the "RED STARS" Tract — *and thus to malign me and destroy CEG*. That technique is known as:

"DAMN WITH FAINT PRAISE "

Analysis of that technique will reveal even for the most uninitiated the *deliberate* "poison" in that Burns-Combs "Report."

From time immemorial damning with faint praise has been the favorite technique of the professional (Press, Radio, TV) critic for destroying those who have incurred his displeasure. It could be for any one of a score of personal reasons — such as jealousy, envy, sheer hatred, or for a real or fancied slight by a famous actor or writer.

But not always is it motivated by personal reasons. That same Technique has commonly been employed to achieve "political" objectives — as, for example: "I like what Joe McCarthy is doing — BUT I don't like his methods" . . . "I like the objectives of the 'John Birch Society' — but I abhor Welch and his methods." Thus their "objectives" are made *suspect* — and automatically condemned.

However, let's concentrate on how the Red-hued Dramatic (and Movie) Critic employs it to destroy the pro-American Star, Writer, Director — or to *bludgeon him into collaboration with pro-Communist activities*. Here is one concrete example: It is a matter of *official* record that through the years Richard (Dickie) Watts, dramatic critic of the viciously pro-Communist "New York Post," employed that technique to recruit members for the Communist Party. His "bait" for compliance was "reviews" and publicity that would enhance careers — his "weapon" for refusal was "reviews" and publicity that would *destroy* careers. There are many other (Drama, Movie, Music) critics, especially in the Broadway (New York) and Hollywood areas, who are not far behind him in that vicious "game," but most have been more subtle — not as open and brazen. It is generally conceded that between them those critics and columnists bludgeoned *many hundreds* of otherwise unwilling "names" in the World of Entertainment into participating in pro-Communist and Red Front activities.

NOTE: — As a matter of fairness, all those whom I KNOW to have been thus bludgeoned have never been included in any of our "RED STARS" listings. MCF

Now, obviously, it is the "power of the press" that enables the Red-hued Critics and Columnists to be such frighteningly effective recruiting agents for the Communist Conspiracy. But the astute journalist knows that the "power of the press" is a double-edged

sword. He knows that a crudely blunt attack might well have a reverse effect — that it might even boomerang — that's why he prefers the "*damn with faint praise*" technique . . . here is how it is worked:

If the critic sets out to destroy a play written by a pro-American playwright, or because the theme of the play is favorable to Americanism or unfavorable to Communism, he first picks out two or three good *but inconsequential* points (or scenes) and heaps fulsome praise on them — and then he devotes the rest of his "*review*" to establish that otherwise the play is dull, stupid, utterly lacking in *entertainment*. If the intended victim is the Star, the critic employs a variant of the same technique . . . and if enough of the other critics render similar "*reviews*" — *and in New York practically ALL the critics and columnists do* — that spells *finis* for that particular play and or the Star. For complete clarification, I will submit a concrete example of the "technique" in actual operation.

The "RED RAINBOW" incident; the story of how I came to write that play is generally well known, but for the benefit of late-comers into our fold I will briefly summarize it.

Early in 1945, a suddenly awakened and outraged group of Senators and Representatives decided that all the treason that had been (*and still was being*) perpetrated by Alger Hiss, Harry Dexter White, the Remingtons, and others in the highest echelons in the Roosevelt and Truman Administrations, must be made known to the American people. Sen. Vandenberg and Martin Dies appealed to the Hollywood Moguls to make up for their "*Mission To Moscow*," "*Song Of Russia*," etc., etc., with a film that would reveal the treason in Washington. Their appeals were rejected with raucous laughter — and jeering advice to: ". . . *don't worry about the Communists — they are fine people, you just keep after the Nazis and the Fascists.*" That was the exact statement made by Harry M. Warner, the Schencks and Harry Cohn to Martin Dies. They (*Vandenberg and his group*) received the same kind of reception from the (*controlled*) Press and Radio. That was when Sen. Vandenberg turned to me — and in January of 1946 I wrote "*RED RAINBOW*," in which, *based on unimpeachable evidence provided by Vandenberg*, I revealed the full story of the betrayal of America by the men into whose hands we had placed the destiny of our nation.

