

Moscow
Over
Hollywood

By
Dan Gilbert, LL.D.

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AUTHOR'S NOTE

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CHAPTER I

MOSCOW OVER HOLLYWOOD

FROM TIME TO TIME, during the past several years, the NATIONAL REPUBLIC has published elements of a vast accumulation of evidence to show a cunning Communist conspiracy seeking to convert the motion picture industry of America into an agency of Soviet propaganda. Some five years ago, this writer produced a book entitled *Hell Over Hollywood*, in which it was demonstrated that Hollywood pinks and Reds were contributing heavily to the advancement in America of the Bolshevik forces of atheism, free love, and collectivism.

It is a hopeful and significant sign that there is a growing consciousness of the fact that "Moscow Over Hollywood" is not merely a sensational accusation, but an accurate description of a state of affairs, whereby an insidious process is under way to Sovietize the film industry, and through it, the thought and life of an estimated ninety million "moviegoing Americans."

"Communists definitely plan to dominate and control the motion picture industry," declared Representative John S. Wood of Georgia, Chairman of the House Committee on Un-American Activities, after a flying trip to Hollywood to assume personal leadership of a probe of "Reds in movieland."

In a signed editorial in the *American Photo-Engraver*, official trade union publication, the famous American labor leader, Matthew Woll, a vice president of the American Federation of Labor, has demanded that Eric Johnson, head of the Motion Picture Association, take immediate steps to root out "fifth columnists and fellow travelers."

Mr. Woll advanced the suggestion that movie houses

showing film productions of "treasonable stars and writers should be picketed by a League for Political Decency to be "composed of loyal and irate American citizens."

Charging that many "Communist front" organizations are "made-in-Hollywood," Mr. Woll said that movie stars, who "flout American patriotism," had sponsored such Red-front organizations as the American Slav Congress (a Communist-front group for Marshal Tito), the Conference on China and the Far East (which supports the Chinese Red Army), and the American Youth for Democracy (formerly the Young Communist League).

Mr. Woll arraigned those whom he termed Hollywood's "treasonable stars and writers" in language as colorful and scorching as Winston Churchill used to employ in his picturesque indictments of the Nazis and Fascists; "Ashamed of the meaningless roles in which they are cast, oppressed by a sense of guilt because of their swollen incomes, smarting under the taunts of superior but non-Hollywood intellectuals, these *world-savers in grease-paint* find refuge in the Communist Party or its peripheral organizations. Somehow playing at revolution seems to justify the possession of a swimming pool and improves the taste of Astrakhan caviar and the feel of Russian sables."

Mr. Woll is not one to be overawed by the synthetic glamor of the Hollywood protagonists of the Communist Party line; for he continued, "Ill-equipped either by experience or learning, these light-minded mimics imagine they are doing something for the oppressed of the world. Actually they are permitting themselves to be used as window-dressers for the most tyrannical political system in the world today, a system which crushes all human liberty and all human dignity. *It is a system which even at this moment is preparing for war against American democracy.*"

Mr. Woll listed the names of a dozen or so of the Hollywood "big names" whom he asserted were crusading as "world-savers in grease-paint" in conformity with the Communist Party line. Two of them promptly announced the intention of suing him for

libel. This, of course, does not mean they are necessarily innocent; if the suits are carried through, it merely means that Mr. Woll will be called upon to offer proof of his charges—and it remains to be seen what the verdict of the judge or jury may be, once all the evidence is presented.

(Libel suits are sometimes "grandstand gestures" indulged in by radicals, once their camouflages are torn away. A striking example of this was recently witnessed in Great Britain, where the notorious radical professor, Harold J. Laski, sued an editor for branding him an advocate of revolution. The court ruled that Laski *was* an advocate of revolution, and ordered him to pay the costs of the judicial action, which ran into many thousands of dollars!)

But what of the dozen or so of other Hollywood "big shots" named by Mr. Woll? Why have they not announced intention to file libel action, along with these two? Why do they not at least deny Mr. Woll's charges? Is their inaction to be regarded as an admission of guilt? Against each of them, Mr. Woll made the identical accusation of "fellow-traveling" with Reds; yet only two of them have threatened to go into court to contest his allegation. The remainder have not even denied the charges.

Mr. Woll declared that "Hollywood today is the third largest Communist center in the United States." This may be an understatement, according to a prominent left-wing publicist of Hollywood who openly boasts that the Reds have already moved their supreme headquarters from New York City to the film capital. In an address at the Screen Cartoonists guild hall meeting in Hollywood, June 8, 1945, Ruth McKenney, Communist and author of the popular screen play, "*My Sister Eileen*," declared, "It might just as well be stated now that communism has outgrown New York as its headquarters. Henceforth our activities will evolve in Hollywood, where the prestige, influence, and support of our comrades in the film industry will strengthen our ranks and carry our fight to the people from every walk of life."

A special investigation of Hollywood was recently

completed by Mr. Frank Hughes of the *Chicago Tribune Press Service*.

Statements made by him, on the basis of supporting evidence, are so shocking as to seem almost incredible. Yet, we have heard of no denials and of no legal action being taken against the wealthy Tribune organization, as assuredly it would have been had the high-priced Hollywood lawyers been able to find any misstatements in Mr. Hughes' array of facts.

He declares, "Soviet Communists, a hard little corps of revolutionaries who are pledged to spill the blood of American capitalists on every street in the United States, have taken over the Hollywood movie writers' union, whose members do the writing and dictate most of the thinking that goes into the production of American moving pictures."

He lists the "results" as follows:

"1. Ninety-five million Americans who pay money at box offices every week to see movies are being fed propaganda for their money — Soviet propaganda, "class struggle" propaganda, "revolutionary" propa-ganda, "Democratic Party" propaganda, or any other brand of propaganda which suits the current Communist Party line.

"2. Moviegoers get the propaganda in doses the Hollywood Communists deem fitting for public consumption. It isn't in all movies. Sometimes, however, it is so blatant it disgusts people. . . .

"3. Communist activity here (in Hollywood) is no 'fad' supported by a few overpaid intellectuals or high-salaried grease-paint performers. This is big business, the largest and most powerful movie industry in the world. *The Communists are carrying out a conspiracy 25 years old, hatched in Moscow, controlled from the Kremlin, directed by Soviet agents.* The goal is to dominate American movies because through them the thinking of 140 million Americans can be turned and softened and prepared for the Communist revolution here.

"4. Hollywood screen writers, most highly organized 'Communist brains' in the movies, have perfected and are now putting into operation a gigantic 'authors authority,' which has been shown up as a cunning

segment of this plot. Through the Authors' Authority every word written for public consumption will be leased out by a 'writers' czar.' He will be a 'tough guy' who can dictate thought content as well as the price the writer receives for his work.

"5. Every line printed in a newspaper eventually will have to be passed upon by this 'writers' czar,' if the Communists have their way. Every classic of the past from the Odes of Horace to the Letters of Abraham Lincoln—will come under copyright control and pay royalties to this authority, if the screen writers succeed. Through incipient powers of totalitarian censorship, this 'writers' czar' would be in a position to suppress any work or written word unfriendly to the Communists.

"6. Communists have infiltrated several of the well-known 'intelligentsia' unions in Hollywood, such as the Screen Writers Guild, and a left-wing labor group today is battling the old stage hands' union, relic of the extortionist and the panderer, George Browne and Willie Bioff, for control of the regular labor unions. Blood has been spilled on Hollywood streets in this struggle, in the best Communist tradition.

"7. Communists have so much power in southern California universities and educational institutions that U. C. L. A. students join in Communist picket lines at the studios and a Communist line publication which has at least one recognized Communist screen writer at its head is published at that university with the aid of public funds.

"8. Hollywood movie czars—the handful of capitalists who control the industry so thoroughly they can run people out of the State, railroad them to jail, free the obviously guilty, and then reinstate them in top movie positions after serving prison terms—do nothing to halt the spread of communism here (in Hollywood).

"9. Some say that it is because the movie capitalists are for the most part internationalists and the Communists woo them through support of internationalism. Others say it is because many of these rich, powerful capitalists were born in Russia. Still others

say it is because they have ties which the Communists flatter with their Soviet claims of 'tolerance.'

"10. Communism and vice travel hand in hand. Three years ago, *The Tribune* disclosed that 300 young girls disappeared from Hollywood each month into vice, prostitution, and ruin. They are disappearing now at the same rate—about 10 a day—according to competent investigators. Vice which affects prominent movie figures is hushed and kept from the public prints."

John L. Leech, one-time Executive Secretary of the Communist Party in Los Angeles, gave the names of 18 Hollywood celebrities who he said were "Communists or contributors to the party treasury" in his testimony before an extraordinary session of the Los Angeles County grand jury. The individuals named by Leech were: Lionel Stander, actor; Jean Muir, actress; Frank Tuttle, film technician; Tania Tuttle, his wife; Frank Davis, producer; Clifford Odets, writer and scenarist; Sam Ornitz, writer; Franchot Tone, actor; Frederic March, actor; Gregory La Cava, director; Lester Cole, scenarist; James Cagney, actor; Humphrey Bogart, actor; Frank Scully, writer; Francis Lederer, actor; Herbert Biberman, director; and Buddy Schulberg, son of B. P. Schulberg, producer.

Denials were issued by several of the individuals named by Leech, one of the most emphatic coming from actor Frederic March. However, Mr. March has seven listings in records of the House Committee Investigating Un-American Activities for affiliations with Communist front groups!

Even the most servile of Communist Party line followers will frequently deny, with artificial indignation, their Red sympathies and affiliations. Not long ago, when the matter of her alleged Communist connections was headlined in some papers, friends of screen writer Ruth McKenney loudly and indignantly denied that she was tinged even with pink, let alone Red.

Her embarrassment must have been enormous, however, when she was officially and publicly expelled from the Communist Party—almost before the ink had dried upon the widely publicized "denials" of her Red

affiliation. Along with her husband, Bruce Minton, "Miss" McKenney was kicked out of the Communist Party for "deviating" in the direction of "semi-Trotskyism" (any form of disobedience to Stalin and his authorized agents is denominated *Trotskyism*).

Despite their exposure as Stalinist and/or "Trotskyist" Communists, Comrades McKenney and Minton continued in apparent "good standing" in Hollywood. When last heard from, they had obtained passports from the State Department to "visit France on a business trip." This "business" was to "collect material for an original screen story for Paramount Pictures, to which they are under contract."

CHAPTER II

MOVIELAND'S ALIEN-BORN ARISTOCRACY

"The Hollywood movie industry is ruled by three family clans, the Schencks, the Warners, and the Mayers.

"Joe Schencks' brother, Nicholas, is head of Loew's, Inc., holding company for Metro-Goldwyn-Mayer, and operator of the Loew theater chain. (Joe Schenck is head of Twentieth Century-Fox.) *Both Schencks were born in Russia.*

"The Mayer brothers were born in Russia, too. Louis is head of Metro-Goldwyn-Mayer and Joe Mayer founded United Artists and Twentieth Century-Fox. William Goetz, Louis' son-in-law, became one of the chieftains of R-K-O.

"The Warner brothers, Harry, Albert, and Jack, who run Warner Brothers, Inc., also were born in Russia (with a different name, of course!)"

These amazing facts as to how three Russian-born families exercise a controlling hand over the movie industry are thoroughly documented by Mr. Frank Hughes, in his revelations of "inside Hollywood."

Many educators believe that, because they offer the greatest of stimuli to the imagination, the movies wield as great an influence as does the public school in shaping the emotional and mental life of children. On the average child, the movies exert a molding force over mind, emotions, and behavior, long before he is old enough to be influenced by the newspapers.

No fair-minded American objects to the foreign-born having an equal chance with the native-born to take full advantage of opportunities for self-advancement. But what patriotic American—native-born or alien-born—would consider it a wholesome or even tolerable condition if three foreign-born families controlled our whole educational system? What would American

patriots think—and do—if the great newspapers of the nation were all brought under the control of three alien-born families?

America cannot remain *American* if the thought and outlook of her youth are brought into conformity with an alien pattern.

Some investigators of movieland have been puzzled by the apparent tolerance exercised by multimillionaire owners and operators of the film industry toward the Communist activity quite openly engaged in by the Red clique of writers and actors. Perhaps the Russian derivation of the "first families" of Hollywood will help to clear up this enigma.

The film colony, to the casual observer, has the appearance of a "happy hunting ground" for all types of alien-born radicals. Charlie Chaplain, possibly the outstanding holdover from the days of the silent screen, has lived in this country for a quarter of a century or more. Scornfully, he has refused to become an American citizen, although he has acquired wealth in our land running into many millions. During the war, Comrade Chaplain refused to take any part in entertainment programs for American service men, but—in obedience to the Moscow line—he made speeches in support of a premature "Second Front," which our military leaders declared would have resulted in the unnecessary slaughter of hundreds of thousands of American soldiers.

An intimate companion (and comrade) of Chaplain's is a prominent Hollywood figure who calls himself Robert Arden (real name: Rudolph Kligler). Arden (or Kligler) has been identified, it is alleged, as the man who took a leading part in "railroading" Joan Berry out of California, after she threatened to "make trouble for Chaplain by declaring he was the father of her illegitimate child." Later, Miss Berry returned to California and entered suit against Mr. Chaplain. He was judicially declared to be the "father of her child" and was ordered to pay a substantial monthly sum for her support.

