

WHY "THE PEOPLE" MUST-

DRIVE

THE

REDS

OUT

OF

TV

—●—
By MYRON C. FAGAN

—●—
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MYRON C. FAGAN, NATIONAL DIRECTOR
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RED TREASON UNRESTRAINED IN TV

In our January issue I stated that TV is a greater menace than Hollywood. I stressed the fact that the Reds operate in TV—and in Radio—without the slightest restraint. TV—as also Radio—brazenly flaunts in its Shows the Reds whom even a Dore Schary hasn't dared to bring back to Hollywood . . . it just as brazenly flaunts Red-slanted shows. Furthermore, the "Moguls" of TV give their producers, writers, directors and actors a free hand to inject poisonous propaganda into their shows in any way they see fit. It is common knowledge—at least, in the profession—that a Red director, a Red writer, or a Red actor, even if he were under strict orders from the head of the Studio not to inject Communism or Un-Americanism or subversion into his show, can *easily* subvert that order by a look, by an inflection, by a change in the voice . . . *however, the heads of the Channels and Networks do not prohibit Red propaganda!*

After the Red Conspiracy in Hollywood had been thoroughly unmasked, the panicked Hollywood Moguls resorted to various forms of camouflage to conceal the propaganda in their Films, but the Masters of TV scorn even such precautions. There is no Communist, not even a Paul Robeson or a Charlie Chaplin, who is as vicious or as dangerous as an Edward R. (Egbert) Murrow or a Chet Huntley. Once in a while Murrow will interview on his "Person to Person" telecast a neutral, such as Don Ameche (*by a "neutral" I mean one who isn't openly pro-Red and who never lifted voice or finger for Americanism*), but, in the main, he "visits" outright Leftwingers such as Eleanor Roosevelt, Kirk Douglass, Lattimore, an official of the League of Women Voters, etc., etc., all of whom thus get their opportunities to spout their treason to all America. Instead of curbing Mister Murrow, CBS has rewarded him with a Vice Presidency. As to Chet Huntley, commonly known in Hollywood as "Blabbermouth", his daily "news" broadcasts on NBC reek of love for the UN, for One-Worldism—and *hatred of Americanism!* I've had two or three brushes with "Blabbermouth", once on the occasion when he appeared before the Los Angeles County Board of Supervisors with a demand that on UN Day they order the UN rag to be hoisted over the Stars and Stripes on all public buildings. Midway in my reply to his "demand", the frightened

"Blabbermouth" fled midst the jeers, boos, catcalls *and threats of physical violence* from all the AMERICANS who were gathered in that room. Has NBC ever ordered him to "soft pedal" his treason? No, indeed! Instead, they reward him with their choicest assignments!

It is hardly necessary for me to add that Murrow and Huntley are not alone in the "airways" job of brainwashing the American people—there are SCORES of "Murrows" and "Huntleys" and "Drew Pearsons" on CBS, on NBC, on ABC. Of the four national Radio Networks in America, "Mutual Broadcasting Company" is the only one that permits "time" for such as Dean Manion, John T. Flynn, Fulton Lewis, Jr. . . . as for TV, NONE of the three national Channels has "time" available for outright loyal-to-America commentators.

W H Y ?

The answer is identically the same as the one I revealed in our January (1957) issue for the Internationalist-Communist control of Hollywood. Like the Hollywood Moguls, the Satraps of TV and Radio (*except Mutual*) are fugitives from the pogroms of Russia, Poland, Roumania, etc. And *their* masters are the same Internationalist "bankers" who control the Hollywood Moguls.

HOW THEY ACHIEVED COMPLETE CONTROL

Radio, as we know it, evolved from the Marconi Wireless in the last year of the first World War. The Internationalist conspirators quickly realized the potentialities in this new medium to the masses—and they promptly moved in to get control of it. Their key tool at the outset was David Sarnoff.

Sarnoff, after serving as an office boy, was Marconi's secretary when the first voice was heard on the air. Marconi, completely "lost" in his inventions, had no time for "business"—he left all such details to his bright young secretary. And Sarnoff *was* a bright young man! The "Bankers" quickly realized it—they also quickly realized that in young Sarnoff they had their ideal "boy". Thus, when they

set up the financial structure for the "*Radio Corporation of America*", David Sarnoff emerged as the "King" of Radio.

For the benefit of those who are not familiar with the methods the Internationalists have employed (and still employ) to get control of Hollywood, of Radio, of the Press, even of Political Conventions, I wish to clarify that when I say "The Bankers", I mean Kuhn-Loeb, the Warburgs, the Lehmans, Bernard Baruch, etc., etc. Only one "House", such as Kuhn-Loeb, or Lehman Brothers, may "mastermind" the financing of a Film Corporation, or a Radio Network, or a Magazine, but all of them participate in it. In this Great Conspiracy they are "one for all and all for one"—as, *for one example*, when they slipped that Federal Reserve Act over on us and became the masters of our money system. Another significant feature is that *with very few exceptions* all of those "Bankers" came here as "immigrants"—but not in the true sense of that word. Jacob Schiff, the Warburgs and all those other "Bankers" came here not to seek refuge from persecutions, but to mastermind the Great Conspiracy to enslave our country—and they came here equipped with unlimited funds to accomplish that objective.

During the early years of Radio, RCA, as "*Radio Corporation of America*" quickly became known, had a complete monopoly of that industry. But to camouflage that monopoly they set up the "National Broadcasting Company" (NBC) and, in turn, NBC set up two "Networks", the "Blue" and the "Red", which *ostensibly* were competitive organizations. However, that camouflage didn't last very long—it was so fantastically brazen that it was doomed in its very conception. Thus, after a few years, a new Network came into the field—the "Columbia Broadcasting System (CBS).

HOW INDEPENDENT IS CBS?

From a purely *business* competitive standpoint, CBS is a completely independent outfit, but insofar as "Great Conspiracy" control of the industry is concerned, it might just as well be another subsidiary of Radio Corporation of America. That is made obvious by the ownership of the Company: when Jay Paley (*father of William Paley, present head of CBS*) acquired control of CBS, *his secret partner was Herbert Lehman*—and Lehman is still the chief owner of that Network.