When I completed the play I went to New York to arrange for a theatre and a cast. When I announced my plans for the production I followed the usual procedure and included a brief synopsis of the theme and story of the play. Merely the fact that the play *named* the traitors and contained a great note of warning for the nation made me anticipate a very warm reception for the announce-

ment. *I got it!* But, in the vernacular of the Billiard player, I got it with "reverse english."

The reaction of the Dramatic Editors and Columnists puzzled and completely bewildered me — bear in mind, that was my first experience with the devious methods employed by the pro-Reds in the press. None of their stories were vicious — none directly attacked me or the play. Indeed, they were kindly — and some actually expressed sadness, as if they were lamenting the passing of a once great and beloved figure of the Theatre. They eulogized me for my *past* great contributions to the Theatre — they mentioned that *in the past* I had been one of the most prolific playwrights that ever hit Broadway — they eulogized my *once* great craftsmanship as both playwright and director. All of them granted that I *had been* one of Broadway's most noted "experts" on all "matters theatrical" . . . they sadly lamented how the years had overtaken me . . . they deplored the drabness of the story in "RED RAINBOW" — the dullness of the dialogue — the stodginess and unrealness of the characters, etc., etc.

In short, according to those stories, "RED RAINBOW" was the dying output of a once great playwright gone to seed. They did a terrific "*damn with faint praise*" job. Even if I could have induced a theatre owner to house my play, I knew that I could never assemble a worth-while cast for a play that the press declared in advance would be an abysmal "*flop*."

Strangely enough, at that time, I didn't realize the motivations behind those stories — in fact, they even somewhat shook my own confidence in the play. However, I decided to produce it anyway — *in Los Angeles*. During the four or five years before that incident Hollywood had been my "beat" even more than Broadway. I had innumerable friends in Hollywood — many Stars who got their starts in my plays and films, or under my direction. I felt very sure that I'd encounter no difficulties getting actors in Hollywood. But, lo and behold, when I issued my announcement to the Los Angeles newspapers, I received exactly the same kind of reception that the New York "boys" had given me . . . and that was when I finally "*grew up*" — *and decided to give them a taste of their own medicine!*

I wrote a new play — and gave it the innocuous title of "*Thieves' Paradise*." Now, as it is now known, "*Thieves' Paradise*" is just as strongly anti-Communist as "*Red Rainbow*," but in my preliminary press announcements I indicated that it was in the category of my previous "non-controversial" Comedies, such as "*The Little Spitfire*," "*Nancy's Private Affair*," "*Mismates*," etc. The Los Angeles newspapers accepted it that way — and gave my announcement a warm and friendly reception.

I promptly tied up a theatre with an unbreakable contract — and quickly assembled a cast . . . *without permitting anybody to read the play.*

During the first seven days I rehearsed only one act — *out of which I had deleted all mention of Communism.* That was a precautionary measure, to wit: under "Actors Equity Association" contractual rulings, after seven days of rehearsals the Producer cannot fire an actor — *and no actor can walk out on the Producer.*

On the eighth day I placed the full play in rehearsal. The Los Angeles newspapers got the "*bad news*" immediately. *They SIZZLED with rage!* Fagan had treacherously deceived them, they cried in unison. "VARIETY," the notoriously pro-Red trade paper, screamed that they would never let that "Red-baiting" play open — the critic on the equally pro-Red (*now defunct*) "L. A. News," a Korean named Eng, vowed that he would "*tear the play to shreds*" — the other papers voiced similar threats.