Free-love is an integral element in the Red Utopia. In their "*Communist Manifesto*," Karl Marx and

Friedrich Engels ridicule as "bourgeois hypocrisy" the Christian concepts of chastity, virtue, monogamous marriage, and home life. They openly advocate a "community of wives," in which men will change mates on a basis of barnyard promiscuity. After the Bolshevik Revolution in Russia, Lenin instituted the Marxian system of "postcard divorce and remarriage." A penny postal to the "Registrar of Marriages," on which a man noted the fact that he had ceased to live with one woman and had begun to live with another one—this was all that was necessary to "legalize" the sordid "wife-swap."

Despite the fact that American courts have repeatedly held them to be invalid, many, though not all, Hollywood "stars" persist in trafficking in mail-order Mexican divorces of the Marxian pattern.

A United Press dispatch, dated October 29, 1946, told of how Hollywood bandleader Artie Shaw and screen writer Kathleen Winsor were in difficulty because American law and courts do not permit marital "mate-swapping" to be negotiated with Marxian swiftness:

"Bandleader Artie Shaw's Mexican marriage to novelist Kathleen Winsor isn't legal in California because he's still legally married to actress Ava Gardner and Kathleen's still legally wed to former All-American football player, Bob Herwig, a district attorney's officer said today.

"Ernest Roll, chief of the district attorneys' complaint division, said Shaw and Miss Winsor could be prosecuted for bigamy if they live in California as man and wife. He did not say whether he would prefer charges.

"Miss Gardner, who was *Shaw's fourth wife*, doesn't plan to do anything about it, her attorney, Sanford Carter, said.

"Miss Winsor, author of the best-selling bedroom farce, *Forever Amber*," married Shaw in Juarez, Mex., yesterday after both obtained Mexican divorces."

It is not our purpose to enter into any detailed investigation of the scandals and near-scandals which seem to characterize the private lives of an alarmingly

large percentage of filmdom's elite. However, even the most casual scanner of newspaper headlines knows that it is not at all unusual for a Hollywood celebrity to embark upon his or her fourth or fifth matrimonial adventure (or misadventure) before reaching the age of 30.

This morally irresponsible "way of life" is contrary to the teaching of every one of the world's leading religions—all of which, in one way or another, attach some degree of sanctity to the marital institution. (Even religions which permit polygamy, enforce a large degree of parental responsibility. While a man might be permitted to acquire a "new family," he must remain the "head" of the one he already has.)

Only the atheistic Marxian "way of life" degrades matings among human beings to the barnyard level, sanctioning the system of promiscuity which Marx and Engels lauded as "the highest form of sexual association." Contrary to a prevailing misconception on the subject, investigators tell us that promiscuity is unknown among even the most primitive of savage tribes. While customs vary, they all impose some type of rule and taboo upon sexual relations.

Only under communism, when practiced in the extreme Marxian form, is complete moral anarchy, total emotional unrestraint, authorized as a permissible form of human behavior.

Non-Communist forms of social organization are based upon the home and family. If home and family life are to have any stability, fathers and mothers cannot be permitted to change mates as frequently as they change models in automobiles or clothes!

Marxian Communists regard the home and family life as evils to be abolished—for out of them comes the individualistic pattern of life which the Reds propose to supplant with thoroughgoing collectivism. According to Marx, not only wives, but also children, are to be held "in common." The young are to be provided with "institutional rearing"—while their mothers, as well as fathers, are pursuing new amatory alliances!

When the Bolsheviks took over in Russia in 1917, Lenin announced the ushering in of the Marxian

Utopia of sexual license. The "community of women and children" was officially proclaimed. The home was outlawed. Abortions were legalized and Soviet "service-stations" were established where all women could secure them at government expense. State rearing of all children in government institutions was declared to be the law of the land. The "penny post-card" divorce system was inaugurated.

To keep his country from internal collapse, Stalin has been obliged to modify some of the extreme Marxian "reforms" instituted by Lenin. For one thing, he has made divorce more difficult to secure. Mindful of the demands of his Red Army chieftains for an ever-increasing supply of "cannon fodder," he has abolished the system of "free abortions." Immorality among the young, however, is deliberately encouraged—under Stalin's Red fascism, just as it was under Hitler's Brown fascism. There is no such thing as an "illegitimate" child in Russia, since all children belong to the state, which is regarded as the real "father" of all children, whether they are born in or out of wedlock. Strangely enough, leading self-styled American "liberals" have applauded—and even advocated in our own country—the Hitler-Stalin system of removing the "stigma" from illegitimacy, thereby encouraging youthful delinquency. Under the Hitler-Stalin "youth training" program, chastity and purity are belittled as "bourgeois virtues" which have no place in the life of a vigorous son or daughter of the Red (or Brown) Fatherland.

Hollywood has, not without some reason, gained the reputation of a place where "nearly anything goes," where the kind of total "sex anarchy" recommended by Marx and Engels is tolerated. When the film industry was in its infancy, Fatty Arbuckle was one of the screen's most dazzling stars. Mr. Arbuckle became involved in a grisly scandal; although he was acquitted in court, public opinion consigned him to oblivion.

A couple of years ago, the noted actor, Erroll Flynn, was involved in perhaps the most sordid scandal that had hit Hollywood since the Arbuckle case. Mr. Flynn, too, was acquitted. But instead of being banished from

the film capital, he was made a bigger "star than ever!"

"Morals don't matter in Hollywood," declared a reporter at the Flynn trial.

Reviewing the escapades of Erroll Flynn, Frank Hughes relates, "Law officers say that at least 300 young girls disappear each month into vice and prostitution here, lured to Hollywood by thoughts of a movie career. One, a juvenile, was reported missing a few years back, and when police found her she had the telephone number of a prominent movie star in her purse.

"She told a grand jury here of relations, amounting to statutory rape, with the star and with three other young men who worked at the star's studio. The three young men admitted it, although the star didn't. The grand jury exonerated all four defendants, including even the confessed.

"One of the grand jurymen was an actor's agent named Harry Wurtzel, who is a brother of Sol Wurtzel, at that time a producer for Twentieth Century-Fox studios. The star was Erroll Flynn, later freed of rape charges in a jury trial where the verdict was greeted with cheers from screaming movie fans."

In his bristling indictment of Hollywood Reds, Matthew Woll charged that they "flout patriotism." Some also "flout" decency and fundamental morality.

The "Hollywood influence" operates to permit moral anarchy and unrestraint, in defiance of the laws of God and man.

By propaganda on the screen, and by the example set by leading "leftist" among the film luminaries, our Christian American way of life is trampled underfoot, and the Marxian system of godless pagan principles is superimposed upon the minds of American youth who are brought under the insidious control of the "Hollywood influence."

CHAPTER III

SOVIET-SERVING SNOBS INSULT UNCLE SAM

While professing to possess bleeding hearts that palpitate unceasingly on behalf of "the submerged masses of the underprivileged," the Hollywood Red "artists" arrogate to themselves special privileges so outlandish that even European royalty would blush in shame at asserting them as "sovereign rights." Only the most autocratic of Oriental aristocrats of old would dare to put themselves up on the lofty pedestals, the towering thrones far above the "common herd," which the kings and queens of left-wing filmdom aspire to occupy as their "rightful places of preeminence."

Snobbery has attained an all-time high among the "swimming-pool proletarians" of the movie world. The attitude of the typical Hollywood Red "artist" is that he is entitled to live in his pink-tinted realm of Olympian opulence, out of this world, above and beyond the laws of God, the laws of our government, and the responsibilities required of other citizens under the American flag.

The typical movieland Red regards himself as a "world citizen" patterned after a very special mold, who is exempt from fulfilling the duties and observing the decencies incumbent upon ordinary human beings, made in the image of God and born under the Stars and Stripes.

Charlie Chaplin, one of the most notorious of the alien radicals who infest filmland, appears to take pains to exemplify the Soviet snobbery characteristic of the Communist movie clan. Several months ago, in company with a number of celebrated Hollywood left-wingers, Comrade Chaplin was entertained "at sea" aboard a Russian "propaganda vessel" off the coast of California. According to news accounts, vast

quantities of expensive liquors and rare caviar were consumed in anticipation of the coming "new liberation" of the "American masses" under Moscow engineering! Like all persons returning to the continental United States, Comrade Chaplin and his Bolshevik buddies were searched by Uncle Sam's custom officials.

Ordinary Americans might expect to go through such a routine as a matter of course, but to Comrade Chaplin it was an inexcusable outrage, against which he expressed his most ferocious indignation. Sneering and snarling, he did not hesitate to insult Uncle Sam's public servants by calling them "*the Gestapo.*"

Custom officials work hard and receive very modest salaries. Their routine searches are all done in the line of duty, as Comrade Chaplin well knows. The insults which he belched forth against them indicate the advanced state of snobbery which apparently besets his heart and soul.

The "above-the-law," high-handed effrontery of the Hollywood Reds has often been demonstrated, but no more blatantly than in the case involving Comrade Chaplin and his fellow-alien and crony, Rudolph Kligler, to which slight mention was made in an earlier article in this series. In his expose of the Red czars of movieland, Mr. Hughes, widely known journalist, asserts that their control in the Hollywood region is so totalitarian that "they can run people out of the State, railroad them to jail, and free the obviously guilty . . ."

In the case of Miss Joan Berry, who was later declared legally to be the mother of Chaplin's child, the alien-born Kligler acted as Chaplin's agent. According to Mr. Hughes, Kligler "was identified as the man who gave \$100 and a one-way railroad ticket to Capt. W. W. White, Los Angeles, police detective, with instructions to turn it over to Joan Berry, Chaplin's inamorata, and tell her to get out of town after she had been sentenced as a vagrant by Police Judge Charles J. Griffin."

Attorneys for Miss Berry later maintained that Chaplin had engineered a conspiracy to deny the young woman her "civil rights" as an American citizen. The

"Hollywood influence" of Chaplin and many of his pinko pals had been exercised, it was asserted, to deny her the right to live as a law-abiding citizen in the State of California.

Regarding Kligler, Mr. Hughes says, "There is an alien walking Hollywood's streets, with considerable influence in the film colony, who has been in this country illegally since 1938. . . . The movie magnates even got a bill introduced in Congress to make this character a 'citizen' and take the heat off him. It failed to pass, but he wasn't transported to Ellis Island. . . . Kligler arrived in New York in 1934 on the Italian liner *Rex* on an Austrian passport. He says he has been unable to obtain credentials for permanent residence because he was declared dead officially after the German occupation of Austria."

Hollywood's film colony—or, at least, the left-wing reservation—seems to be a virtually iron-clad asylum for questionable aliens with radical records. Somehow, it seems, they find a ready sanctuary there. Reports Mr. Hughes, "Another 'great,' one of the leading pro-Communist writers in Hollywood, author of one of the most blatant apologies ever written for Stalinism, came to this country secretly by underground from Europe during the war and was installed in a Hollywood mansion and a high-pay movie job. . . . His name is Lion Feuchtwanger, and he is a cousin of Walter Wanger, the movie producer."

The law of our land prohibits free entry of Communists and also provides for the deportation of "undesirable aliens" guilty of acts of "moral turpitude." While denying that he was the father of her child, Comrade Chaplin under oath admitted to the practice of acts of gross immorality with Joan Berry, a girl young enough to be his grandchild!

Why, then, has he not been deported as a self-confessed "undesirable" alien? This question was raised on the floor of the United States Senate by Senator William Langer of North Dakota. The Senator demanded an investigation of why the law was inoperative in the Chaplin case, but again the powerful influence of Hollywood stepped in. More than a year

has gone by, and no action has been taken; neither has any answer been supplied to the Senator's question.

Meanwhile, Hollywood continues to swarm with alien marplots of Chaplin, Kligler, Feuchtwanger, or Eisler varieties who—so far, at least—have made good on the pretension that they are privileged to live beyond the reach of the long arm of the law as it applies to all American citizens.

In commenting upon the "low standards" of Hollywood's left-wing camp, Mr. Hughes remarks, "In no other industry in America, except the movies, can a man serve a prison term for a felony and bounce right back into his previous position of power, trust and control. It happens in Hollywood, if you are one of the 'right people.' The best known case is that of Joe Schenck."

Schenck was Chairman of the 20th Century-Fox Company, one of the largest of the movie studios. Convicted of perjury in the Browne-Bioff extortion case, he received a sentence of one year in Federal prison.

In September, 1942, he was paroled—after serving four months of the sentence. In May, 1943, he was given a seven-year contract as the executive production head of 20th Century-Fox studio! According to Mr. Hughes, "Spyros Skouras, president of the corporation, announced that Schenck thus had been restored to the duties he performed before his resignation. The only difference was that he no longer had the title of chairman."

Alien Communist infiltration of the Hollywood movie industry is described in these paragraphs written by David Sentner of the *New York Journal-American* Washington bureau:

"Evidence that Communist propaganda in the movie colony and on the West Coast is directed mainly from Moscow is contained in a preliminary survey returned to the House Committee on Un-American Activities by its investigators.

"This preliminary report also shows:

"That many well-known actors and actresses who have been following the Red 'Party line' were trained in acting schools controlled by the Communists.

“That the nucleus of Communist propaganda being channeled through films to millions of Americans is located in an organized clique of screen writers.

“That a member of the national board of the recently reorganized Communist Party, returning to its old policy of revolutionary development of the class struggle, has been assigned to specialize in the movie field.

“That another leading Communist, in charge of national Red publicity and promotion work, is an important figure in the film colony.

“That a top Hollywood writer, in constant communication with Moscow, attempts to keep in line the cell of Red ‘fellow-travelers’ in the screen industry. . . .

“That many of the current stars, products of the Communist-controlled acting schools with a branch in New York City as well as in Hollywood, have been pressured to ‘come through’ for the Communist ‘party line’ or contribute to Red front organizations—even when they resisted.”