At this point it may be of interest to look into the background of the Paleys. When the original Paley, grandfather of William, fled

the pogroms in Poland and brought his family to America his name was Palinsky. After trying various occupations, he got a job in a cigar factory. Like all such refugees, Palinsky was industrious—and ambitious. Within a few years he set up his own little one-man cigar factory. Evidently he was a good cigar maker. His “La Palina” cigar, as he had named it, became very popular. In the years that followed Palinsky and his now grown sons expanded their operations until the “La Palina” became one of the largest of the independent cigar manufacturing operations in the country. Then came that “Wall Street” operation that merged many of the largest independent cigar plants into the “American Cigar Company”, commonly called the Cigar Trust—the “La Palina” was one of them. The Palinskys, who had meanwhile shortened their name to Paley, retired from the cigar business with a fortune running in the millions. It was during the negotiations for the sale of their business that they got to know the Lehmans. Their purchase of CBS, *with Herbert Lehman as their secret partner*, followed.

HOW INDEPENDENT IS ABC?

With CBS in the field NBC theorized that charges of “monopoly” would no longer be tenable, and they decided that it would be safe to continue their twin (Blue and Red) Networks operation. But that theory didn’t work very long—complaints continued to pile up in Washington to such a degree that the “Federal Communications Commission” (FCC) finally advised NBC (*publicly they called it an “order”*) to dispose of one of the Networks. And that was when the “American Broadcasting Company” (ABC) came into existence.

Now the important question is: who owns ABC? Answer: *Paramount Pictures Corporation!* . . . and, as established in our January issue, *Paramount Pictures Corporation is controlled by Lehman Brothers!*

Thus we find that Radio, except for “Mutual”, is completely controlled by “The Bankers” who are conspiring to destroy the sovereignty of the United States and force our country to become an enslaved unit in their One World Government (UN) trap.

TV IS OUR GREATEST MENACE !!!

Television is the youngest of our mass communications media, but it is undeniably the most powerful of all of them. This has been

evidenced during the past several years by the gradual disappearance of the "News-Weeklies" in the Motion Picture field. Prior to TV no Movie theatre program was complete without a "News" reel. Today less than half the theatres show one. Warner Brothers, who bought "Pathe", the first of the "Weeklies", many years ago, discontinued it more than a year ago, and recently Paramount Pictures Corporation discontinued *their* "Weekly". The reason both gave was that the *daily* TV Newscasts "date" the "News-Weeklies" almost as much as the Automobile has outmoded the horse and buggy.

Today there are more than THIRTY MILLION TV sets in the United States—and that number is being increased every day. That means that there is a TV set in every home in America—or will be very soon.

At this point it becomes highly important to establish that there are just three national TV Channels in the United States: NBC, CBS and ABC. The "Mutual Broadcasting Company" has no FCC license to set up a TV Channel—and *don't ask me why!!!* Do I have to further clarify why TV is the greatest menace to our country?

TV almost hourly brings the up-to-the-minute news into your home—but *the news-casters are the Murrows, the Huntleys, the Cleve Roberts, etc.,* all of whom are free to "color" and "slant" their "news" as much as they *and their masters see fit* . . . Throughout all the hours of the day and far into the night, TV brings all types of "entertainment" into your home: "shows" for grown-ups, "shows" for the kids—but the writers and directors and producers of all those "shows" are free to inject propaganda for Communism, Internationalism, One Worldism . . . and the more craftily they infiltrate their "poison" the more highly are they rewarded.

Thus your TV set is the GREAT CONSPIRACY'S pipeline into your home. All through the day and far into the night it pours its craftily camouflaged treason-gas into your living room . . . it is there to poison the minds of your children under your very eyes . . . it is there to dope YOUR mind with pleas for "Liberalism" and "Humanitarianism" and "Brotherhood"—and promises of PEACE . . . to induce YOU to surrender your country to enslavement in a Communist One-World Government.

In short, your TV set, *as TV is constituted today,* is the GREAT CONSPIRACY's, camouflaged Saboteur in your home—and there are THIRTY MILLION such Saboteurs in thirty million American homes!

That means that your TV set is a far greater menace to America

than all the Divisions of soldiers of Russia and Red China combined—it is a greater menace than all the tanks and submarines and Hydrogen bombs of Moscow—it is the “Enemy” Abraham Lincoln meant when he said that if ever America is destroyed it will be from within! And as long as the Channels remain in the control of the Sarnoffs and the Paleys and the Balabans and the LEHMANS our Sets will continue to brainwash our people—and finally pied-piper us into the GREAT CONSPIRACY’s Communist One-World Government!

That is—“*Why ‘THE PEOPLE’ Must Drive The Reds Out of TV*”—and smash the GREAT CONSPIRACY’s control of the Channels!

The Federal Communications Commission won’t do it—for the same reason that the Sarnoffs and Paleys and Balabans won’t do it . . . the Man in the White House, who appoints the men on FCC, won’t do it—if you want to know why, read “*The Eisenhower Myth*” . . . Congress won’t do it—because the politicians don’t dare to “offend” them.

But “the people” *can* do it! . . . they *will* do it—by following the simple directions I will provide in the following pages.

HOW WE SMASHED HOLLYWOOD RED CONSPIRACY

Back in 1946 a tiny group of loyal Americans in Hollywood rose in protest against the Reds’ control of the Film Industry. The Hollywood Moguls, drunk with their power, laughed raucously—and lowered their “blacklist” boom on the protestors. Those Hollywood Moguls thought they were invulnerable—just as the TV Moguls think *they* are invulnerable. But the Hollywood Moguls of 1946 were mistaken—*just as today the TV Moguls are mistaken!*

The Hollywood producers depend upon the box-offices of the theatres for their revenue. But in 1947 the Hollywood Moguls had a 100 per cent control of the theatres. The four Major Lots directly owned huge chains of theatres. In addition, they controlled all the independent theatres through a gimmick which they called “block booking”. Under that “block-booking” system, the independent theatre owner was forced to “buy” *all* the Films of the Distributor with whom he dealt. In other words, if he wanted the Warner Brothers *good* films he had to accept a “Mission To Moscow” and all the other Warner Brothers pro-Red Films . . . *likewise*, if he dealt with MGM, or 20th Century-Fox, or any of the other Moguls.