They kept their "*promises.*" They gave the play the most vicious "reviews" in the history of the theatre. But, to the consternation of the Hollywood Reds, that unbridled attack boomeranged — it created a public stampede to the box-office. And then they made their biggest mistake — they pulled my leading man out of the play, and intimidated the understudy into a disappearing act. That *forced* me to close the play — but it also enabled me to force the "Actors' Equity Association" to hold an open-to-the-press "*trial*" of the matter. That story was front-paged all over the nation under such headings: "*Hollywood Reds Close Anti-Communist Play*" . . . "*Hollywood Reds Sabotage Anti-Red Play.*"

That promptly brought the "*House Committee on Un-American Activities*" into the picture. The hearings that followed unmasked hundreds of Stars, Writers, Directors, Dramatic Critics, Columnists, etc., as outright Communists and Fellow-Travelers — *it cracked the Red Conspiracy in Hollywood wide open!*

And that was not the only time I was given the "*damn with faint praise*" treatment — or the "*mow him down*" with a viciously ~~direct~~ attack when the first "treatment" didn't work. They put me through it in New York when I finally staged "RED RAINBOW" on Broadway — they put me through it in Washington, D. C., when I staged "THIEVES' PARADISE" in that city — they put me through it in Sacramento (California) when we (CEG) forced the rescission of the "United World Federalists" (UWF) traitorous "*Resolution.*"

I am assuming that the reader can see how the Burns-Combs "Report" fits in with all of the foregoing — that it is part of the

overall plot to protect the Reds in Hollywood and TV. Both men, but Burns in particular, were directly involved in our (CEG) fight to force the rescission of the UWF "Resolution" — both observed (and no doubt remember) how the vicious attack by Chet Huntley, the ADL and the Press boomeranged and aroused all the loyal Americans in California — that it was the major reason that FORCED the California Legislature to rescind that "Resolution"! So this time they took no chances — they decided to employ the "damn with faint praise" technique to delude the people.

But there is one thing that neither Burns nor Combs seems to know — and that is that the "damn with faint praise" technique is an art in itself. It can boomerang just as surely and just as quickly as the blunt attack if the "smear" artist applies it crudely — and nothing will cause it to boomerang as quickly as obvious falsehoods . . . and that was the fatal mistake the Burns-Combs team made.

OUTRIGHT FALSEHOODS TO WHITEWASH REDS

They first set out to "praise" me with the statement that I am "one of the nation's outstanding experts on matters theatrical" . . . then they heap deep scorn on that "expertness" by stressing "BUT that does not qualify him as an expert in the field of counter-subversive intelligence." Well, I have already established the utter falsity of that statement — at least, insofar as it pertains to "matters theatrical."

Later in the "Report" they stated that ". . . We do not wish to impugn the SINCERITY of Mr. Fagan . . ." and then (they hoped) completely destroy my integrity with . . . "But we do wish to make public the facts about his Cinema Educational Guild, and our opinion concerning the ERRONEOUS nature of many of the statements contained in its publication."

Thus, in one breath they conceded that I am sincere, therefore honest and truthful — in the very next breath they (sought to) establish that I am a sly falsifier.

Following is their first BIG LIE that boomerangs and hits them right between their eyes: they state in the "Report" that ". . . Fagan's implication that he has access to the sub-committee's files is not true."

Well, the 1961 edition of our "DOCUMENTATIONS" book fully establishes the BIG LIE in that statement — approximately NINETY per cent of the "documentations" of the pro-Red activities of the individuals listed in our

"RED STARS" Tract are derived from the files of the "California Senate Fact-Finding Committee."

True, Messrs Burns and Combs have ignored all our requests for their *current* "Report" — *but doesn't that make the whole matter all the more significant?*

Now here is how the "Report" proceeded to *"establish"* my "erroneousness":

"In some instances the information by Fagan is undoubtedly true, (more "faint praise") BUT in others it is sheer nonsense. For example, one circular (the RED STARS Tract) lists among others as being Communists, Fellow-Travellers and Dupes the names of Alvah Bessie, J. Edward Bromberg, Morris Carnovsky, Edward Dmytryk, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Lionel Stander, Gale Sondergard and Dalton Trumbo. There is substantial evidence of Communist affiliations of each."