Not long ago, newspaper headlines shouted the disclosure that Stalin’s No. 1 agent in America had been stripped of his mask of anonymity. The real “big-wig” of communism in America was revealed to be Gerhard Eisler, alias Hans Berger.

It is now disclosed that his brother has been masterminding Soviet propaganda in Hollywood.

Writing in the *Hollywood Reporter*, W. R. Wilkerson states, “Hollywood has the top RED composer working in its studios. The reference is made to Hans Eisler, the brother of Gerhard Eisler, who, under the name of Hans Berger, was the Kremlin’s leading Commie in the U. S. Our compatriot here in Hollywood wrote the music to the Red-rousing Communist marching songs, *Comintern* and *In Praise of Learning*, both violent revolutionary numbers. In addition to these, Hans Eisler wrote many other numbers for the Communist Workers League.”

Mr. Wilkerson reports that Comrade Eisler refuses to give any information regarding his “background.” However, his Red crusading in Hollywood goes back at least to 1943. Declares Mr. Wilkerson, “In 1943

Eisler wrote the music for 'We Killed Hitler's Hangman,' that was produced by Arnold Pressburger. In 1944 he did the score for 'None But the Lonely Heart' for RKO. The next year saw him assigned to two pictures, 'Jealousy' for Republic and 'Spanish Main' for RKO. This year he has done the music for 'Scandal in Paris' for Pressburger and 'Deadline at Dawn' for RKO."

Mr. Wilkerson continues, "We talked to a composer yesterday about Eisler, inquiring as to his capabilities, and were told: 'He is not much of a composer, but because of his leaning, he seemed to get jobs where others of us, with more capabilities, were unable to get assignments. You know, he wrote a lot of Communist compositions and probably this gave him a better entry to some studios than those of us who would frown on creating such compositions.' " (All quotations from Mr. Wilkerson's article in the *Hollywood Reporter* for October 24, 1946.)

Insiders in Hollywood have long noted that a Communist Party membership card, or fellow-traveler identification, is the quickest and surest "open sesame" into some of the highest places of fame and fortune in movieland.

Probably, in many cases, the Hollywood big-shots have no convictions on the subject at all (but they have learned that to pose and parade themselves as Communist Party members or "fellow-travelers" is the most certain way to "get ahead" in Hollywood's film colony.

It pays to be a Red in Hollywood!

Big profits await those who distinguish themselves as radical agitators for the "abolition of the profit system!"

"In Hollywood," declares one familiar figure, "communism is not a philosophy or a system of government or a way of life. It's big business—bigger than the liquor traffic; it's the biggest and most profitable racket there."

RED DECEPTION OF THE COMMON PEOPLE

Hypocrisy is an ugly word which describes the ugliest of the human vices. All humanity hates a "hypocrite!"

The man who does not practice what he preaches, who does not *live* the convictions which he professes, is an object of universal contempt. The most execrable of deceitful politicians is the type that "votes dry and drinks wet." One of the most sordid of the "war scandals" involved a Congressman who consistently posed as "the poor man's friend" and the "war profiteer's foe." The expose showed that this man had feathered his nest and lined his pockets with handouts received from war profiteers, behind the backs of the American people and our soldiers on the fighting fronts of the world.

The Hollywood Reds and pinks, however, have displayed a brazenness in hypocrisy never equaled by politicians living a "double life" according to a "double standard." The specialty of the filmland left-wing cult is to put on a cheap "ham-act" as "champions of the underprivileged."

Last year, a Hollywood "rally" was staged on behalf of putting pressure on Congress to raise the minimum wage from 40 to 75 cents per hour. According to press reports, over a dozen Hollywood stars—"none of whom receives less than \$1,000 a day for the time actually spent in making pictures"—attended the affair.

One noted star stood before the audience—"dripping with at least a quarter-million dollars worth of diamonds" — and "tearfully pleaded that underpaid workers' families should have some of the better things of life."

Another speaker at the powwow was a star who went on a personal strike for six months, refusing to

sign a contract at all until his salary was raised from \$3,000 to \$4,000 a week. With a mock expression of deep emotion, he went into a "touching description of how difficult it is for a man to support a family on 40 cents an hour in wages."

In the summer of 1946, the Communist Party, the C.I.O.'s Political Action Committee, and a hundred or more other Red fronts launched an all-out drive to perpetuate OPA. To any student of their propaganda, it was quite clear that they regarded OPA as an entering wedge for a "Soviet America." They desired to keep the totalitarian OPA controls in peacetime, even though they may no longer be necessary, as a step toward the complete regimentation of industry, agriculture, and labor.

Hollywood movie Reds and pinks spearheaded this Bolshevik-inspired ballyhoo on behalf of keeping OPA. Over the radio, a leading left-wing actress predicted that shoes would go to \$50 a pair if OPA were eliminated. "Already," she averred, "many women and children in America are in misery because they cannot afford to buy new shoes." According to a Hollywood columnist, this particular star owns "1300 pairs of shoes (along with eleven fur coats, etc., etc.)"

The shoes, we presume, were acquired before the war. If the movie queen wears a different pair of shoes each day and lives to be 90, her estate will include 1300 pairs of nearly-new shoes.

The average American never acquires more than a half dozen pairs of shoes. When he buys new ones, he gives the old ones to the Goodwill Industries, Salvation Army, or some other charitable organization.

There are of course good people in Hollywood, as there are everywhere in the world, who believe in sharing their property with the less fortunate. But, strangely, those who actually practice sharing are never found in the Red ranks of the propagandists of "share-the-wealth" through a Sovietizing process.

Abbott and Costello, the famous comedians of radio and screen, have established a half-million-dollar foundation which will function somewhat after the fashion of "Boys' Town" to help underprivileged and

delinquent youth. In announcing this gift to the youth of the land, they explained that they remembered the difficult days of their own boyhood, and want to bring wholesome recreation and opportunity for a decent life into the reach of the underprivileged children of the land.

The names of Abbott and Costello have never been linked with any left-wing radical organization. They believe in the American way of sharing. They do not propagandize the Soviet system of confiscation.

The movieland left-wingers' hypocritical stance, of whooping it up for the Soviets while wallowing themselves in the most wanton forms of self-indulgence, was well illustrated at the famous "benefit for the Spanish loyalists" (Communists) conducted by the "cinema comrades" in the midst of the Spanish civil war. The "benefit" took the form of a cocktail party, attended by a select company of the Soviet elite of filmland. After \$1,100 of cocktails and choice liqueurs were consumed, a collection of \$33.75 was taken up "to buy medical supplies for the needy Spanish loyalists."

As this is being written, the Hollywood left-wing colony is putting on a much-publicized "ham-act" on behalf of "veterans' housing." On the radio, a leading Hollywood leftist has just told his audience that "the plight of our millions of homeless veterans makes my heart bleed." According to a prominent movie-land columnist, this man — a bachelor — lives in a twenty-four-room house, which cost him around \$200,000. "He likes to live alone—with his servants. Even his closest relatives are seldom entertained in his home."

Few of the Hollywood Reds and pinks have families of more than one child, if any. All of them have homes of the size that could accommodate at least several veterans' families. We have yet to hear of any Hollywood left-winger doing anything in a *personal* way to help the housing shortage.

Any decent American would be ashamed to live the kind of pampered, wasteful life of luxury characteristic of the movieland crusaders for a Soviet America. A group of Hollywood radicals came together to study

“slum-clearance.” As usual, they passed resolutions bitterly denouncing “capitalists who do not pay their workers enough so that they can afford to have modern plumbing in their homes.” A check of the sponsors of the resolution revealed that every one of them has a swimming pool on his own palatial estate.

Many famous American capitalists—like John D. Rockefeller, Sr., and Henry Ford—lived as economically after they became rich as they did before. Jokesters made fun of the manner in which the elder Rockefeller would pinch a dime before he let loose of it. But none of his money went to finance champagne parties, horse races, and private yachts. Millions of his dollars went to finance hospitals and medical research to fight the diseases which prey on children and for an advancement of education. The endowments of men like Rockefeller, who said little, organized no agitational gatherings, but gave their wealth to help humanity, are largely responsible for the fact that American children can now grow up in relative security from such child-killers as diphtheria. Henry Ford never wasted money in slopping up cocktails in a night club nor at betting at a race track; yet, in addition to paying the highest of wages and providing the most modern working conditions for his workers, he invested millions in a system of medical care and wholesome environment under which family life may grow stronger and more vigorous among his workers.

Orson Welles has gained the reputation of being one of the loudest tin-horns in Hollywood, on behalf of so-called “liberal” and “near-radical” causes. In the 1944 political campaign, he moaned and sobbed over the radio on behalf of the “ill-clothed, ill-fed, ill-housed one-third of a nation.”

Yet, one of the Hollywood columnists tells us that, when he first came to Hollywood before the war, Mr. Welles found the best steaks available in the best California shops unsatisfactory to his supersensitive palate. Accordingly, he had his steaks flown from the East! Also, California flowers were displeasing to his esthetic sense; so he had them flown from other parts of the world, including Ireland. If one were

entertained in the Welles' home, he would eat "imported-by-air" steak and find "imported-by-air" flowers decorating the table!

Another bleeding heart on behalf of left-wing causes, Frank Sinatra—according to another Hollywood columnist—is one of the few Hollywood stars who daubs himself with a special "made-to-order perfume," produced for "him personally according to a private formula."

Ordinary red-blooded Americans would be prone to put down as "sissies" such delicate and tender play-actors in the left-wing hi-jinks!

The broad streak of hypocrisy runs through all aspects of Hollywood's left-wing activity. The Hollywood brand of internationalism borders on outright anti-Americanism and pro-Sovietism, as we shall demonstrate more abundantly later on.

It has long been noted by movie critics that if an American-born actress is competing with a foreign-born one, the alien is almost certain to win out, even if she has less ability. The "foreign accent" talks in Hollywood!

In 1940, the Communist Party endorsed the "New Deal" and Hollywood's left-wing party quickly followed suit. Wendell Willkie was given the cold shoulder by the leftists all through the campaign.

After his defeat, however, Mr. Willkie emerged as among the loudest champions of the "one-world" idea. Evidently he was playing for an attempted comeback. The left-wing Hollywood conception of "one-world" is that all humanity would be under an international dictatorship with headquarters in Moscow. In his book on the subject, Mr. Willkie was high in his praise of Dictator Joseph Stalin. Of course, that was written in the days when Russia was a war-time ally. If Mr. Willkie were alive today, he might change his mind about Russia and Stalin, as have many others who have witnessed the post-war deceptions and treacheries of the Soviet Union, as it has swallowed up weaker neighbor states and adopted a policy of aggression not unlike that of the Nazis.

The left-wing Hollywood reaction to Willkie's spon-

sorship of the "one-world" idea, however, was interesting to behold. The famous Hollywood Bowl was decked out like the Rose Bowl on New Year's Day; all the arts of cinema publicity were focused on the occasion of Willkie's pilgrimage to movieland to make a speech in eulogy of Stalin and an "internationalized" world.

Obviously, Willkie knew no more about the motion picture industry than Charlie McCarthy. But this made no difference. When Joe Schenck "took a leave of absence," to do some time in prison, Willkie was promptly installed as Chairman of the Board of Twentieth Century-Fox. Overnight, he became a kingpin of fabulous filmland!

Willkie's book, "One World," which—aside from reports of his personal conversations contains nothing but internationalist propaganda and random bits of geographical information, was promptly purchased by "his own studio"—Twentieth Century-Fox—for \$250,000. Whether the purpose was to "buy the book" or make a gift to Mr. Willkie has never been fully clarified. At any rate, the \$250,000 so handled could be deducted from the company's income tax. No movie has ever been produced under the title "One World"; and none ever will be, in all probability. So far from offering a "plot" for a movie, the book is as sterile as a Rand-McNally atlas or standard grade-school geography textbook.

CHAPTER IV

HOLLYWOOD GLORIFICATION OF JOSEPH STALIN

The biggest and boldest attempt ever made by Hollywood Reds to sell Sovietism to the movie-going public made use of the film "Mission to Moscow" as its vehicle.

In the long run, however, the scheme backfired. The makers of "Mission to Moscow" forgot that, to be effective, propaganda must be gentle and soothing; it cannot be administered forcibly through strong-arm methods. While this picture was given an unprecedented "build-up," it proved to be an unprecedented flop. The Hollywood commissars forgot to sugar-coat their Soviet propaganda; or, perhaps, they decided the time was ripe to use revolutionary methods to force it down the throats of the American people. In any case, the strategy didn't work: the public gagged on this glorification of Soviet communism; and the producers ended up holding an empty sack.

The theme of "Mission to Moscow" was simply this: the Soviet dictatorship of Communist Russia is the only praiseworthy and flawless government in the world. It is the friend of democracy and humanity. All other governments—including the United States and Great Britain—have pursued a foreign policy of weakness and cowardice.

The glorification of Stalinism was so fulsome and fraudulent that Professor John Dewey of Columbia University, along with other life-long left-wing socialists, denounced it as a hollow sham. In the picture, even the "blood-purges" conducted by the Bolsheviks, involving the massacre of multitudes of citizens without even the pretense of a fair trial, were whitewashed to the point of complete justification. Left-wing Socialists—in fact, all except the 100% Communist

party-liners—recognized the whole film farce as outright and outrageous Bolshevik bunk.

Regarding this prize piece of Soviet film propaganda, Mr. Hughes writes, "it was one of the greatest propoganda triumphs of Hollywood Communists and fellow-travelers, and at the same time one of their greatest flops."