Thus, when Mayer and Warner and Johnston, frightened by the

public uproar after that 1947 Congressional hearing, promised that they would "clean house", they theorized that after the uproar would die down they could safely forget their promises. They certainly did not anticipate "trouble" from the theatre owners, because under their "block-booking" system no theatre owner would dare to refuse to "go along" with them—refusal would put him out of business.

But they failed to take one thing into consideration: that some loyal American *in the industry*, with the necessary "know-how", would find a way to keep the public uproar alive. That happened when we (CEG) published "Red Treason in Hollywood" in which we *named* more than 200 of the top Red Stars, Writers, Directors and Producers.

The Hollywood Moguls frantically moved Heaven and Earth to suppress the sales of that book. All their Red and Internationalist allies joined in that effort. The "Anti-Defamation League" warned all book-sellers to blacklist the book—or *else!*

Despite all that, within a very short time there were more than 100,000 copies of "Red Treason in Hollywood" distributed all over the country. It rocked the nation! In addition, there were almost a MILLION condensed pamphlets, containing the names of those 200 Reds, circulating in every city, town, village and hamlet in the United States. *The names of those Reds became poison at the Box-offices!*

Nevertheless, in their frenzy to offset the effects of the book and the pamphlet the Moguls *increased* the showing of the Red Stars and their Red-slanted films at *their* theatres—and forced the independent theatres to do likewise.

But that only increased the anger of the people. They shunned the theatres that showed the Reds. The Catholic War Veterans and the American Legion entered into the spirit and picketed theatres showing Charlie Chaplin, Frederic March and others in our list. *Box-office receipts zoomed down and down!* Thousands of theatres closed their doors. And finally the independent theatre owners staged *their* revolt—thousands of complaints poured into Washington—and the Federal Trade Commission was forced to step into the picture: they ordered the Moguls to dispose of their vast chains of theatres—and, more important, they outlawed the "block-booking" system.

And *that* smashed the Red Conspiracy in Hollywood! But it was only brought about by "*the people*" when they began to boycott the Reds and the Red-slanted Films *at the box-offices*—and the Moguls were forced to "banish" the Charlie Chaplins, Lewis Milestones, Frederic Marches, Katherine Hepburns, Eddie Cantors, Eddie Robins and other of the most notorious ones.

However, I covered the "Hollywood" phase of the Red Conspiracy in the Entertainment World in our previous issue, so I will now return to TV and Radio.

WHY TV MOGULS THINK THEY'RE IMPREGNABLE

Before I proceed with my answer to the above caption, I must establish that while I have been concentrating on the Reds in TV in this issue, my appraisal covers Radio as well. All the Reds who appear and speak in TV likewise pollute the Radio airways. There is just one slight difference between Radio and TV: In Radio we still have one outlet for loyal-to-America commentators—"Mutual Broadcasting Company", whereas TV is ONE HUNDRED PER CENT shut off to Americanism!

The TV tycoon is in a very enviable position insofar as his source of income is concerned—and that goes for Radio, too. He is not dependent upon "box-office" receipts or rentals to theatres. His one and only revenue comes from (*speaking collectively*) the merchant, the manufacturer, the industrialist, commonly known as the Sponsor, who pours (*speaking collectively*) hundreds of millions of dollars into the coffers of TV and Radio, to pay for the free shows and his "commercials" to advertise his products.

Thus the TV and Radio tycoons can—and do—scornfully ignore the protests of Mr. and Mrs. America against the Reds they employ. It is commonly known that thousands upon thousands of such protests pour into the offices of the national Radio Networks and TV Channels. All of them go into the waste baskets. And when they do deign to answer a protest, it is usually in insulting verbiage—usually challenging the intelligence of the protester. To a slightly lesser degree, that is also true of the *local* Broadcasting and Telecasting Stations.

Thus it is obvious that protesting to the TV and Radio Stations is a waste of effort. There is only one place where protests can have any effect: *the Sponsor!* But to be at all effective, the protests to Sponsors must be identically the same kind of "protests" that closed the thousands of theatres that persisted in showing Red Stars and Red-slanted Films. Because, except for a few, *very* few, the Sponsors are not much concerned about the Reds who are employed in the "shows" they pay for, or the treason-propaganda that is injected into those shows, as long as they continue to "sell" their products.

THE LOCAL BROADCASTING STATION

Just as the Hollywood producer depends upon the local theatres throughout the nation for distribution of their Films, so do the National Networks and Channels depend upon the local Broadcasting Station for nation-wide showings.

Practically all local Broadcasting and TV Stations are owned and operated by local owners. But, except for local "news" and local "shows", all of them are "serviced" by the National Networks and Channels—exactly as newspapers are serviced by the Press Wire Services, such as AP or UP or INS. *But there is one vital difference!* The newspaper can—and often does—cut and/or delete a Wire Service story as the Editor sees fit. But in Radio and TV only the Editor of the National Network or Channel can cut, delete, or *distort* the text, or verbiage, of "News" or an address. The local Broadcasting Station must "deliver" it to the public exactly as it receives it from the Network or the Channel. The following is a concrete example of how utterly unscrupulous the Networks can be:

GEN. STRATEMEYER'S BROADCAST SABOTAGED

Lt. Gen. George E. Stratemeyer needs no introduction to the American people. As a soldier and as an American he ranks shoulder to shoulder with Douglas MacArthur—and even in retirement, when he should be resting from a lifetime of service to the American people, he is still pouring his heart's blood into a ceaseless fight for the salvation of our country. As a matter of just ordinary respect for such a man, every "reporter", whether press, Radio or TV, should be particularly meticulous in transmitting any message General Stratemeyer might wish to convey to the American people. The following is an excerpt from a letter I received from Gen. Stratemeyer last July—it needs no explanation:

"I received the following telegram from the Columbia Broadcasting System Radio Network on July 19, 1956—

• • • •

"Lieutenant General George E. Stratemeyer, 220 Summerland Avenue, Winter Park, Florida.