A long list of others named in the "Tract" follows, and the "Report" concedes that each has a record of Red Front and Communist activities.

"But," the "Report" goes on, "the list also contains the names of Melvyn Douglas, Myrna Loy, Gregory Peck, Walter Wanger and Mary McCall, Jr. Each has been accused of some connection with Communism or Fronts, but in many cases the proof is flimsy, and in other cases some of the individuals named above have emerged as ardent anti-Communists."

(Note: — I have repeatedly challenged Burns and Combs to PROVE the "ardent anti-Communism" of just ONE of the individuals listed in the "RED STARS" Tract, MCF)

And then they proceeded to *devastate* the "RED STARS" Tract with the following: *"The point to bear in mind is that such a list (the Tract) implies that everyone named in it is a Red — dangerous, active, disciplined and dedicated. In some instances this is undoubtedly true. In others it is sheer nonsense!"*

With that *"sheer nonsense"* they (hoped to) condemn the entire list. But *unfortunately for them*, Burns and Combs apply that *"sheer nonsense"* to several of the most flagrant pro-Reds in the Film industry — and thus convict themselves of deliberate and witting falsehoods for the purpose of *"whitewashing"* them. Which makes their entire "Report" something far more than just *"sheer nonsense"*!

Now let's take just three of those whom they declare to be *"ardent anti-Communists:"* Mary McCall, Jr., Gregory Peck and Melvyn Douglas.

1) According to the "Report," MARY C. McCALL, Jr., was three times President of the "Screen Writers Guild." Now, it was during her incumbency that the "Hollywood Reporter," the most reliable of the Film industry's trade papers, denounced the "Screen Writers Guild" as "a nest and hotbed of Reds and Fellow-Travelers." . . . Isn't it most strange that "a nest and hot-bed of Reds and Fellow-Travelers" would elect an "ardent anti-Communist" to the Presidency of their organization — *three times in a row?*

But, wait — as Al Jolson used to say, "you ain't heard nothin' yet." The files of the "Committee" show that Mary McCall, Jr., was a Sponsor, Officer and or Director of the following RED FRONTS: 1) Actors' Lab Theatre; 2) Hollywood Democratic Committee; 3) HICCASP; 4) Hollywood Writers Mobilization—*plus others* . . . all of them among the most notorious and most vicious pro-Communist outfits. At a semi-official hearing in 1954, this woman stated, with a great show of innocence, that she never did know how her name happened to be included on the "Actors' Lab Theatre" Board of Sponsors — "probably," she naively explained, "it was because I bought a few tickets to their shows." She did not deny her active participation in all the other Fronts, but, even though her colleagues on the Boards of those outfits were Dalton Trumbo, John Howard Lawson, Orson Welles, Lewis Milestone and all the other hardcore Communists in Hollywood, she assured, with "cross my heart and hope to die" innocence, that she never had the faintest notion that they were naughty pro-Communist organizations. In every CUAC "Report," *year after year*, Mary C. McCall was cited *at the very least* as a Fellow-Traveler — *but now Burns and Combs piously proclaim that she is and always was "an ardent anti-Communist"!*