The picture, of course, was based upon the book of the same name, written by ex-Ambassador Joseph Davies, who has earned the reputation of poll-parrotting the Communist party line on virtually every issue, foreign and domestic. Declares Mr. Hughes, "In the Davies book, the 'thought commissars' had everything they wanted in the way of a vehicle to glorify Russia and promote the particular type of communism for which Dictator Stalin stands.

"The man who wrote the screen play for this Warner Brothers production was Howard Koch, member of the board of directors of the Hollywood Screen Writers Guild, which has been described as under Communist domination.

"Koch was a member of the committee which sponsored the 1943 Writers' Congress, under the auspices of the University of California, Los Angeles branch, and the Hollywood Writers Mobilization, described as a Communist-front organization by the California legislative investigating committee.

"The Committee has described this Congress as a direct outgrowth of the International Union of Revolutionary Writers in Moscow, and the second conference of the union held in Kharkov, Russia, in 1930. Working on the same committee with Koch was Richard Collins, a fellow member of the Screen Writers Guild board, who, the committee says, was registered as a Communist in Los Angeles in 1936 from 2106 N. Las Palmas Avenue."

Aiding Koch in the writing of the "Mission to Moscow" scenario was Erskine Caldwell, "proletarian author" of "God's Little Acre" and other "class-struggle" works. According to Hughes, "Caldwell signed the call for the first American Writers Congress, the purpose of which was to create the League

of American Writers, 'affiliated with the International Union of Revolutionary Writers (headquarters, Moscow)'."

The propaganda purpose of the film was outlined by Dorothy B. Jones, left-wing film critic, writing in the *Hollywood Quarterly*, published jointly by the University of California Press and the Hollywood Writers Mobilization, a Red-front organization: "While this picture was criticized for the dramatic license which it took with certain facts, it was an extremely useful document particularly from an international standpoint because it gave the first fundamentally sympathetic screen portrayal of our Russian allies. . . . The sympathetic portrayal of our allies aided in increasing American world-mindedness."

Undeniably, "Mission to Moscow" represented a daring and far-reaching pro-Soviet propaganda effort. But, as Mr. Hughes comments, "From the Communist point of view, the only mistake the proletarians made was that they did their propaganda job too well."

"In the plot of the picture, they disguised and whitewashed the Stalin purge trials of 1937 until people revolted at the historical distortion."

The reaction against the picture was so great, even in certain Hollywood circles, that the founder of the Screen Writers Guild, John Howard Lawson, who has been described as "one of the most important Marxist strategists in Southern California," had to "take to the stump" in defense of the production.

Mr. Hughes quotes "a former government agent who has been investigating communism" as expressing the opinion that the Hollywood Reds "learned a lot from that picture. They learned how not to do it. It was too blatant. It appealed only to people who already were pro-Russian. That was a waste of time and a great deal of money. These people are out to make converts, and they do not need to spend any effort propagandizing those who already are Communist."

If "Mission to Moscow" failed in its propaganda purpose because the pro-Sovietism was not sufficiently sugar-coated for general consumption, other Holly-

wood productions have been highly successful because of the subtlety employed in putting across the ideas Stalin wants to take lodgment in the minds of America's 95 million moviegoers.

As Mr. Hughes has said, "Communistically inclined writers here are writing Soviet propaganda, revolutionary propaganda, 'class struggle' propaganda, and every other kind of propaganda favorable to communism into the motion pictures 95 million Americans pay money to see and hear each week.

"Sometimes they do it in just one or two subtle sentences or lines. Other times the entire movie is devoted to propaganda."

As an example of how facts are falsified, even in a great man's life, in order to serve Soviet propaganda purposes, Mr. Hughes considers the technicolor masterpiece, "A Song to Remember." It is supposed to be the life story of Frederic Chopin, famous Polish composer and pianist.

But the screen version was done by the noted left-winger, Sidney Buchman, who, Mr. Hughes states, "is connected with at least eight organizations which have been branded as Communist fronts." Buchman spoke on a seminar of the Hollywood Writers Mobilization, described as a direct successor of the Pacific Coast branch of the League of American Writers, which former Attorney General Biddle cited as subversive. "Buchman was a sponsor of the Artists' Front to Win the War meeting in New York, where Charles Chaplin, who was keeping unwed Joan Barry in his hotel room, greeted the audience as 'comrades' and declared: 'They say communism may spread out all over the world. And I say—so what?'"

When Buchman gets through "working over" the life of Chopin, it bears no resemblance to the facts as stated in the *Encyclopedia Britannica*. This source, among many that might be cited, informs us that Frederic Chopin was the son of a "Polish lady" and a professor of French at a Polish lyceum. He received an average education. His whole background might be described as "upper middle class"—what the Marxists call "bourgeois." Chopin's great musical gift

opened to him the "best circles of Polish society." After notable successes in Vienna and Poland, Chopin went to Paris. From there, his fame spread around the world. He was involved in a highly publicized romance with George Sand, the famous French writer.

Chopin had above-average privileges as a boy. Although not surrounded by great wealth, he had a fair social and intellectual background. He worked hard, played hard, enjoyed life, and achieved success. Tuberculosis cut short his brilliant career. In no story of his life, in no letter that he left behind, is there a shred of evidence to support the Hollywood fantasy or falsehood that he had any interest in the "class struggle," "proletarianism," or any "share-the-wealth campaign."

The facts are plainly stated in any encyclopedia that anyone wishes to consult.

But Buchman gives us a Sovietized version of Chopin's life, which Mr. Hughes describes as follows: "Chopin starts off as a 'poor boy,' in whose humble cottage, through a miracle only Hollywood can achieve, there appears to be a well-tuned grand piano wired for sound pick-up."

The young "proletarian" finally gets his "big break." "He is invited to play some incidental music, from an alcove, for the dirty, bourgeoisie landlords in the great castle on the hill. This scene is highly funny and emotionally electric in the best Communistic manner.

"Chopin's eager little mother and pretty sister are shouldered in and out of kitchen exits by haughty, bewigged butlers who represent the 'ruling class.' The great, fat oafs of landlords and their women who sit around the table, oblivious to the artist's greatness, insult him with their clatter and cacophony.

"In high dudgeon, the proletarian Chopin clashes a chord and ups and tells them with his facial muscles where they can all go. He gets out, and then, it seems, there is a scene in a cave, where all Communists from nativity apparently would like to conspire.

"Chopin can't live there any more, with all these 'rich people' mad at him. Conveniently, at this time, there seems to be a 'proletarian revolution' on in

Poland which history doesn't describe. Chopin and his tutor set out in a boat for Paris, leaving Chopin's pretty sister wailing and hoping on the nether shore."

Perhaps we should pause to point out the Soviet purpose in concocting this portrayal of Chopin's "sufferings" under the snobbish oppression of the "rich landlords," as well as the development of a "proletarian revolution" in which he is mythically declared to have taken part.

In 1939, Russia joined with Germany in destroying a free and independent Polish nation. Since the war, Russia has kept all Poland under a government of Red terrorism operated by remote control from Moscow. The stock excuse offered by the Soviets for their treatment of Poland is that, prior to the Hitler-Stalin rape of Poland, the country and its government were under the control of the "rich landlords." Therefore, say the Soviets, the "old Poland" deserved to die; and the Poles today have no right to complain against Red tyranny, because really it has liberated them from the "oppression of the cruel landlords."

This is the "official line" that one can read in almost any issue of the *Daily Worker*. To reinforce it, a picture had to be made, portraying the brutalities of Polish landlords and the glories of the "proletarian uprising" that overthrows them! Poor Chopin's music is just the background for the "miseducating" of moviegoers with this "class struggle" propaganda.

After fleeing to Paris from Poland, Chopin "goes underground." He works his way up to the social level where he is the romantic equal of George Sand.

As Mr. Hughes writes, "The pay-off comes when Chopin has to decide whether he will continue to exploit the bourgeoisie position he has attained through his genius, and continue to write delicate little parlor pieces and lie in the white arms of George Sand, or whether he will be a man.

"'A man,' it seems is the fellow who will give his all for the 'revolution,' leave his lover, kill himself on the concert stage to make money for his pretty little sister who is in charge of the workers' revolution back in Poland, and quit writing anything.

"In the Buchman version of this historical abortion, Chopin takes the hard way, and the screen playwright leaves him triumphant though bleeding at the mouth over his piano keyboard. There is a nice bedroom death scene to wind it up."

The pro-Communist publication *Hollywood Quarterly*, organ of the Hollywood Writers Mobilization and published with the help of public funds at the University of California, Los Angeles branch, reported on the power of a movie such as this to direct the intellectual interest of the masses.

It told of how there were "runs" on record shops and sheet music sales by hungry multitudes seeking the works of Chopin. Libraries were drained of books on the subject of the great composer's life and works.

This resulted in an embarrassing "kickback," however, according to Lawrence Morton, author of the article, who frankly declared that "many librarians reported much resentment on the part of readers that characters had been falsified in the film."

However, as one Hollywood Red propagandist explained, "The falsification was all in a good cause—of helping to promote the revolution. For every person who went to the movie and then to the library, and became incensed about the falsification, there are a thousand who just went to the movie, and until their dying day they will think of Chopin as a victim of landlord oppression and a soldier on the proletarian's side of the class struggle."

CHAPTER VI

CINEMA COMMUNISTS STIR RACIAL STRIFE

Filmland's left-wing colony stresses three dominant "issues" in its radical propaganda:

First, the crusade for the "underprivileged."

Second, the drive for "one world" (with headquarters in Moscow).

Third, the campaign for what the agitators call "racial tolerance and equality."

It is difficult to say which "issue" is beclouded by the most foggy double-talk or the blackest hypocrisy. We have already exposed the sordid sham of Hollywood's movie queens, possessed of wardrobes larger and costlier than the total stock of many high-class clothing stores, whooping it up on behalf of the "ill-clothed and ill-fed."

Of many additional illustrations that might be cited, we content ourselves with the presentation of one of the most glaring that has been called to public attention. In early November, 1946, the usual assortment of Hollywood Reds and pinks called a "mass meeting" to protest against the "delay in providing proper housing for veterans." As usual, their speakers darkly voiced suspicions that "capitalistic interests were sabotaging the veterans' housing program."

On November 13, 1946, Frank Hughes of the *Chicago Tribune Press Service* reported from Hollywood: "This city of movie millionaires and flourishing black markets is enjoying the greatest building boom of any community in the United States, outstripping Chicago by nearly three times in the value of residential construction and almost two times in value of total construction.

"New homes of the 'movie producer' type—in the \$50,000 to \$150,000 bracket—dot Hollywood, Brent-

wood, Beverly Hills, and other Los Angeles suburbs. *Thousands of tons of concrete, made from cement unobtainable in the Middle West, are being poured into swimming pools for the movie people.*"

Mr. Hughes continues, "Lumber which Chicago war veterans are unable to buy for their new homes is being made into \$6,000 and \$10,000 'bathhouses' here, adjuncts to the swimming pools."

At least two Hollywood radicals were paying black market prices for lumber and concrete, to be wasted in building private bathhouses and swimming pools in their back yards, at the very time they were issuing public manifestos, calling for the abolition of the capitalistic system because of the scarcity of lumber and concrete for veterans' homes!

Hollywood pink hypocrisy is just as tawdry in the field of "one-worldism" as it is on the subject of the "underprivileged." Almost without exception, the leading Hollywood Reds and pinks—who agitate the loudest about "one world"—showed up missing when the time came to advance the "four freedoms" around the world! To be sure, when the Japs struck at Pearl Harbor, there were young men and older ones, too, out of Hollywood—as out of every city and town in the nation—who went bravely and gallantly into the service of their country. Hollywood has its fair share of war heroes; but, strangely—or, perhaps, not so strangely—the names of the Hollywood stars which appear upon the honor roll of Uncle Sam's loyal sons are not to be found among the followers and fellow-travelers of the Communist Party line!

Bob Hope has long since displaced Charlie Chaplin as leading Hollywood funnyman (although, of course, in a different realm of comedy). Both Hope and Chaplin were over-age for military service. Chaplin, the Red, flatly refused to entertain service men in military camps. Instead, he reportedly disported himself in illicit amour, taking time off now and then to offer advice to General Marshall and General Eisenhower as to how to crush the Nazis in Western Europe. Bob Hope almost exhausted himself, touring from camp to camp all over the world, seeking to bring

cheer and relaxation to America's fighting men. Hope served in the best capacity open to a man of his age and background. But, like other patriots, Hope never permitted his name to be associated with any left-wing radical organization.

Tens of thousands of patriotic American girls volunteered for service in the WACS, WAVES, and nursing corps. Not one of the glamour queens of Hollywood, whose names are associated with the radical internationalist movements; not one of these feminine film crusaders for "one world" enlisted for service as a WAC, WAVE, or nurse. Of course, this was their privilege—to decline to serve. But is it not rather brassy of them, to say the least, to offer themselves now as architects of the "world of tomorrow," when they refused to serve in the most effective way when their country called?

The same thing might be said of Hollywood's bumper crop of 4-Fs. Naturally, it is not a young man's fault — in Hollywood or elsewhere — if he is physically or mentally unfit for military service. But should not the winning of the peace be an assignment under the leadership of those who made the major contribution in the winning of the war?

All over the nation, grandmothers and grandfathers eagerly took jobs in war industries, along with housewives and teen-agers who gave up their schooling. But one did not hear of any Hollywood 4-Fs stooping to the doing of manual labor! Frankie Sinatra, Orson Welles, Errol Flynn, and other Hollywood luminaries kept strictly in the "entertainment sphere" during the conflict; none of them traded the grease-paint of the theatrical world for the real grease of an aircraft or munitions factory.