"The CBS Radio Network invites you to participate in a documentary pro-

gram commemorating the third anniversary Korean armistice. This program, to be broadcast 9:30 - 10:00 p.m. July 27, will honor UN troops and include outstanding actuality tape recordings of men in action. Program could not be complete without a comment from you which we can tape record at your convenience. Request two minute statement in answer to this question: What major lessons should we have learned in the Korean war? Also request brief words of tribute for men who fought in your command. If agreeable to this request, please contact Mr. McBride at WDBO who will make arrangements for your recording. Respectfully Jay McMullen, producer public affairs department.'

o o o o

"The next day a representative from WDBO Radio Station, Orlando, Florida, came to my home to make a tape recording after assuring me that Edward R. Murrow was out of the Country and had nothing to do with the commemorating broadcast.

"I informed the local radio CBS authorities here in Florida that I was certain that CBS New York would never allow what I had to say on the subject to go out over the air to the American people. The WDBO representative absolutely assured me that my statement would be broadcast by CBS as recorded and would not be cut or twisted. I then made the recording which is as follows:

"I am greatly honored to pay tribute to the officers, men and women who fought in the United Nations disastrous Korean War where the United States Military Forces were defeated for the first time through no fault of their own.

"General Douglas MacArthur, General Earle E. Partridge, General Rosie O'Donnell, General Tunner, General Henebry, Admiral Turney Joy, General Johnie Walker, General Matt Ridgeway and General Van Fleet, the top commanders, all of whom performed with great courage, bravery and intelligence. Their men and women were wonderful beyond all belief.

"Had General MacArthur been permitted, he could have thrown the murderous Communist Chinese back across the Yalu as early as December 1950, but those in power in Washington would not allow this.

"The heroic South Koreans, from President Syngman Rhee down to the airman, soldier and sailor, cannot be praised too highly. This is also true of the Turks, the Filipinos, the British, the Greeks, the Siamese, and the Australians. The lessons learned from our defeat in the Korean War are these:

"1) Don't ever again fight under the United Nations. You will not be permitted to win.

"2) Always support those leaders who hate godless Commu-

nism as exemplified in General MacArthur, President Syngman Rhee, General Partridge, and President Chiang Kai-shek.

“3) The United States Air force can always supply the air needs of the Ground Forces.

“4) Keep the U. S. State Department out of military business.

“5) Air Supply and Air Transportation is an absolute necessity to the Air Forces, the Ground Forces, and the Navy in any future war.”

• • • •

“Last night, 27 July 1956, the part of my recording that was used on the broadcast consisted only of my numbers (above) three and five of lessons learned from the Korean War.

“As an American citizen I am greatly disturbed as to why one of our national radio networks, CBS, refused to broadcast a statement in its entirety which it had requested. Again read the above quoted telegram and my statement.

“I realize that the local station is in no way to blame for the cut, but why the cut? Are they afraid to let the American people know the truth?”

“George E. Stratemeyer

“Lt. Gen., US Air Force, (Ret.)”

—————•—————

Yes, my dear Strat, they made the cuts because they are “afraid to let the American people know the truth” and because the “points” they cut would automatically call for a Congressional investigation of the UN and the traitors in the State Department!

Is there any need to further stress the menace of Radio-TV?

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THE “SPONSORS” CAN BE THE SOLUTION

—————•—————

Earlier I stated why the TV and Radio Moguls think they are impregnable. I also pointed out that we cannot look to the flagrantly Leftist FCC for a correction of that evil—or to the Internationalists’ tool in the White House—or even to Congress. But there is one chink in the armor of every TV and Radio Mogul that makes him as vulnerable as the Hollywood Mogul proved to be.

The chink in the Hollywood Mogul’s armor is the box-office . . . the chink in the Radio-TV Mogul’s armor is the SPONSOR!

When we first published "*Red Treason in Hollywood*" our chief objective was to drive the Reds out of Hollywood. That job was so herculean that we did not attempt to include Radio and the then infant TV in our Crusade. But as the "banished" Reds flocked into Radio, many of the more zealous Americans took it upon themselves to "cleanse" Radio. A slow, but ever-growing stream of letters began to bombard various Radio Sponsors protesting the employment of Red Stars. That took on such proportions that the Press, muzzled though it is, began to take notice of it. On December 24, 1949, Hedda Hopper published the following in her column:

"A prominent star with a pink reputation appeared on a leading show a few weeks ago. The sponsors got so much protest mail they're now looking into the activities of every actor they cast in their shows WHEN LISTENERS STOP USING THE PRODUCT THAT HURTS."

That last line—"When listeners stop using the product that hurts" is the tip-off to the American people . . . it is the one sure-fire weapon that can smash the Internationalists' control of Radio and TV—and drive all the Reds off the air !!!

THERE ARE THREE KINDS OF SPONSORS

The wiser Sponsors—or shall I say the more astute merchandisers—made aware of the public disapproval of Reds and Fellow-travelers on their programs began to carefully screen their talent. But there were others, tragically, some very top-drawer ones, who, either misguided by their Advertising Agents, or influenced by the supposed "draw" of certain NAMES, continued to hire notorious Reds. Then, when the mail brought its flood of protests, the Sponsor, or his Advertising Agent, sought to placate the protesters with various types of alibis . . . and that continues to this very day !!!

THE PHONY ALIBIS

Some of the alibis were—and still are—patently tinged with leanings to the Left. This particular type of Sponsor usually sharply retorts that he is interested in his Star's histrionic qualities, not in his ideologies. Then there is the alibi which I call the "stuffed shirt" type, in which the Sponsor *patronizingly* informs the protester that he (the Sponsor) is quite an expert on Communism—

that he had discussed the matter with his Star and found him to be a very fine American, merely somewhat inclined to Liberalism "*which is so mistaken for Communism*".