2) GREGORY PECK: The "California Senate Fact-Finding Committee" files cite Peck as having been an officer, Director and or Sponsor on MANY of the most virulent Red Fronts in Hollywood, is association with all of the most flagrant Communists and Fellow-Travelers in the nation. In 1949 he was barred out of Ireland because of his RED background. Now, of course, Messrs. Burns and Combs may contend that he had long since "seen the light" and transformed himself into "an ardent anti-Communist" — indeed, in addition to the statement in the "Report," Burns has been writing letters to that effect. But Peck's activities *to this very day* bluntly belie Burns; to-wit: a couple of years ago Peck produced the Film "PORK CHOP HILL," in which he also Starred himself. The film defiled the memories of the boys who died in that battle, and generally vilified the American Armed Forces in the Korean War —

in addition, he added insult to injury by hiring Lewis E. Milestone to direct the Film, thus making it a "comeback" vehicle for one of Hollywood's most vicious Reds who had long been driven out of the industry . . . more recently he was the Star of "ON THE BEACH," the Film that was designed to brainwash the American people into forcing our government to UNILATERALLY cease nuclear testing and to destroy all of our Nuclear weapons, offensive and defensive — *and thus place our nation at the mercy of Moscow* — that Film, produced by the notorious Stanley Kramer, was loaded with Reds . . . and at this very time Peck is the Star of "GUNS OF NAVARONE," the film produced abroad by Carl Foreman, another of Hollywood's most vicious REDS!

In short, throughout his career, *to this very day*, Gregory Peck associated and worked with the most notorious Reds in Hollywood. Burns' contention that he is an "ardent anti-Communist" is startlingly reminiscent of Dean Acheson's refusal to turn his back on Alger Hiss! . . . *but, wait a minute!* — perhaps the Fresno Statesman (Burns) considers Alger Hiss to be an "ardent anti-Communist" too! . . . Could be, you know, especially as since Whittaker Chambers died all the "Liberals" and apologists for the Reds are screaming that Hiss was an innocent victim of Chambers' lies.

3): MELVYN DOUGLAS:—In this one we have a real lulu! Burns and Combs really "went to town" to *whitewash* this "ardent anti-Communist!"

Here is the verbatim statement in the "Report": . . . "Melvyn Douglas at one time drifted dangerously close to communism but has for many years been consistently anti-Communist, has repudiated communism on many occasions and has never, so far as we are aware, appeared on any list of alleged subversive individuals with the exception of the 'RED STARS' Tract" . . . according to the "Report" it was the early 1930s in which Douglas "drifted dangerously close to communism" — and it was in those same years that he "on many occasions" repudiated Communism.

That amazingly brazen (would-be) "white-wash" is completely belied by the Committee's own files; to-wit: throughout the 1940s the CUAC files consistently cited Douglas as an Officer, Sponsor and or zealous Member of the various Red Fronts, that kept popping up in Hollywood until 1948, when the Congressional Hearings put a quietus to that playful little "game" . . . *but nowhere in their (CUAC) files has it been recorded that he repudiated Communism.* Furthermore, it is a matter of record that he continued his pro-Communist activities throughout the 1950s; to-wit,

The 1947-48 Congressional investigations drove many Reds out of Hollywood. Douglas was one of them. Originally a stage actor, he promptly trekked back to New York, where, during the following years, he appeared (as a Star, of course) in a number of Broadway plays. During those years I was frequently informed by various actors who worked with him in those plays that he called them, one at a time, into his dressing room and tried to sell them on the glories of Communism — *and how membership in the Party would enhance their careers!*

Now, to completely torpedo the Burns-Combs breezy assurance that Douglas has been an "ardent anti-Communist" since the 1930s I will submit a bit of *documentary* evidence which those experts (?) in Counter-Subversive Intelligence won't have the courage — *or impertinence* — to challenge:

During the Judith Coplon trials in 1949 a number of FBI documents, which that female of the species had filched, were introduced into the official Court records. In those documents the FBI cited a number of Hollywood Stars as registered members of the Communist Party, and were otherwise active functionaries in the Communist Conspiracy. Among them was one MELVYN DOUGLAS — he was bracketed in those activities with John Garfield, John Howard Lawson, Albert Maltz, Frederic March, Edward G. Robinson and a slew of Hollywood and Broadway Reds.