Of course, we presume that was their "right": to continue making thousands of dollars a week crooning or "acting," rather than making a hundred or so dollars a week making weapons of war for the protection of the lives of American men on the fighting front. But having declined, even in the hour of their country's greatest need, to function as industrial workers, as "proletarians" (in one sense, *proletarian* means

the one who works with his hands)—they will have a hard time answering the question: since you deliberately evaded and shirked the doing of war factory work, which was the responsibility of 4-Fs on the home front, just how do you consider yourselves to be qualified to lead the “workers’ movement” and to speak for the “proletarian cause”? Are those who make themselves strangers to real labor to be considered qualified to speak on labor’s behalf?

One of Hollywood’s “older heads” in the left-wing movement is Darryl F. Zanuck, vice president in charge of production for Twentieth Century-Fox. Zanuck’s sympathy with the Communist cause was attested by an appearance at the notorious Red-conducted Writers’ Congress of 1943. This organization was an outgrowth of the League of American Writers, which the Attorney General of the United States, Francis Biddle, branded as “subversive.”

Zanuck was one of Hollywood’s most highly publicized “strutting colonels” during the war. According to Mr. Hughes, “He got a juicy commission to make so-called documentary films for the Army and retired from the battle areas to civilian life under circumstances that President Truman, then a Senator, likened to retreating under fire.”

Discussing Zanuck’s commission, Mr. Truman said, “I don’t believe in letting fellows back out in the middle of the war. . . . They would have to kill me to get me out under those same circumstances.” Harry Truman was a captain in World War I.

In reply to questioning by reporters regarding his attitude toward Zanuck, Truman declared that the Army uniform was “for combat soldiers, not for fellows to strut around in.”

Zanuck is now sometimes referred to as the Hollywood big-shot who has a “Presidential citation” as a “strutting colonel.”

Zanuck continued to draw his salary of \$5,000 a week from his movie company for a period after he had entered Army service. The scandal of this situation required the War Department to apologize for him at a Senate hearing!

If enlisted men had followed Zanuck's example in "retreating under fire," as President Truman described his behavior, they would have been court-martialed for treason; if other duly commissioned Army officers had backed out in the middle of the war and gone back to civilian life, we might today be living under Jap-Nazi rule in America.

Yet, this quitter and shirker of his duty in wartime, this man whose disgraceful conduct bordered on disloyalty if not treason, this man who would have led us to defeat if other service men and officers had followed his example — this same left-wing agitator, Darryl Zanuck, now volunteers to lead all Americans into the realization of the "one-world" illusion.

Hardly had the war been won (by others, in spite of his demoralizing example of disservice) than Zanuck came forth as one of the top directors of the "Americans United for World Government." The name of the organization identifies it rather plainly as another of the endless array of hatched-in-Moscow schemes to wipe out American independence and bring our nation under the sway of the Kremlin.

We might cite other examples of how Hollywood leftists play the game of "one-worldism," but Zanuck supplies the perfect pattern of a movieland fourflusher in internationalism. Long before Pearl Harbor — in fact, from the day Germany invaded Soviet Russia—Zanuck was a high-powered propagandist for American intervention. He was the peerless warmonger. Once we are in the conflict, he drags down an attractive commission, puts on the uniform, and proceeds to dazzle his Hollywood pals in the role of the "strutting colonel." Life as an officer in the Army, however, becomes dull despite the receipt of a weekly check for \$5,000 from his movie studio, while he is "working with Uncle Sam." Tiring of Army service, he returns to civilian life, at the very time that his country is coming to the closest and most deadly grips with the foe—at the very time that Americans young enough to be his sons are dying by the thousands, and generals old enough to be his father are

refusing to retire even as they push toward three score and ten years.

Once the war is won, Zanuck is back in the limelight again as a mobilizer for "world government" of the type recommended by Soviet propagandists around the world!

Hollywood pomp and hypocrisy are just as pronounced in the field of "racial tolerance" as in that of internationalism or economics. With much fanfare, Hollywood radicals have launched a bewildering array of "movements" and "organizations" in the name of racial equality, tolerance, and understanding. But the record reveals that the Hollywood radicals have been the worst fomenters of racial hatred and strife. Poison penmen such as Erskine Caldwell and Langston Hughes have spread the vilest of slander against all white people living in the South. Inflamed and infuriated by the abuse of those who pose as "uplifters of the Negro," the Southerners have lined up behind extremists like Bilbo who promise to "fight fire with fire."

Hollywood and New York radicals used everything from national radio networks to nationally circulating magazines to impress their "demand" upon the voters of Mississippi that they should retire Senator Bilbo from office. The net result of their interference in the State election was to insure Bilbo's reelection. The net result of the whole Hollywood-New York radical drive in the professed interest of "underprivileged races" has been to fan into bright and dangerous flames the smoldering embers of racial and sectional hatred, which happily were dying out before the Reds and pinks embarked upon their scheme to start a new civil war in America under the guise of a crusade for race tolerance and understanding.

This is not an exaggeration. The South is the "Bible belt" of America—it is a remaining stronghold of old-fashioned Americanism and Christianity. The Communist press of New York and Hollywood has not hesitated to declare that its purpose is to smash the South through a Communist-incited "insurrection"

of Negroes. As a lure to deceive Negroes into following Bolshevik leadership, the Red press has even prepared "maps" showing how the Southern States will be "reconstructed" in the form of a "Black Soviet." The white people will be massacred, exiled, or enslaved under the dictatorship of the "Black Soviet."

Hollywood has no more highly acclaimed Red celebrity than Paul Robeson, the noted Negro singer. Negro Red Robeson is believed to have "spread himself" more widely in the Communist movement than any other "comrade" in the nation. The House Committee Investigating Un-American Activities gives Robeson 71 citations for "affiliations with Communist-front organizations listed over a period of years." It is doubtful if any other Soviet agitator in America can equal this all-time high record for getting his finger in more different kinds of pie cooked up in the Kremlin and warmed over and adulterated—"artificially colored and flavored"—for American consumption.

On September 23, 1946, Negro Red Robeson was given a hearing by the President of the United States. Insolently, he "issued a thinly veiled warning of a Negro uprising in the South" in the face of President Truman himself. (Reported by Willard Edwards in the *Chicago Tribune*. Other accounts were published in all leading newspapers of the nation.)

In almost any other country of the world, any citizen who made such threats of insurrection to the head of his government would be promptly seized and jailed under charges of sedition or even high treason.

Following the usual technique of Red propagandists, Robeson played up the "lynching menace" as a peg upon which to hang his dark threats of an armed Negro uprising. The plain fact, which Robeson and the other Reds refuse to recognize, is that the Southern States have virtually rid themselves of this form of murder. Lynchings have dropped to 10% of what they were just one generation ago. For every one lynching committed in the South during the past five years, there have been 1,000 murders of a non-lynching

character throughout our 48 States. Gang wars in Chicago and New York have taken far more lives than lynchings in all the Southern States. Investigators say that more than 1,000 American women died last year as a result of illegal abortions—which is more than 100 times as many deaths as resulted from lynchings. (The few lynchings that did occur were attributed by impartial observers to the inflaming of white mobs by Communist agitators who had intensified racial prejudice by their propaganda in favor of enforced “social equality” in areas where segregation of the races is imposed by State law.)

President Truman has recommended Federal anti-lynching legislation to the Congress. But Red Robeson protested it didn't go far enough and hadn't been pushed through fast enough. Then he threatened, “If the Federal Government does not do something about lynching you can be sure that the Negroes will.” Later he said, “Negroes have been patient, but their temper might change.”

Asked later by reporters as to what form this “direct action” would take, Robeson countered with the question, “What did they do in the streets of Washington not so many years ago?” in apparent reference to the “bonus army” riots and bloodshed which necessitated calling out the United States Army under General MacArthur.

Prior to Robeson's appearance at the White House at Presidential invitation, the Communist *Daily Worker* of New York City, to which Robeson is a frequent contributor, had publicized an “anti-lynching” crusade.

In line with the Communist recommendations, Robeson demanded that the President, under the pretext of averting lynchings, should call out the Army and Navy and virtually put the Southern States under martial law. Martial law is dictatorship, justifiable in a free country only in times of direst emergency. Hitler first put Germany under martial law after his aides created an “emergency” through the Reichstag fire incident. Then he made the “emergency” permanent and enforced complete military dictatorship.

Apparently, this is what Robeson wants done to the South. Permanent military occupation will be enforced, theoretically, to "prevent lynchings." Why not occupy New York and Chicago with the military, enforcing martial law, to "prevent gang wars" and the operation of the "abortion traffic"?

After the War Between the States, Federal troops occupied the South during the so-called "Reconstruction Period," which historians have given the more descriptive title, "The Tragic Era." Post-war chaos in the Confederacy probably required the imposition of controls from without—but they were accompanied by the terrible corruption of "carpetbag rule."

It was the original conception of Abraham Lincoln that, after the defeat of the Confederacy, local self-government should be restored to the Southern States as rapidly as possible. It was a happy day for both Northerners and Southerners when military and carpetbag occupation was terminated, and the government of the Southern States was returned to the people.

But in his "ultimatum" to President Truman, Red Robeson declared that the "reconstruction" of the South by carpetbaggers and militarists should never have been ended. In effect, he demanded that it be started all over again—and the nation plunged again into the welter of hatred, bloodshed and violence which characterized the "tragic era" of so-called "reconstruction." In calling for a Negro insurrection and a new epidemic of civil strife in America, Robeson let the "cat out of the bag" as to the sinister purpose of his fellow Communists. Already, picked agitators from the slums of New York and the gutters of Hollywood have "invaded" the South. Heavily financed, they are organizing the ignorant and un-American of both white and colored races into Soviet legions for the coming "insurrection." Like the corrupt carpetbaggers of old, they seek to establish an invisible dictatorship over the Southern people. Like the carpetbaggers, too, they are now shouting for the military to establish "martial occupation" to enforce their Red tyranny and to destroy local self-government in the Southern States.

Capital observers say President Truman has never shown such indignation as he manifested in the face of Robeson's insolent and seditious rantings about a "Negro uprising." Rising from his chair, flushed with anger, the President bluntly interrupted his Red caller and virtually ordered him from the White House.

Robeson boasts of membership in virtually every organization for "race tolerance" that Hollywood and New York Reds have ever set in motion. He gave a fair sample, in the White House interview, of the hollow hypocrisy of the pretense to "tolerance" made by those who have the Hollywood conception of this fine-sounding but much-misused word. Loudly, Robeson condemned Secretary of State Jimmy Byrnes, and demanded his removal. All non-Communist Republicans and Democrats are inclined to agree that Mr. Byrnes was a capable and courageous public servant. But, in the name of his fellow Reds, Robeson demanded that he must go. Why? Because, argued Robeson, "he comes from the State of South Carolina; and no one who comes from the South is fit to occupy an important post in the government."

Talk about intolerance! Because a man is born and reared in the South, he should be disqualified for public service—no matter what the measure of his ability! Then, twenty million Americans, because of the location of their birth, would be denied the opportunity to occupy places of leadership in their country's life.

Has Bilbo, or any other "white supremacy" fanatic, ever gone further in urging discriminations against Negroes than this ace-advocate of "black-Red supremacy" goes in demanding discriminations against white citizens, who would be barred from all high places in government because they happened to be born below the Mason and Dixon line?

General Eisenhower was born in a Southern State, later making his home in Kansas. General MacArthur was born in Arkansas. Chief Justice of the Supreme Court, Fred Vinson, is a Kentuckian. President Truman was born in the "border South State" of Missouri.

According to the Robeson formula, they all should be banished from public life — along with Jimmy Byrnes; they should be consigned to “outer darkness” and disgrace; a stigma should be attached to their lives and should be written on their tombs and should be passed on to their children and their children’s children. What was their high and horrible crime? They were born in a section of the United States against which Robeson and every other Red in the nation has an insane and stupid prejudice!

Yes, that is what they call “tolerance”—and “racial understanding” — in Hollywood and perhaps a few other places that have yet to be incorporated as institutions for the feeble-minded!

CHAPTER VII

RED REGIMENTATION OF SCREEN WRITERS

The famous California banker, A. H. Gianinni, who financed many of the pioneer movie enterprises, declared when the film industry was just getting started, "*They who control the cinema can control the thought of the world.*"

Apparently, the Communists were the first to act upon this recognition and move boldly to establish "world *thought-control* through monopolistic movie control." Back in 1919, when both the cinema and the Comintern (World Communist Organization) were in their infancy, Bolshevik Dictator Lenin declared, in a conversation with his commissar of education, Lunacharski, "You must always consider that of all the arts *the motion picture is for us the most important.*"

It was Lunacharski who formulated the Soviet system of education on this basis, "Away with Christianity and the Gospel of love. We must teach Soviet children to hate. We must have hatred and still more hatred. Only by hating can we destroy our enemies and conquer the world."

In 1925, Willi Muenzenberg, General Secretary of the so-called International Workers Relief, which was a transparent "front" for the Moscow-controlled world-wide Communist propaganda bureau of the Comintern, reported that Communist agents throughout the world had been instructed to "concern themselves more than formerly in *turning this weapon (the movies) to their service.*"

To utilize the silver screen as a "weapon" in advancing world revolution, Moscow Reds founded the so-called "cinema bureau" of the International union of the Revolutionary Theater. This was in 1925, the same year that Comrade Willi Muenzenberg issued this "call

to action" in the Communist *Daily Worker* published in New York City: "We must develop the tremendous cultural possibilities of the motion picture in a revolutionary sense. One of the most pressing tasks confronting Communist parties in the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class. We must wrest it from them and turn it against them."