There is the third type of Sponsor, who is frankly greedy for a high "Hooper" name—on the theory that the more listeners, the more sales. *This* Sponsor is very short-sighted—he is selling his customers short; because even his regular customer can readily be transformed into an indignant *boycotter* by a continuing choice of Red and Fellow-traveler entertainers. I can point to a number of Broadcasters whose "Hoopers" indicate millions of listeners, who are positively poison to the products they advertise . . . my files contain proof that many listeners go out of their way to buy products at higher prices rather than patronize the Sponsors of those Broadcasters.

Much as the various excuses and alibis vary, the vast majority of the Sponsors (*coached and urged on by the Networks and Channels*) have one feature in common: a challenge to the protester to *prove* the actual guilt of the Star or Writer or Director in question. Yes, the Sponsor admits, he has read "*Red Treason in Hollywood*" and/or "*Red Treason on Broadway*" . . . he acknowledges that he found his Star's name in the disloyal list . . . he even acknowledges that he has *vaguely* heard from other sources that his Star "leans to the Left"—but where is the *proof*, demands Mr. Sponsor, that he has actually participated in Red activities. He further points out that while Fagan included his Star in his lists of Reds and Fellow-travelers there is nothing in his books that *pins* Communism on him. It is quite possible, he *triumphantly* emphasizes, that his poor, maligned Star was a dupe, or was labelled a Pink because of a tendency to "tolerance" and "Liberalism"—hence, in the absence of *documented* proof of actual participation in Red activities, he (the Sponsor) sees no reason why he should deprive himself of a highly desirable entertainer.

When the first of such Sponsor replies, *back in 1949*, were forwarded to me I accepted them in good faith and promptly dispatched the "*proof*" demanded. But as they mounted in number, and I analyzed the sources, I quickly recognized that they were flimsy alibis—flimsy to *me*, but not to the protester who had no documentary evidence with which to meet the challenge. I further realized that *such* Sponsors, who place personal gains and interests above Americanism, would, in the absence of prima facie evidence, continue to alibi. Thereupon, *to fortify the protester*, I decided to write and publish another book, "DOCUMENTATIONS of the RED STARS IN HOLLYWOOD", in which I provide all necessary *proof*—and which automatically debunks all alibis, denials, and apolo-

gies in behalf of a Red, or a Fellow-traveler, or a so-called Dupe who is no Dupe at all but who seizes upon that tag to cover up what had been, *and still is*, a deliberate act of treason.

THE UNCHASTENED SPONSORS

There is absolutely no doubt that without the acquiescence of the Sponsors Radio-TV would never have become a sanctuary for the Reds of the Entertainment World.

By "acquiescence" I do not mean the "Liberal" Sponsors who knowingly and deliberately give preference to the Reds—nor the rabidly pro-Red Sponsor, who, to whatever degree he can, actually *blacklists* the pro-American actor, writer and director. That kind of a Sponsor is not merely an acquiescent—he is a COLLABORATOR . . . *later I will show how far he goes in his collaboration.* Fortunately, there are *comparatively* very few in that category—and there is a sure-fire way to "cure" them, as I will later show.

The "acquiescent" Sponsor, ideologically speaking, is neither fish, flesh nor fowl. He is not pro-Red—and if you accuse him of being even remotely less than pro-American he will sputter righteous indignation. But he does not permit his "love" for his country to hamper him in his business affairs. The Radio-TV Moguls can favor him in many ways, not the least being a desirable "time" slot for his show. Therefore, when the Channel's casting director "suggests" a Red Star for his show, the Sponsor feels *obligated* to "acquiesce".

There is still another way that the "acquiescent" Sponsor maintains his "good relations" with the TV powers-that-be: Very few, if any, Sponsors produce their own "film" shows. They, or their Advertising Agents, contract with professional producing Studios that specialize in TV work to do the job. There are many such Studios in New York and Hollywood. In Hollywood the two most favored by the "Collaborator" Sponsors and the "Acquiescents" are Columbia Pictures Corporation and Desilu, Inc.; in New York the two most favored are MCA-Revue and "Theatre Guild" . . . the reason for such preference is obvious.

MCA is a mammoth Theatrical Agency. They perform as Agents for Actors, Writers, Directors, Bands, Orchestras, etc. A listing of their clients would read like a major section of Who's Who of the Reds in the Entertainment World. In addition, they operate various

theatrical activities, such as "package deals" for the Motion Picture Lots (a "package deal" means a combination of Story, Writer and Director); they also own "Revue", the TV Film Studio which manufactures Films for Sponsors. Lew Wasserman is the President of MCA, but the original founder is Jules Stein—he is the Chairman of the Board and still the EMPEROR of the whole outfit . . . MCA is a heavy financial contributor to the ANTI-DEFAMATION LEAGUE !!!

The "Theatre Guild" is a famous producer of Legitimate (Broadway) plays. Needless to say, Reds figure heavily in their productions. In addition, "Theatre Guild" operates a nation-wide subscription apparatus whereby millions of the American people are induced to purchase season tickets for their plays—and therein lies a crafty gimmick for the Red Conspiracy, because their "season" for their subscribers is composed, in the main, of plays produced by other producers, many of whom are notorious Reds. The chief owners of "Theatre Guild" are Theresa Helburn and Lawrence Langner. Their project was launched right after World War One—and their backer was Otto H. Kahn of Kuhn-Loeb & Co! ! ! . . . "Theatre Guild" produces all of the U. S. Steel Corporation TV shows.

In the profession Columbia Pictures Corporation has long been known as "Columbia, the Gem of the Kremlin"—I hardly need elaborate on that charming nickname.