Now let's go back to that Burns-Combs statement that since those 1930s Douglas had "*never been mentioned in any list of alleged subversives with the exception of the 'RED STARS' Tract.*"

Throughout the 1940s and into the 1950s all of the CUAC annual "Reports" cited the various Red Fronts operating in those years. They *listed* the officers, directors and sponsors of the various Fronts — all Reds and Fellow-Travelers, of course, *whom those CUAC "REPORTS" identified as "subversive."* The name of Melvyn Douglas loomed large on MANY of those lists. Thus, once again, Messrs. Burns and Combs are "*hoist by their own (CUAC) petard*" . . . But now let's come down to a more recent "list" — in 1961, to be exact:

In 1947 William Z. Foster, then head of the Communist Party USA, came to Hollywood to organize the "*Committee For The First Amendment.*" That Red Front, *the most vicious of all the Hollywood Fronts*, was created for the purpose of destroying all Congressional investigating Committees, the "*House Committee on Un-American Activities*" in particular. Foster's chief collaborators in the setting up of that Front were, among others, Lewis E. Milestone, John Howard Lawson, Dalton Trumbo, MELVYN DOUGLAS, etc., etc., the

most flagrant Reds in Cinemaland. As we know, that Front was quickly torpedoed, but every effort to destroy HUAC since that time stems from that Front — every effort is based on the techniques originally devised by that Front. Immediately after those so-called “*student riots*” in San Francisco (*exhibited in the film “Operation Abolition”*) Jimmy Roosevelt, the unscrupulous son of the most unscrupulous political charlatan we ever had in the White House, prepared a Bill, to be submitted to the House early in 1961, calling for the abolition of the House Committee on Un-American Activities — or, failing that, to cut the appropriation down so as to make it practically inoperative. To provide him with “*moral support*” — and to pressure and intimidate members of the House — on February 9, 1961, the “New York Times” published a double-truck (two pages) advertisement which exhorted Congress to *unanimously* vote for the Bill. On the “Committee” that sponsored that advertisement, in addition to MELVYN DOUGLAS, we find such names as Harry Bridges, Robert W. Kenny, Linus Pawling, Culbert Olson, A. L. Wirin, Alan Sieroty, Harold Urey, Elmer Rice, Louis Untermeyer, Martin Luther King, Waldo Frank, Harlow Shapley, Stringfellow Barr, Joseph Barnes, Harry Emerson Fosdick, E. Y. (Yip) Harburg, Carey McWilliams, Norman Thomas and MANY others of that ilk, including of course, the Black Widow of Hyde Park! Quite a “*list*,” eh, what?

But to protect the “*good name*” of Melvyn Douglas, I presume that Messrs. Burns and Combs will now insist that all of his colleagues in that “*list*” are “*ardent anti-Communists*.”

ALSO EMPLOY THE ADL “SMEAR” TECHNIQUE

In my new “DOCUMENTATIONS” book I devoted considerable space to the unmasking of a “*smear*” technique devised many years ago by the “*Anti-Defamation League*” which they employ with terrifying effectiveness to destroy members of Congress, politicians, newspaper publishers, writers, even just business men, who oppose their objectives or refuse to do their bidding.

Briefly, here is how that “*technique*” is worked: First they select what is commonly known as a “*smear carrier*” — some person who is either guilty or actually convicted of an offense . . . with the ADL the choice “*offense*” is “*anti-semitism*.” The “*smear carrier*,” however, is not the real intended victim. The real victim is the individual against whom the ADL could prove nothing and *who could not be libeled without serious legal consequences*. Therefore the “*smearer*”

proceeds to link him with the established horrendous "*anti-Semitic Smear Carrier*." The "*smearer*" merely mentions that the intended victim is a friend of, or knows, the "*smear carrier*," or that he has exchanged correspondence with him, or that he has received him in his office or appeared at some public meeting with him. By mentioning the intended victim frequently in this way the public gradually absorbs the feeling that he, too, must be guilty of "*anti-semitism*" . . . a prime example of that technique is the former Senator Jack B. Tenney, who was thus destroyed politically.