In 1934, what is described as "a considerable sum of money" was sent from the Soviet high command for propaganda in Moscow to a Communist in Hollywood. "This sum was to be used for the purpose of creating an entering wedge into the motion picture industry," according to the report of the Joint Fact-Finding Committee to the 55th California Legislature, 1943.

To gain control of the movie industry, the international Communist conspirators enlisted "revolutionary" writers throughout the world to write for the film studios. One of the radical writers to be brought into alignment with Communist designs was John Howard Lawson.

Lawson is listed 50 times in the records of the House Committee Investigating Un-American Activities, for affiliation with Red-front organizations. The Joint Fact-Finding Committee of the California legislature termed him "one of the most important Marxist strategists in Southern California."

John Leech, former Communist Party official in Los Angeles County, told a county grand jury that John Howard Lawson had been sent from New York City to Hollywood by the Central Committee of the Communist Party.

According to Mr. Hughes, "The California legislative investigating committee reported that V. J. Jerome 'brought John Howard Lawson to Hollywood. He helped organize study clubs and coordinated Communist Party work between Hollywood groups and downtown Los Angeles sections. He was a member of the Central Committee of the Communist Party of the United States, as well as being *chairman of the cul-*

tural commission of the Communist Party in the United States'."

The Committee described Jerome, whose true name is Isaac Romaine, as "the American Communist bellwether of the fellow traveling cultural clique" which acknowledges Lawson as an outstanding leader.

With characteristic Communist intolerance, Lawson lays down the rule that no movie personality has a "right" to call himself "an artist" unless he is thoroughly committed to serving the Communist cause on and off the screen. Thunders Lawson, "*Unless you portray any role given you in a manner to further the revolution and the class war, you have no right to call yourself an actor. You must do this regardless of what the script says or what the director tells you. Even if you are nothing more than an extra you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system.*" Lawson delivered himself of these remarks before a class of student actors in Hollywood. This goes far to explain why many young actors and actresses, who obviously do not have "Marxian convictions," pose as "dyed-in-the-wool Reds." They have been sold on the idea that this is the way to get ahead in Hollywood.

Even more important than the stars, so far as the Red purpose of using the movies to establish "thought-control" over the people of the world is concerned, are the scenario writers. The actors may be able to insinuate a few Communist, "class-conscious" touches and flourishes into their acting, but the stronger elements of Soviet propaganda must be subtly inserted by the screen writers.

"Writing for the movies" is a highly profitable business—much more so than any other kind of writing in America today. Top screen writers received \$5,000 a week—which amounts to more than a quarter of a million dollars a year. The average is, perhaps, around \$3,000 a week. The minimum a scenario scribbler may receive is \$187.50 per week, plus a bonus of from \$1,500

to \$2,250 for each picture upon which he works. This amounts to well over a thousand dollars a month, on the average, but, in Hollywood, this is a mere "pittance."

We have already seen how the scheme of the Moscow conspirators was to "plant" their so-called "revolutionary writers" in the film colony—to spread Stalinist propaganda. However, the lure of \$5,000 a week attracted to Hollywood the masters of English prose from the four corners of the English-speaking world. After all, the Reds have never been able to stake out a monopolistic claim on either brains or literary ability. A great many of the world's greatest writers are strongly anti-Communist; some are single-taxers, vegetarians, spiritualists, Republicans, Christian Scientists, and—for that matter—isolationists and advocates of "white supremacy."

Consequently, the problem of the Reds was not just to get their own literary shining lights established in Hollywood, but to banish from the film industry all talented writers who refused to conform to the Communist propaganda line.

The veteran left-wing crusader, John Howard Lawson, had a leading part in contriving a clever scheme for making screen writing a virtual Communist-controlled monopoly. Together with less than a dozen other fellow-travelers of Sovietism, Lawson succeeded in setting up, and establishing control over, a tightly-organized scenario writers' "Brain Trust" which goes under the name of the Screen Writers' Guild.

In order to operate on a "closed shop" basis (closed against writers unfriendly to Sovietism), it represents itself as a legitimate labor union—claiming all rights and immunities under the Wagner Act and other pro-union statutes. Of course, this is the sheerest of shams. Individuals getting thousands of dollars a week in salary are really top-bracket capitalists. In reality, the studios deal with them as individuals—some scenario writers are paid \$5,000 a week, others receive the minimum of \$187.50 a week, according to their individual abilities. In such a profession, "collective bargaining"

is a myth and a fraud. But probably no one understands this better than the architects of the Screen Writers' Guild.

The Guild's purpose in enforcing a rigidly-controlled "closed shop" is not to facilitate dealings with the film companies, but rather to keep the door securely closed in the face of all non-Communist writers who might entertain ambitions of "crashing" the gates of Hollywood to fame and fortune.

"The Screen Writers' Guild is completely Communist dominated," declares Rupert Hughes, world-famed author who was established in Hollywood as a famous screen writer, before the fellow-travelers were able to set up the machinery for the creation of a Red-run monopoly.

Mr. Hughes gives examples of how the Screen Writers' Guild has refused to permit production to go forward on pictures which failed to conform to Soviet "ideological" standards. Members of the Guild, he avers, lose their "literary rights" if they fail to read the things they are told to read, as well as write what they are told to write.

He states, "Of course they put Communist propaganda in the movies!

"They paint a rich man as a fiend. They make every rich man in a play look like the fat boy in a museum, and every poor boy is made out as a skeleton. Actually, the only millionaires I've known were skinny dyspeptics—look at Rockefeller."

Labor leaders, in the movies, are always portrayed as lean, muscled, bronzed athletic types—such as John Garfield. While the movies claim to portray "life" truthfully and realistically, the fact remains that the best-known labor leader in America is one of the soggiest, most bloated fat men in the national limelight—John L. Lewis. Ernest Bevin, Britain's most famous labor organizer, is of similar proportions. He and Lewis together would tip the beams at well in excess of a quarter of a ton—which is approximately twice the weight of Henry Ford, America's first bil-

lionaire, plus almost any other top-flight capitalist one would wish to name.

Of course, there are fat men among the rich—and among the poor; and vice versa. The use of fat men to symbolize greed is an old Communist cartoonist's device, which every student of human nature knows to be absurd. Fat men are often generous and skinny individuals are sometimes the tightest and greediest!

Roy M. Brewer, old-time "conservative" labor leader in Hollywood whose union itself is under assault by Communist forces, has said, "The principal reason the Communists want to get control of unions in Hollywood is so they can get the writers to write the Communist propaganda in the films and then, through the unions, force the producers to make it into pictures and distribute it."

Mr. Brewer states that the long-established screen writers, who had to join the Guild to hold their jobs, might be "bitterly opposed to communism" personally, but along with the rest of the membership of the Guild they must follow the Red leadership. He says, "Communists in the Screen Writers' Guild control it today."

Observes Mr. Hughes, "Members of the Screen Writers' Guild write every scenario from which Hollywood movies are produced. There seems to be little demonstrable doubt of their position to inject Communist propaganda into the scripts."

Founded by the key "Marxian strategist of Southern California, John Howard Lawson," the Screen Writers' Guild includes in its membership every single one of the 1,400 men and women who write for the motion picture studios. The noted *Hollywood Reporter*, the best-known of the movie trade magazines, declares that Lawson has kept the Guild under his personal control through "provisions of the union's by-laws."

Theoretically, the control of the union is in the hands of a board of twelve—"nine of whom have been held up publicly as Communists and the numbers of the Communist Party cards they are alleged to hold have been printed," according to Mr. Hughes.

Some time ago, the editor and owner of the *Holly-*

wood Reporter, William (Billy) Wilkerson, a devout Roman Catholic, launched an intensive expose of Reds in Hollywood. Mr. Wilkerson's magazine called the role of the big-shots in the Screen Writers' Guild and challenged them bluntly and directly regarding their alleged Communist affiliation.

The magazine asked Lester Cole, first vice-president of the Guild, who is listed three times in reports of the House Committee Investigating Un-American Activities, "Are you a Communist? Do you hold Communist Party book No. 46805 in the northwest (propaganda) section of the Communist Party?"

Mr. Wilkerson asked Maurice Rapf, secretary of the Guild, "Are you a Communist? Do you hold Communist Party book No. 25113?"

He asked Harold Buchman, Guild treasurer, "Are you a Communist? Do you hold Communist Party book No. 46802?"

William Pomerance, Executive Secretary of the Guild, who was named by the California legislative investigating committee as a ringleader in the Red-front People's Educational Center, described as a "Communist organization for the spread of Marxism," was asked by Mr. Wilkerson "whether he was a Communist?" and "a member of the Northwest (propaganda) section of the Communist Party?"

Mr. Wilkerson asked Dalton Trumbo, editor of the *Screen Writer*, which the Guild sends to every movie critic in America, "Are you a Communist? Is your party name or alias Hal Conger? Are you a member of group 3, Branch A, of the American Communist Party? Are you a holder of Communist Party book No. 36802?"

The *Hollywood Reporter* pointed to Harold J. Salemsen, Director of Publications for the Guild, who is branded as a Communist Party member in sworn testimony in the hands of the California legislative investigating committee. Salemsen, strangely, does not even write for the movies. He is the Hollywood correspondent for the French Communist paper, *Ce Soir*, one of the Comintern's most influential organs. Sent to Hol-

lywood as a reporter for a foreign-language Communist propaganda sheet, Salemsen emerges as "Director of Publications" for the Screen Writers' Guild, which prepares all scripts in the English language for American audiences!

One by one, Wilkerson has listed and challenged the nine controlling personalities in the Screen Writers' Guild. Reports Mr. Hughes, "From the nine who saw the numbers of their alleged Communist Party cards published in the movie trade newspaper here three months ago, there has not come one word of denial, one demand for retraction, or one threat of a suit for libel."

Thus, 9 of the 12 rulers of the Screen Writers' Guild have not even offered a denial of the published statement that they held membership books in the Communist Party.

Charges of "affiliation with Red-front groups" were made against two more of the 12, who issued denials of the allegations. Actual membership in the Communist Party, of course, is a much more serious charge than mere "fellow-traveling" with Reds. Since the alleged fellow-travelers "answered" the charges, the silence of the accused Communist Party members can only mean that they are either unable or unwilling to deny that they are Reds. The probable truth of the matter is that they are proud of it!

On the basis of the evidence, it would appear that the Screen Writers' Guild is one of the most completely Communist-controlled "unions" in the nation. As one of the editors of the *Hollywood Reporter* has put it, "If you have 11 out of 12 men who direct a union lined up with the Communists, and can prove it, it's pretty safe to say that union is Communist dominated, isn't it?"

Even if we were to accept the rather lame disavowals of the alleged "fellow-travelers," it still leaves the Guild's 12 directing posts in the possession of a controlling 9 who offer no denial of the published statement that they are registered members of the Communist Party.

CHAPTER VIII

RED DRIVE FOR "COMMUNIST CLOSED SHOP" IN HOLLYWOOD

The bloodiest strike riots in all America in 1946 occurred in front of motion picture studios in Hollywood. This was the year of the great steel strike, of the long General Motors strike, of the greatest epidemic of strikes in the history of our country. But a handful of movie workers on strike, backed up by hordes of Communist and fellow-traveler "hangers-on," set the high-water mark for the bloodshed and violence.

The protracted rioting on the streets of Hollywood sent hundreds of persons, including dozens of police officers, to the hospital with injuries, some of them so serious as to leave their victims life-long invalids; arrests growing out of the strike violence went over the 1,000 mark. Behind this state of near-civil war there was no "labor dispute" between the management of the film studios and the "workers."

The whole issue was a "jurisdictional" battle between two unions, both affiliated with the American Federation of Labor. But behind the "jurisdictional" dispute was much more than "union rivalry." Behind it was the full power of Communist schemers, seeking to move in and take control of the studio workers as they had already taken control of the screen writers.

Only 30,000 people are involved in the making of pictures—including the technicians, electricians, carpenters, actors, and writers. These 30,000 "workers" are distributed among 54 unions and guilds which, in turn, divide them into more than 700 classifications of "laborers."

One of the oldest and best-established of the unions is the International Alliance of Theatrical Stage Employees' Union, which became notorious through the

corrupt operations of its erstwhile ring leaders George Browne and Willie Bioff, who served prison terms for their misdoings. However, since the Browne-Bioff scandal, the IATSE has undergone purgings, so we are told. In any case, it has resisted the Red invasion of Hollywood unions—and it is the purpose of these articles to expose communism in the film colony; corruption among labor union leaders is outside our present consideration.

The present head of IATSE is Roy M. Brewer, who is outspoken in his stand against communism. The head of the rival organization is Herb Sorrell. Historians of the radical movement in Hollywood say that the first union to fall under Communist domination was the painters' union. According to Mr. Hughes, "The AFL painters' union here came under Communist domination some time back. Sorrell succeeded to the left-wing leadership after Jeff Kibre, who had organized the United Studio Technicians' Guild, an outfit similar to the conference of Studio Unions, was exposed for Communist activities a few years ago and driven out of the Hollywood labor picture."

At that time, the "Technicians' Guild" was staging a raid on the membership of the IATSE. Investigators swooped down on Kibre's home and found letters and documents, according to Mr. Hughes, "proving that in his capacity as an AFL chieftain he was receiving orders from Harry Bridges of the CIO and from Roy Hudson, a well-known Communist in New York."

The suspiciously phony "Technicians' Guild" was discredited and lost its bid to wreck IATSE in a National Labor Relations Board election.