"Desilu" is the outfit owned and operated by Desi Arnaz and Lucille Ball. It is a matter of record that Lucille Ball was a registered Communist, and that her home was a meeting place for Communists. When that was revealed Lucille plaintively explained that it was all her dear old Gram'paw's doings. It seems that at that time, even though she was a full-grown 24 year old woman, and had been smart enough to forge her way into Stardom, her crafty old Gram'paw did all her thinking for her—and, so she wailed, it was that "ole debbil" Gram'paw who had bemused her into all her Communistic activities. Anyway, after poor old Gram'paw had gone the way of all flesh, our little Lucille came to her senses and eschewed Communism and all its horrendous complications—or, so she said! But apparently the little lady is completely color blind, because during all the years that followed practically her entire staff of writers, directors, producers, as well as many of the actors, have been notorious Reds.

Anyway, as you look at the shows on your TV set note the Studio "credits" . . . if the picture was produced by such as MCA-REVUE, or "Theatre Guild", or Columbia, or Desilu you can register the

Sponsor as, at the very least, an "acquiescent".

Of course, those four are not alone in that category, but, due to space limitations, I will defer a complete listing for another issue. At this point I will return to the COLLABORATOR type of Sponsor and show to what lengths he will go in his collaboration.

THE CASE OF FORD MOTORS

Conspicuous among the Major Sponsors whose TV (and Radio) shows have been a lush haven for Red Stars (also minor Red actors), Red Directors and Red Writers, we find Ford Motors, U. S. Steel, Alcoa, Borden, Heinz, Kraft, Proctor & Gamble, Westinghouse, etc., etc. Of course, there are others, but that same matter of limited space forces me to defer a complete listing for a later issue.

Of all the TV Sponsors in the COLLABORATION category the Ford Motors Corporation is the most rabid and the most brazen!

Of course, that should hardly be surprising, in view of the general reputation of the Ford Foundation and of its most notorious offshoot, "The Fund For the Republic". In an effort to offset the stench of the "Fund" and the accompanying damage to his business, Henry Ford II has been making pretty speeches, in which he deplores (?) the activities of the "Fund For the Republic"—and stressing that he and the Ford Foundation have no control over "Wonder Boy" Hutchins and that other renegade, Paul Hoffman. But Ford never explains why he made Hoffman his administrator of the Ford Foundation in the first place—nor why, after that fac simile of Alger Hiss became too hot for the Foundation, he gave him and "Wonder Boy" fifteen million dollars, without any strings tied to the "grant", so that they could set up the "Fund for The Republic" and continue their efforts to destroy the United States . . . and now I shall *completely* unmask Mr. Henry Ford II by revealing his collaboration with the Red Conspiracy in TV—and how far he and his stooges go to cover up that collaboration.

On December 29, 1955, a Mrs. C. E. Herring, Oklahoma City, Oklahoma, wrote to the local Ford dealer to protest the appearance of Edward G. Robinson in their FORD THEATRE TV shows. The dealer forwarded Mrs. Herring's letter to the Ford office in Detroit. Following is the reply she received:

*"FORD Division of Ford Motor Company
"Plymouth and Middlebelt Roads, Detroit, Michigan
February 17, 1956*

*"Mrs. C. E. Herring
3919 Northwest 34th Street
Oklahoma City 12, Oklahoma*

"Dear Mrs. Herring:

"Thank you for your letter of December 29 regarding one of our FORD THEATRE Presentations in which Edward G. Robinson appeared.

"We appreciate your writing us so frankly, and we are always glad to hear from members of the FORD THEATRE audience regardless of whether their comments are critical or complimentary. Public reaction to our advertising activities is a real help in our endeavors to present Ford cars and trucks in a desirable manner.

"When Screen Gems, Inc., the Columbia Pictures subsidiary which produces our television film programs, considered Edward G. Robinson for appearance on a FORD THEATRE program, the question of whether they should employ him came up. In view of his complete cooperation with the House Un-American Activities Committee and their award to him of their commendation certificate, it was felt that it would be unwise to raise any objection.

"We are sorry, indeed, that Mr. Robinson's appearance has resulted in an unfavorable interpretation. We sincerely hope you will agree that on its record—past, present and to come—there is no business institution more American than our Company.

*"Very truly yours,
"H. L. Swan
"Assistant Manager
"Advertising Department."*

HLS:jk

EDWARD G. ROBINSON'S RECORD

Before continuing the correspondence between Mrs. Herring and Mr. Swan, I will submit Robinson's record—so as to leave nothing to imagination.

On April 12, 1948, I published the first list of 100 of the top Red Stars in Hollywood. Edward G. Robinson's name was included in that list. Quite a few in that list promptly protested—with varying degrees of vehemence. Robinson's was the loudest.

But less than two months later, June 8, to be exact, the FBI front

paged all over the nation a list of Hollywood pro-Communist Stars—Robinson's name was included in that list . . . and right on top of that the California State Senate Fact Finding Committee published a similar list, *including Robinson*.

Eddie promptly went into a breast-beating act and made the welkin ring with his anguished screams of denial: "*I am not—never was—never will be a Communist*", he shrieked. Nor, he insisted, had he ever supported Communism in *any way whatsoever!*

Some time later we published "DOCUMENTATIONS of the RED STARS in HOLLYWOOD", and in that book we *named* a full dozen of the most vicious Red Fronts which Robinson had helped to finance—and with which he had served as an officer, or a Director, or a Sponsor.

That finished Mr. Robinson—he became "poison-at-the-Boxoffice" to such a degree that even Columbia Pictures Corporation (*he had been a Columbia Star for many years*) did not dare to gamble another Film on him.

However, he did not give up. With his Agent, the Wm. Morris Agency, doing the masterminding—and, of course, aided by the Moguls—he began to work out a "come-back" campaign.