Now, in previous of our "*News-Bulletins*" I pointed out that the Los Angeles "*Better Business Bureau*" employed that "*smear*" technique in their (later hastily withdrawn) "*Report*" . . . ditto various officials of the American Legion . . . ditto Chet Huntley and other Radio and TV smear artists. Significantly, Burns and Combs employed it in their recent "*Report*," making the following statement: ". . . *There are heavy evidences of anti-Semitism throughout many of the booklets and in many of the Fagan speeches.*"

And that let's the cat completely out of the bag! How could they know that ". . . *there are heavy evidences of anti-Semitism in many of (my) speeches?*" The only time either Burns or Combs heard me speak was on the (Sacramento) Senate floor in 1949 when I denounced the UWF's "*Resolution*" as a plot to destroy the sovereignty of the United States. I never once mentioned the word "*Jew*" in that speech. I did charge that the ADL was in full support of the plot, and that Artie Samish, their then "*hatchet man*" in Sacramento, had been the "*pay-off*" man for the UWF — *and I proved it!* But a charge against the ADL is not "*anti-Semitism*" — *it is "anti-International Communism!"* Therefore, where did Burns and Combs get their charge of "*anti-Semitism?*" The answer is simple: *it was injected at the behest of the ADL!* . . . just as it was injected by the "*Better Business Bureau*" at the behest of the ADL . . . just as it was injected by Hoag and Sweany of the American Legion at the behest of the ADL — and by Huntley, etc., etc., *all operating on the ADL axiom of "repeat it often enough and the whole world will soon believe it."* And that brings up another significant point about Burns' sincerity and integrity:

As we know, utmost secrecy was exercised in railroading the California Legislature into approving and passing the UWF's infamously treasonous "*Resolution*." Except for Senators Tenney and Donnelly, it was passed *unanimously*. When we (CEG) launched our crusade to force rescission of that "*Resolution*," the entire Legislature, with the exception of Tenney and Donnelly, voiced a vehement defense of the UWF — proclaimed it to be an organization of fine "*humanitarian*" Americans — and that we were "*a*

lunatic fringe" endeavoring to sabotage "a noble effort to preserve the Peace of the Universe."

Thereupon, we submitted evidence that the leadership of the UWF was composed of 42 notorious Communists and Fellow-Travelers . . . we provided a copy of the secret "minutes" of the UWF which clearly revealed that their "noble objective" was to destroy the sovereignty of the United States, force us into becoming a unit in a Communist One-World Government, to which, *under that "Resolution,"* we would be required to surrender all of our armed forces — *including our then solely owned A Bomb!* In addition, we submitted *documented* evidence that, *on orders from the national headquarters,* all of the California local chairmen of the UWF had forged the names of at least 50 representative citizens in each of their communities to telegrams to their Senators and Assemblymen vehemently protesting against any action to rescind the "Resolution."

At the conclusion of that final hearing it was apparent that the vast majority of the panic-stricken Senators and Assemblymen would vote for the rescission. As I was leaving the Capitol building this same Senator Burns engaged me in conversation — in the presence of Senator Tenney. To my vast surprise, he congratulated me on "a magnificent job, well done." Out of sheer curiosity, I asked him why he had originally voted for the "Resolution"? He blandly replied that he hadn't read it prior to its passage. Thereupon I asked him if he had read it after we had started the crusade for its rescission. He admitted that he had. I then asked him why he had continued to oppose the rescission — *he went completely deaf!*

Incidentally, while we, the "unqualified as experts," were ferreting out all of the subversion of the UWF, where, pray, was all of Burns' "expert" Counter Subversive Intelligence?