But the Soviet-minded schemers did not give up. They still determined to establish left-wing political control, of the "guild" type, over the "stagehands" even though the latter had a legitimate labor union of their own.

With the "Red painters' union," as it was often called, as a springboard, Sorrell and his left-wing friends projected a new group known as the Conference of Studio Unions. It is this CSU which has

staged the bloody battle to gain "jurisdiction" over some 300 movie-set workers who are now represented by the IATSE.

According to Mr. Brewer, the CSU is far more of a "parlor pink" organization than a labor union. He reveals, "Here are some of the men active today on behalf of the Conference of Studio Unions: William Pomerance, Executive Secretary of the Screen Writers' Guild, who has been named publicly as a Communist; Maurice Howard, business agent of the Screen Cartoonists' Guild; Francis Millington of the Screen Analysts' Guild; and William Esterman, General Counsel of the CSU."

It seems quite plain that thousand-dollar-a-week "intellectuals" of movieland, who never soiled their lily-white hands with manual labor, are the guiding "brains" of the CSU, which seeks to control the "stagehands" whose average pay is around \$2.25 an hour.

While only 300 workers' jobs were involved (and most of the workers themselves disapprove of the strike), the picket lines conducted on behalf of the "striking CSU members" often ran into multiplied thousands. Hundreds of students from UCLA, USC, and other leading Southern California universities regularly parade as "pickets," along with the usual mob of alien radicals that can always be recruited out of the gutters and slums of a city the size of Los Angeles.

A brilliant and dynamic strategist, Herb Sorrell indignantly denied that he was either a Communist or a tool of the Communists. However, his equally astute rival, Roy Brewer, uncovered documentary evidence that a "Herb Stewart" in 1938 had signed Communist Party book No. 60622. He further disclosed that this characted named "Herb" signed his last name in a most tell-tale way; he began it with the letters "S-O" and then wrote it over to make it read "S-T-ewart." Brewer turned his evidence over to the joint fact-finding committee of the California legislature investigating un-American activities. The committee found that Herbert K. Sorrell's mother's name was "Stewart."

The committee consulted with two of the handwriting experts who helped to convict Hauptmann of kidnap-

ing the Lindbergh baby. They declared that the "Stewart" handwriting on the Communist Party membership was the same as that found on other documents signed by Herbert K. Sorrell. There was other evidence in the form of a 1938 Communist Party registration blank giving Stewart's name, but Sorrell's address, occupation, place of employment and even the names and ages of his children and grandchildren.

The legislative committee concluded that Sorrell was a secret member of the Communist Party "beyond the shadow of a reasonable doubt."

In describing the Red invasion of his union, Brewer states that the Communists used their stock "boring-from within" strategy. He explains, "They had plenty of money from Moscow as the California legislative investigating committee has proved. . . . They got into and got control of the local unions which had jurisdictional disputes with the international of IATSE. At the time, these were just mild disagreements within the union—no strikes—but the Communists played up the differences."

Describing how the tap-root of the CSU was embedded in Sorrell's "Red painters' union," Brewer relates, "They organized everybody who was loose into the painters' union. At one time there were 4,000 stenographers and office workers' carrying painters' cards. They got the story analysts, the set-diggers, the architects, and even the studio public relations men—all carrying painters' cards.

"The Communists moved in and took over, and the producers capitulated. We have had four major strike threats and two major strikes here in a year. It is a disgrace."

The biggest strike riot of all was over the issue of "whether studio set-decorators, who are an advanced form of stagehand, should belong to the painters' union."

Of course, to be a "painter" in the Sorrell sense is to be Communist-controlled.

The whole Hollywood strike epidemic grew out of Sorrell's ambition to paint movieland Red!

"Labor trouble" in Hollywood is nearly always found to be a misnomer for the Kremlin's insidious efforts to tighten its stranglehold on movieland. Hollywood agitators are expert at throwing up a smoke screen of lurid propaganda to conceal the Communist borings-from-within. Despite all the meaningless mouthing of "class struggle" phrases, it is very clear that "workers" who receive \$5,000 a week can scarcely be involved in a "labor dispute" with the "bosses" whose salaries are often much smaller. It is significant that the highest-paid among the actors and screen writers are usually the ones who shout the loudest about the "class struggle."

In reality, the screen writers—yes, and the actors and directors themselves—have a large say in "bossing" the film business. Sometimes the actors themselves function also as "producers," and vice versa. As we pointed out earlier, actual control of the *movie trust*—and that is virtually what it is—rests in the hands of the three big family clans of Hollywood; the Schencks, the Mayers and the Warners, *all born in Russia*. Hence, the "Russian influence" is assuredly as strong among "management" as among "labor" in Hollywood!

The motion picture industry comes about as close to being an air-tight, iron-clad monopoly as has ever been forged in American business life. We witness the three sets of brothers keeping their finger—or thumb—rather firmly on all channels of the vast Hollywood network. The brothers Schenck exercise control over 20th Century-Fox and Loew's, Inc., the brothers Mayer (together with brother-in-law Bill Goetz) dominate Metro-Goldwyn-Mayer and United Artists and Radio-Keith-Orpheum; the brothers Warner run the Warner Brothers outfit. Outside of these major studios, there are independent companies which produce films seen by less than 5 percent of moviegoers. The three sets of Russian-born brothers control 95 percent of the film industry.

But the purpose of the Communist drive for their own kind of "unionization" is not to facilitate "collective bargaining" between millionaire "workers" and

multi-millionaire "bosses." Rather, it is to enforce Soviet "thought-control" through Hollywood. An instructive example of this has been supplied in the publicized Cecil B. de Mille case. A veteran motion picture producer, more recently a successful producer of radio shows, de Mille could not announce his own radio program on the air without taking out a card in the American Federation of Radio Artists. For his radio "artistry," de Mille was dragging down \$98,200 a year.

In a bitterly contested California election a few years ago, the Federation of Radio Artists assessed each member \$2. De Mille objected, saying he didn't intend to vote for the "cause" to which they insisted he should contribute. For refusing to pay the \$2 assessment, his union membership was suspended. This meant he could no longer appear on the air.

De Mille appealed to the Los Angeles Superior Court to secure a temporary restraining order, but the court later held that the union had a right to expel him, and thereby close the radio to his voice and program. Today he is off the air. He has now organized the de Mille Foundation for Political Freedom "to defend the political rights of the individual and oppose political coercion in any form from any source.

Assuredly, no sensible person will argue that the Radio Artists enforce a "closed shop" in order to help "underprivileged" artists such as Mr. de Mille. It is obvious that the whole major objective is to keep off the radio and cast into unemployment, all American artists who refuse to subscribe to the kind of radical politics which the union controllers are primarily interested in promoting.

One writer, who fears reprisal if his identity is revealed, told Mr. Hughes that a primary function of the Screen Writers' Guild is to train writers in the art of inserting Communist propaganda into pictures. The fiasco of the *Mission to Moscow* made this imperative. This writer says that Guild members are taught to slip "five minutes of direct or indirect party line propaganda" into every script on which they work. "They

also are told to slip this propaganda into a big scene—that will be too expensive to re-shoot—even if the producers do tardily spot it.”

Describing the activity of Red Screen Writers, Editor Wilkerson says, “It’s to Russia they look for orders. Their actions are not being dictated by the laws of this land, but by those of a foreign nation, which is virtually the opposite of all things we believe to be right. As a consequence, our people should not excuse them, because, every minute of every day they are trying to do something to our pictures that will be right down the party line.

“Maybe it’s only a line here or there, or an action in only one scene, but it’s there when the Commie writers can get it in and they are getting a lot of it on, and will continue to do so. . . .”

He continues, “Red activity in our business is not exclusive with writers. True, they are in the great majority but there are directors, artists, technicians, and some producers working to include any slant in a picture that will preach Soviet doctrines.”

CHAPTER IX

HOLLYWOOD REDS INVADE STATE UNIVERSITY

We have already quoted the Red boast that Communist supreme headquarters in America have been moved from the alien-infested slums of New York City to the intellectual slums and moral cesspools of movieland. To the film capital have been sent many of the key Marxian strategists. In the California sunshine, the Moscow-certified "architects of a Soviet America" loll in luxury while scheming and plotting for America's subversion.

The Hollywood Soviet design for *Thought-Control* goes beyond the far-reaching influence of the silver screen. It reaches boldly into the field of radio, which more and more has been made a province or subsidiary of the film industry. Still more amazing, it involves a brazen invasion of State-supported educational institutions.

The extent to which the Red Hollywood influence has reached into the domain of public education was made the subject of a special study by Mr. Hughes. He reports, "At least 14 professors at the State-supported University of California at Los Angeles have taught classes in a Communist school devoted to the spread of Marxism in this movie capital of culture, enlightenment, and education.

"U. C. L. A. students, who receive their instruction from these professors, have joined in picket lines of the Communist-dominated labor unions in front of the movie studios, creating havoc so serious the California legislature directed a Committee to inquire into the breakdown of law and order in Los Angeles County.

"Students and parents have testified under oath before investigating bodies that some teachers in Los

Angeles high schools preach Communism and Communist party line doctrines.

"One of the Red front writers' congresses, spawned at the International Union of Revolutionary Writers at Kharkov, Russia, in 1930, where writers from all over the world dedicated themselves to sovietizing humanity for Dictator Stalin, was held at the University of California at Los Angeles under joint auspices with a Hollywood pro-Communist organization.

"U. C. L. A. is publishing a quarterly magazine under a joint arrangement with this same Red-front organization. One of the editors of this publication is John Howard Lawson, said by a California legislative investigating committee to be 'one of the most important Marxist strategists in Southern California,' who was sent out from New York to direct Communist cultural activities here.

"These facts are only an indication of the amazing penetration Communism has accomplished in the educational institutions of Los Angeles County. All of it is supported and thoroughly documented in the testimony and records of legislative investigating committees."

Several years ago, a fountainhead of Red propaganda was set up for the purpose of spraying Marxism into the educational and cultural life of America. As might be expected, it masqueraded under the innocent-sounding name, the People's Educational Center. But only Communists, apparently, are "people"; for the California legislature's committee branded it "a Communist party propaganda school."

On the "provisional committee" of the People's Educational Center were John Howard Lawson, William Pomerance, Arnold Manoff, and Professor Frank C. Davis of U. C. L. A., who acted as chairman.

According to Mr. Hughes, "The official letterheads of the Center and accounts of its activities in the pro-Communist press list the following U. C. L. A. professors and instructors as having taken part there: Frank C. Davis, Franklin Fearing, Ralph Beals, Dean E. McHenry, Martha B. Deane, Robert E. Fitch,

Richard Hocking, Boris Girchesky, Hugh Miller, A. M. Schechtman, Flora Murray Scott, Leonrad Bloom, Harry Hoijer, and Howard Gilhausen."

Records of the Center show that among the lecturers, instructors, and speakers at this Red-training school have been John Howard Lawson, Carl Winter, former executive secretary of the Communist Party of Los Angeles, and actors Edward G. Robinson and Joseph Cotten. A long list of other actors, directors, and screen writers is supplied by Mr. Hughes.

One of the most shocking of all Soviet intrigues had its final upshot when the very campus of the University of California at Los Angeles was "occupied" by the literary wing of the Bolshevik battalions of the "class struggle." To congregate on the State university campus, maintained at California taxpayers' expense, and then to project their propaganda into all the world from this vantage point, was indeed an extraordinary accomplishment on the part of the "revolutionary writers."

The official record of the California legislature's committee presents these facts on the subject: "In late August of 1943, under the auspices of the University of California at Los Angeles and the Hollywood Writers' Mobilization, a letter signed by Marc Connelly and Ralph Freud, co-chairmen of the Congress committee, announced a Writers' Congress to be held at Royce Hall, University of California, on the Los Angeles campus, Oct. 1, 2, and 3, 1943. . . .

"A superficial investigation of the project soon disclosed its Communist inspiration and guidance. Every precaution had been taken in an attempt to disguise the purpose of the Congress, and the Communists had gone further than usual in 'window-dressing' its committees."

The legislative committee declares the Hollywood Writers' Mobilization to be "*a clearing house for Communist propaganda.*"

Certainly no State university, which belongs to *all* the people, would turn its campus over to the Republicans or Democrats. Yet a Communist propaganda

bureau was privileged to take over the State university campus for its international jamboree.

The Red-run "Writers' Congress" held on the U. C. L. A. campus was not the first gathering of "revolutionary writers" for a declaration of war against Christian culture and "capitalistic" democracy. The Los Angeles Congress was a follow-up—a continuance—to the literary forces of "revolution" set in motion at the Congress of the International Union of Revolutionary Writers held in Kharkov, Russia, back in 1930.

American delegates came back from Kharkov with instructions to form a national organization of "revolutionary writers" in this country. They met in New York City in 1931, and founded the Workers' Cultural Federation.

Among the honorary presidium of this federation were Maxim Gorky, the most celebrated of all Russia's "proletarian" novelists; N. Krupskaya, the widow of Russia's first Bolshevik Dictator, Lenin; Theodore Dreiser, noted pro-Soviet and anti-British writer; John Dos Passos, acclaimed by the Communist press as America's No. 1 "proletarian" novelist; Upton Sinclair, Red writer long a favorite in Hollywood circles; and William Z. Foster, who succeeded Earl Browder as head of the Communist Party in the United States.

A further step in the mobilization of "revolutionary writers" in America was taken when the American wing of the Red writers' "international" issued a call for the first American Writers' Congress in New York City.

The call declared, "We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers."

The call was signed by a number of writers who have been previously cited for their Red activities in Hollywood; among them was John Howard Lawson, now head of the Screen Writers' Guild.