On October 27, 1950, Robinson presented himself to a group of investigators employed by the House Un-American Activities Committee and requested an opportunity to "explain away" his participation in the activities of that DOZEN Red Fronts. Bear in mind, this appearance was not before the Committee, but before several of its investigators. They could render no official findings—their opinions could carry no weight. But, Robinson theorized, it would—and it did—later enable him to issue Press pronouncements to the effect that he had appeared at *Committee headquarters*, had told his story, and been given a clean bill of patriotic health. Stripped of all camouflage and double-talk, the following is approximately the statement Eddie made to *the investigators*—but NOT under oath:

"I am a very important man. My name on any roster automatically gives an organization prestige and great standing. Every time a group decided to create a new organization they appealed to me for the use of my great name—and, of course, financial assistance. This happened hundreds of times. I never investigated any of them. I assumed that all of them were full of good intentions or they wouldn't have dared to approach me. So'o, in my complete innocence and out of the great goodness of my heart I gave them money and the use of my great and honorable name. But (get the insolence of this) I gave my name without obligation."

Robinson's press agent promptly got very busy—and the Press, nationwide, broke out with the following story:

"Movie Actor Edward G. Robinson testified today before a closed

hearing of the House Un-American Activities Committee 'to settle once and for all' insinuations made against his loyalty.

"Robinson later told International News Service that he testified under oath, swore he was not and had never been a Communist, a fellow traveler or a subversive and had never been associated with fellow travelers."

Unfortunately for Robinson, a few days later it was revealed that he had "loaned" a thousand dollars to the investigator who had made the arrangements for his "appearance and testimony". That investigator was promptly fired . . . and Congressman Walter, Chairman of the House Un-American Activities Committee, "invited" Robinson to make an *official* appearance and testify under oath.

At that first "hearing" Robinson had laid it on very thick. But he was a different kind of a "witness" at the *official* hearing. No braggadocio at that one, no insolence. At the official hearing, Eddie was meek, polite, apologetic—eager to please. And he was wise enough to answer all questions without giving *offense*. But his answers were far more cautious and cagey. Of course, in order to dodge the truth, he lied and lied, but he did it in such a way that it would have been difficult to make a perjury charge stick in a court. In his replies, Robinson stated that he had never *knowingly* been a Communist or Fellow-Traveler . . . that he had never *knowingly* been an active member of any Red Front organizations . . . that he had never *knowingly* affiliated, fraternized or associated with Communists or Fellow-travelers—and wouldn't know one if he came face to face with him . . . he had no knowledge of Communist activities in Hollywood—*although he would not go so far as to say that none existed*—he just didn't know of any. When asked if he knows such characters as Paul Robeson, Charlie Chaplin, Langston Hughes, etc., etc., he acknowledged an "acquaintanceship", but, even though he had served on various Red Front Boards and Committees with them, he only knew them as "artists"—had never been curious about their ideological proclivities. "Had Mr. Robinson ever offered his services as an agent to the Soviet Government—or discussed such services with anybody attached to the Soviet Government?" The horrified Mr. Robinson's reply was a prompt and most emphatic "NEVER"!

But apparently realizing that that "NEVER" might well be established as perjury, Robinson hastily admitted that in 1944 he had visited the Russian Consul, V. V. Pastoev, at the Russian Consulate in Los Angeles, and offered to go to Russia to "carry a message from the American people to the Russian people". But to make such a visit he had to get the consent and virtual sponsorship of our Office of War Information. Neither Robinson nor the Russian Consul was able to get OWI consent, so the trip was cancelled. That "explana-

tion" is officially in the record of that Hearing!

In addition, it is a matter of record that Robinson, together with Charlie Chaplin, Eddie Cantor, Larry Adler, John Garfield, Katherine Hepburn, Gene Kelly, Orson Welles, Bette Davis and ten other Stars signed a Radiogram to Joe Stalin in which they eulogized that Beast of Moscow and, in so many words, pledged their allegiance to the USSR.

This is the "innocent" that Ford's Mr. Swan vigorously defended!!!

BACK TO FORD'S COLLABORATION

Upon receipt of Mr. Swan's letter to Mrs. Herring, we forwarded it to Congressman Walter for his comment. Congressman Walter promptly sent us a copy of the "Hearing" described in the foregoing. He also wrote a letter in which he branded Mr. Swan's statement about an award of a "commendation certificate" as a complete falsehood. Mr. Walter stated that Robinson "co-operated" exactly as described in the Hearing record; but the "Committee" did NOT give him any "clearance"—did NOT award him a "commendation certificate"—furthermore, although they occasionally send a "thank you" letter to a truly co-operative witness, they did NOT send such a letter to Robinson.

We forwarded Congressman Walter's letter to Mrs. Herring. She, in turn, sent it to Mr. Swan—with a request for an explanation. Following is his "explanation":

"Dear Mrs. Herring:

"Thank you for your letter of April 6 in which you pointed out that your investigation does not show that Mr. Edward G. Robinson has been awarded the "commendation certificate" by the House Un-American Activity Committee.

"Apparently our information was wrong. It is, however, our understanding and—according to your letter yours—that Mr. Robinson did cooperate fully with the Committee on each occasion when he appeared before them.

"We are sorry that our letter was apparently incorrect. We still believe, however, that there is no business institution in the country that is more American than our Company.

"Yours very truly

"H. L. Swan

"Ass't. Mgr., Advertising Dep't."

The insolence of this man Swan is beyond all measure! In his first letter he said: . . . "on its record, past, present and to come, there is

no business institution more American than our (Ford) Company". Caught red-handed in his phoniness he still has the brazen audacity to re-iterate: ". . . *there is no business institution in the country that is more American than our Company*". However, there is still another point in his first letter that is equally revealing: in that letter Mr. Swan established that the Columbia Pictures Corporation produces all their FORD THEATRE TV Films. That, by itself, is a confession of guilt.

ED SULLIVAN SHOW RED HOT-BED

However, if anybody still has any lingering doubts about the Ford Motor Corporation's collaboration with the Red Conspiracy in TV (and Radio), the Sunday night "Ed Sullivan Show" should wipe out all such doubts.