ANOTHER WOULD-BE SMEAR

The "John Birch Society" has been viciously "smeared" by every type of "smear artist" in the Land. It has been called fascist, "anti-semitic," "anti" everything the "Liberals" consider "decent." Its founder, Robert Welch, has been vilified in every possible way. Amazingly, all of the analyses of the objectives of the "Society" clearly reveal that they are as loyal to sheer Americanism as the best of the ideals and principles of the American Legion, the VFW and the DAR. The only "criticism" that stands up is based on a "Letter" Welch wrote some years before the "Society" came into

existence in which he charged that Eisenhower and various others had collaborated with Communism. Now, actually, the only mistake Welch made when he issued those charges was that he failed to document them. I made far more serious charges in *"The Eisenhower Myth"* and various of our *"News-Bulletins"* — but I *documented* my charges — and nobody could dispute them.

However the important point is that the *"Society"* has been so viciously *"smeared"* that in some eyes, particularly the *"Liberals,"* it has become as horrendous as the ADL's *"anti-Semitic"* brand. As evidence, it was used to crucify (General Walker) a great American soldier. Hugh Burns, in his official capacity, has contributed to that *"smear."* Thus, with that in mind, he inserted in his *"Report"* that the *"Cinema Educational Guild is an adjunct of the John Birch Society."*

Regardless of my personal respect and high regard for the Society as a loyal American organization, I must emphatically brand that Burns statement as a lie out of whole cloth. CEG and JBS have no relationship of any kind. We have never so much as exchanged a letter. I, personally, do not know Mr. Welch. *Not that I don't want to!* It is just a matter of simple fact that, to the best of my recollection, I have never met him, or exchanged any letters with him. The very word *"adjunct"* is as ridiculous as the *"charge"* itself. CEG was organized in 1948, ten full years before JBS came into existence — how could CEG be an *"adjunct"* of an organization only two years ago?

In all of the foregoing, I am sure that I have established beyond even a remote doubt that this CUAC *"Report"* is a deliberate collaboration with the latest ADL campaign to discredit the *"RED STARS"* Tract — and to destroy CEG as an obstacle, *the one and only obstacle,* to the Reds' control of Hollywood, Radio and TV. But, *significantly,* they didn't stop with that — with the same deliberateness they went far afield to protect and shield subversion in other fields.

●

CLEAR CIVIL LIBERTIES UNION

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The *"American Civil Liberties Union"* (ACLU) is known far and wide to be the most virulent of all the pro-Communist outfits in America. Even the Reds and Fellow-Travelers do not deny that.

Yet, this CUAC *"Report"* asserts: *"... The ACLU is not a Communist-dominated organization or a subversive Front in any sense."*

They stress that with a statement to the effect that the ACLU has never been investigated by any official government agency. And they fortify all that with a long and generally eulogistic review of the activities of the organization and its officers — and constantly contradict themselves by naming known Reds and Fellow-Travelers in the organization. I will now torpedo that fantastic falsehood by quoting directly from the "California Senate Fact-Finding Committee's" own official files, to-wit:

In its 1948 "Report" on Communist Front Organizations (pages 107-112) CUAC gave a detailed account of the ACLU's activities, and summed it up as follows:

"In its 1943 Report to the Legislature, the Legislative Committee investigating un-American activities in California reported the following finding:

"The American Civil Liberties Union may be definitely classed as a Communist Front or 'transmission belt' organization. At least 90 per cent of its efforts are expended on behalf of Communists who come into conflict with the law. While it professes to stand for free speech, a free press and free assembly, it is quite obvious that its main function is to protect Communists in their activities of force and violence in their program to overthrow the government.

"The Senate Fact-Finding Committee on Un-American Activities (1948) reiterates the findings of former legislative committees concerning the Communist character of the American Civil Liberties Union."

Thus, CUAC branded ACLU a Communist Front not once, but at least twice, yet now Burns declares it to be a fine and loyal American organization!

How seriously can we take ANY statements and/or Reports issued by such a SOLON?



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