Ed Sullivan is a columnist on the New York Daily News. His column is syndicated and is published by many newspapers all over the country. Shortly after "Red Treason in Hollywood" was published (in 1948), Sullivan reviewed it in his column, eulogized it as a great work for the salvation of our country, blasted the Red Stars listed in that book, and urged all his readers to get the book—*thousands of them did!*

Shortly after that the Ford Motor Corporation offered to Sponsor a Sunday night hour-long show on TV for him. Ed was always "stage struck". He eagerly accepted the offer—and from its very inception the "Ed Sullivan Show" has been a haven for all the Reds in the Entertainment World. Throughout the years, virtually *every* one of his "Shows" starred, one, two, and even as many as SIX of the Red Stars listed in "Red Treason in Hollywood"—*the very Stars he had blasted!*

Not satisfied with that, he frequently published vitriolic attacks on the "vicious" people who have created a "blacklist" against "poor, defenseless actors" such as Eddie Cantor, Orson Welles, Eddie Robinson, etc., etc. And then he topped it off with an item in his column, in which he stated that he had appealed to that "*great, wonderful, powerful Anti-Defamation League*" to help him restore those "*persecuted artists*" to public favor—and jobs in Hollywood and on TV Furthermore, he issued that perfervid appeal to the notorious ADL just a few days before the FUND FOR THE REPUBLIC'S infamous "Report on Blacklisting" hit the book stores—was that just a *coincidence* or *premeditated TIMING?*

All that by the Ed Sullivan, who, in his column in 1948 spoke of "Red Treason in Hollywood" as ". . . *a bible for those who want the truth about conditions in Hollywood . . .*" and stressed that the author's background in the Theatre gave the book an authenticity

that no outside writer could have provided.

HOW "THE PEOPLE" CAN CHASTEN SPONSORS

In earlier pages I told how we smashed the backbone of the Red Conspiracy in Hollywood and drove many of the Red Stars off the Screen. By "we" I mean the many thousands of Americans who circulated the many *hundreds of thousands* of copies of "Red Treason in Hollywood" and the condensed pamphlet in which we named the Red Stars, Writers, Directors and Producers.

When "the people" began to shun the theatres that continued to show the Red Stars it spelled the end of the Red Conspiracy in Hollywood . . . *the BOX-OFFICE was, and is, the Achilles Heel of Hollywood!*

By that token, as soon as "the people" will boycott the products of the Sponsors who employ Reds it will spell the end of the Red Conspiracy in TV and Radio . . . the local Ford (Mercury and Lincoln) dealer is the Achilles Heel of the Ford Motor Corporation . . . the local Grocer is the Achilles Heel of a Kraft and a Heinz . . . the local appliance and Utilities dealer is the Achilles Heel of a General Electric and a Westinghouse, etc., etc.

In short, if "the people" tell the Sponsors—and their dealers—in no uncertain language, that if they will continue to bring Reds and anti-American propaganda into our Living-rooms we will boycott their products, *every* such Sponsor will quickly become a "loyal" American. In the following you have the concrete proof:

THE EDDIE CANTOR-EVERSHARP CASE

Eddie Cantor was one of the first "casualties" of our 1948 campaign to drive the Reds off the Screen. But Eddie is the Pet of the Hollywood Reds and, even more important, of the ADL. They were determined to "save" him. First, they launched a personal "concert tour" for him. The Press and Radio went into an all-out ballyhoo for him . . . but, alack and alas, "the people" said: NO !!! Then they tried a "personal appearance" tour in the Vaudeville theatres in the New York area . . . that, too, died a quick death. The next, and final, step was to get him on an important Radio program.

At that time the "Eversharp" Quiz program was about the most popular on the air. The strategy board of the Hollywood Reds decided that it would make a perfect springboard for a "comeback" for Cantor. Garry Moore was the Emcee on that program. He was a more than satisfactory Emcee—and he had a long contract with "Eversharp". But that posed no problem for Cantor's backers—

Eversharp's advertising agent, The Biow Company, always "plays ball" with the ADL. So'o, Garry Moore was paid off—*so that there would be no trouble with him*—and Eddie Cantor was handed a long-term contract to Emcee the Eversharp Quiz program.

That challenge was *too* brazen—we stressed it in our issue of that month. Within weeks dealers from all over the country notified "Eversharp" that they would have to discontinue handling their products or lose their customers. Simultaneously an avalanche of protest letters poured into the home office of "Eversharp". For some weeks "Eversharp" resisted the public outcry, but as the volume of protests mounted they came to their senses: they instructed the Biow Company to tie a can to Eddie's tail. The Biow Company vehemently protested . . . the ADL threatened to brand the "firing" as an act of "anti-semitism" . . . Eddie himself threatened to institute a multi-million dollar suit. "Eversharp" had a very simple, but significant, answer to all the threats: they pointed to the ever-growing volume of protests—and a sharp decline in business, and, in so many words, retorted: *We can continue Eddie Cantor on our program and go out of business, or we can fire him and stay in business—we prefer to stay in business . . .* and that was the end of Eddie Cantor on the Eversharp program.

That same procedure can "cure" every TV and Radio Sponsor. Their fear of losing YOUR patronage is our most effective weapon. In fact, it is our *only* weapon with which to drive the Reds out of both Radio and TV—and smash the control of the One-World Internationalists! . . . that is why I say: *"Only 'The People' can drive the Reds out of TV."*

Recently, in response to protests, some Sponsors, especially the Collaborationists, retorted that our listings are now "dated"—that many in the listings had merely been "dupes" who are now "enlightened" and are no longer "dupes" . . . that others had been "misled" but have since seen the light and are now good Americans—the Sponsors even assure the protesters that many of the "one-time" Reds have eagerly "co-operated" with the Congressional Committees and been awarded "commendation certificates." As revealed in the case of Ford's claim on behalf of Edward G. Robinson, such claims are false.

Therefore, in order to *torpedo* all such phony alibis from now on, we are compiling an *up-to-the-minute* listing with which we hope that a few MILLION zealous Americans will remind and remind *and remind* the entire nation of George Washington's immortal warning:

LET THERE BE NONE BUT AMERICANS ON TV TONIGHT! . . . and every night !!!

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