Former Attorney General Francis Biddle demonstrated that the League of American Writers was

"founded under Communist auspices." He branded it as outrightly "subversive."

The Communist strategy is to cover the trail of the Red conspirators by a constant changing of names and "fronts." A new false and misleading name will regularly be substituted when the old one begins to lose its deceptive appeal. Many Communists have a half dozen or more aliases. Their organizations are ever adopting new "false" fronts to bewilder and mislead the average observer, who would see through the cleverest pretense if it were maintained long enough. Before the war, the Reds had a favorite practice of hiding behind the "front" of "peace movements." Their bloodiest schemes for civil war were plotted under the guise of movements for "peace and freedom." "Culture" and "education" and "tolerance" and "good will" are other "front titles" behind which the Bolshevik mobilization of the forces of barbarism, vulgarity, ignorance, hatred, and violence is cunningly advanced.

The Hollywood-New York wing of the international union of "revolutionary writers" has operated under many disguises and false fronts. But there is no difficulty in tracing the Hollywood Writers' Mobilization directly back to the Kharkov congress of literary incendiaries. The meeting on the U. C. L. A. campus had the same tone, purpose, and atmosphere. It showed the same evidence of Marxist master-minding.

The California legislative committee gives this account of some of the "committeemen" in charge of the U. C. L. A. congress:

"Francis Edward Faragoh is a prominent member of the left-wing group of Hollywood and promotes the cause of the Soviet Union and meets with Soviet visitors in Los Angeles. Richard Collins was registered as a Communist in Los Angeles in 1936 from 2106 N. Las Palmas Ave. . . . Paul Franklin was the Executive Secretary of the National Radio Writers Guild in New York in January, 1942.

"Howard Koch was reported by the *People's Daily World* (West Coast Communist newspaper) as the

author of the screen version of 'Mission to Moscow.'

"William Oliver was the dramatic editor of the *Los Angeles Herald* in 1940. He was said to be a member of unit 140 of the professional section of the Communist Party when Rena Vale (a Committee witness) was a member of that unit. He was also a member of the Communist faction of the Newspaper Guild.

"Allen Rivkin is a Hollywood left-wing writer. . . . Sidney Buchman is a screen writer and a member of the Screen Writers' Guild. He was announced as a signer for the Third American Writers' Congress (Communist front group). . . . Joris Ivens is reported to have made documentary films in Spain and China which were distributed and exhibited through Communist Party channels in California and the United States.

"Dudley Nichols was the president of the Writers' Guild in Hollywood in 1938. . . . etc. . . . etc. . . . etc."

It was this dazzling assortment of Red and pink agitators and propagandists that were privileged to set up their soap-boxes on the campus of the State university itself, and broadcast their radical theories to the whole educational and intellectual world, under the guise of a "Writers' Congress."

Despite exposures and protests from patriotic legislators, the radical propaganda forces still maintain a strongly reinforced "beachhead" on the State university campus. The so-called *Hollywood Quarterly* is still published "jointly" by the Hollywood Writers' Mobilization, branded a Communist propaganda agency by the California legislature's committee, and the University of California at Los Angeles.

The taxpayers' money and property are involved in this "joint" enterprise whereby a State educational institution is in virtual "partnership" with a radical political group which represents only a tiny fraction of the people of the State. A publishing or propaganda "alliance" between the State university and the Republican or Democratic Party would be abhorrent to fair-minded citizens who recognize that the people's institutions must be non-partisan if free gov-

ernment is to endure. But such a tie-up with a radical political group, which reflects and propagandizes the views of the Kremlin at Moscow, is an outrage in the eyes of every patriotic Californian.

Evidence was submitted to the California legislature's committee to show the deep penetration of educational institutions by the Hollywood Red propaganda machine.

C. R. Prouty, Jr., an industrial engineer, testified that his daughter, Jolene, 17, was converted to Communism at the Canoga Park high school.

Harry Robinson, a former newspaper publisher, who printed the school's paper for several years, testified that students often commented on the manner in which the Soviet viewpoint was stressed in the classroom.

Some years ago, two committees of the United States Congress—the House Committee on Appropriations and the House Sub-Committee on Education—held lengthy hearings on the subject of the spreading of Soviet propaganda through the high schools and colleges of the nation. Even the schools of the Nation's Capital were shown to be heavily infested with un-American propaganda.

The investigations of the California legislature's committee have gone far toward showing that the Hollywood "brain trust" of radical conspirators are mainly responsible for the attempt to establish Red "thought-control," not only over the movies, but over the schools, radio stations, and all other agencies which mold public opinion.

CHAPTER X

REDS SCHEME FOR "TOTAL REVOLUTION" IN AMERICA

We have explored only a few of the "guilds," "fronts," "cells," "mobilizations," "leagues," "unions," and other organizations set up by the Hollywood Marxian master-minds in their far-flung scheme to Sovietize the minds of all Americans who go to the movies, listen to the radio, attend school, or read current literature.

The whole propaganda force of the Hollywood Soviet network has been mobilized behind two "all-inclusive" organizations intended to spearhead a final "big push" for total Red control over the thought and life of the American people.

The first of these has already been put into operation; the second is still in the planning or "conspiratorial" stage.

The first "over-all" Hollywood design for "total orientation" of the life and destiny of 140,000,000 Americans was embraced and expressed in the raucously ballyhooed Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions.

The name of the organization itself, while superficially "high-sounding," appears to be rather revealing when carefully studied. Members are termed "Hollywood citizens" rather than American citizens. There seems to be quite a difference. Charlie Chaplin is a "Hollywood citizen" but not an American citizen. He jealously maintains his alien status, while busily engaging himself in trying to Sovietize the American nation. An American citizen owes whole and sole (also *soul*) allegiance to the American flag. A Hollywood citizen, apparently, may commit himself wholly

and solely to the support and service of the Red Flag of Communist Russia.

This much-advertised Hollywood Committee, from the time of its inception, involved itself heavily and heatedly in both California and national politics—aligning its well-financed propaganda bureau directly on the side of left-wing candidates and causes. It brought all the left-wing pressure to bear which it could mobilize at both the State and National Capital.

Yet, strangely, significantly, *politics* does not appear in its mouth-filling name. It calls itself the Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions. Well, if a dictatorial control over politics is added to the kind of regimentation the “guildsmen” seek to impose over the “arts, sciences and professions”—you have exactly the kind of totalitarianism that is found in Soviet Russia. Sovietism involves more than just political dictatorship; it also involves Communist Party regimentation of all aspects of “culture”: “the arts, sciences and professions.”

The HICCASP lists on its Executive Council a star-studded array of names that sounds almost like a “Who’s Who” of filmland. Here are some of them: Larry Adler, Jean Arthur, Humphrey Bogart, Charles Boyer, Sidney Buchman, George Burns, Eddie Cantor, Norman Corwin, Bette Davis, Olivia de Havilland, Joan Fontaine, John Garfield, Paulette Goddard (ex-wife of Charlie Chaplin), Rita Hayworth, Arthur Hornblow, Walter Houston, John B. Hughes, Rex Ingram, George Jessel, Danny Kaye, Jerome Kern, Howard Koch, Jesse Lasky, John Howard Lawson, Lewis Milestone, Edward G. Robinson, Artie Shaw, Dalton Trumbo, Charles Vidor, Walter Wagner, Orson Welles, and Sam Zimbalist.

The HICCASP went “all-out” in the California primary election of 1946. Its big guns were trained on Republican Governor Earl Warren and Republican State Senator from Los Angeles County, Jack B. Tenny. Long a thorn in the side of the Hollywood Reds, Tenny—a lifelong Democrat—quit the party in California when it fell under the influence of the

left-wing forces which prevail in Hollywood. Registering himself as a Republican, Tenney functioned as the Chairman of the famous California legislative committee investigating un-American activities. A fearless and forceful investigator, Senator Tenney brought huge beads of perspiration to the foreheads, and chaos to the make-up (cosmetics, as well as perfumes, are "worn" by some so-called "males" as well as females in Hollywood), of more than one Red-fronter who squirmed and writhed as he wrung admissions of Soviet involvements and tie-ups from their unwilling lips.

The HICCASP waged a bitter and brutal campaign against Senator Tenney and Governor Warren. But when the ballots were all counted, both men had been reelected by winning nomination at the primary on both Republican and Democratic tickets. A majority of California Democratic voters had revolted against the left-wing leadership imposed upon their party from Hollywood, and had voted for the Republican candidates!

After their rout at the polls, the "Hollywood Citizens" political (and "artistic" and "scientific") Committee offered an array of lame and somewhat sheepish alibis and excuses. Insiders attributed the setback to the "amateurish" tactics employed by the Committee chieftains. The literary master-minds of movieland might know how to browbeat authors into joining the Screen Writers' Guild or stagehands into joining the "painters' union." But several million California voters were singularly unimpressed as the literary hacks and political hams of Hollywood took to the radio to tell bedtime stories of how Communism is "the friend of the workingman" and nightmarish tales of how terrible life will be in America if we don't scrap our free capitalistic system and enter into the "Soviet Utopia." As one commentator put it, "Orson Welles and his fellow Hollywood playboys might fool us about the 'men from Mars' but they can't fool us about what goes on in Moscow and what comes out of the place. It is something they may

want in Hollywood—but we don't want it in the rest of the State or Nation. We ordinary citizens don't want in our communities the political dictatorship, any more than we want the moral corruption, of Moscow's brand of Communism, or Hollywood's either."

One observer of HICCASP declared that Hollywood would have to develop a "technique" for selling political Sovietism to the people by radio, just as the "art" of spreading "cultural" Sovietism through the medium of the silver screen is being perfected. Another left-wing analyst said that the political flop in California was comparable to the dull thud scored by the film, "Mission to Moscow." The campaign, he said, lacked *finesse*; the voters, no more than the movie-going public, cannot be hit over the head with a sledgehammer. They must be "propagandized" gently and subtly.

Insiders say that the ruling minds of HICCASP are working on a new technique; and, next time, they will not make the mistakes and blunders which added up to a political Waterloo in their first big push for power at the ballot box.

However, there is strong evidence that the top conspirators among the Hollywood Reds are sidetracking the HICCASP scheme to put Sovietism across through the ballot box. They believe it can be done more quickly and easily through another device which is all streamlined, well financed, and expertly organized: ready for setting in operation at the opportune time, which is said to be "soon."

This other device would immediately impose complete Soviet control from the "top down"—rather than from the "bottom up." It would establish total Red control over the thought and life of our people by a Hitler-like tactic that would make democratic elections meaningless, so far as the direction of national affairs was concerned.

Hitler permitted the people to "hold elections." But the Nazi party controlled all forces of propaganda—the movies, radio, newspapers, book publishers, maga-

zines. In all Germany, not a line could be printed contrary to the Nazi party line. The people were permitted to hear and read just one side—Hitler's side—of every issue. Without free speech and a free press, it is impossible to have free elections.

The Hollywood Reds have prepared, and are now ready to project, a super-scheme for "over-all," totalitarian regimentation of the mind and life of Americans which is Hitlerian *en toto*. Eugene Lyons, the noted commentator, calls it "the boldest attempt ever made to establish thought-control in America."

Under the highly propagandized plan, there would be created an Author's "Authority"—or licensing and censoring bureau—under the governance of the Red-run Screen Writers' Guild. The officers of the Guild would appoint a Writers' *Czar*.

The Authors' "Authority" would "cover all books, plays, pamphlets, and articles written in the past down through recorded history and the stories and articles which appear today in newspapers—*putting every published word under the incipient powers of the writers' czar.*"

As Mr. Hughes explains, "Through a copyright control scheme called the American Authors' Authority, pro-Communists in the Hollywood Screen Writers' Guild plan further to enrich themselves and at the same time prevent any manuscript from reaching print or being seen on the screen which has not been distributed and approved by a writers' czar."

James M. Cain, noted Hollywood writer, has bluntly outlined how the scheme would work. His article is published in the Screen Writers' own magazine.

Every writer in the land would be obliged to send all his works to the Authors' Authority for copyrighting. Then the Authority will say, according to Mr. Cain, "We shall copyright for assignment no works except from writers who have become members of the proper guild."

Thus every writer in the nation — magazine and newspaper writers, book authors, editors, etc. — will be herded into one of the Red-run guilds: the Screen Writers', Radio Writers', Newspapermen's, etc.

Mr. Cain continues, "We shall permit our writers to work on no material not leased through the Authority, and this will compel every writer in the country hoping for picture or magazine sale to send his work to the Authority before magazines or publishers get it."

Any publishers who took material from an "outlaw" — that is, "non-Guild" or non-Communist-controlled — writer would be subjected to boycott and other measures calculated to put him out of business.

Through this policy of enforcing control jointly over both publishers and authors, once the "Authority" became fully established and enforced, *every line put into print in any book, magazine, or newspaper would first go under the scrutiny, censorship, and dictation of the Writers' Czar.*

As officially described by its sponsors, the "Authority" would grant no "exemptions." Authors and publishers of material dealing with religion and politics would be held under the same rigid control that is applied to writers for the movies.

Under this set-up, the only kind of political "comment," opinion, or argument that ever would reach the eye of the reading public would be that which received the "sanction" and approval of the Writers' Czar, through whose office of censorship and dictation all political writing would have to be filtered. By controlling what the people read, the Writers' Czar would be in a position to control what they think; and by controlling what they think, he could control how they vote. No wonder Mr. Lyons calls the scheme the "boldest" design ever conceived for the regimentation of our people.

Under the operation of the Authors' Authority, no textbook could be written and published for use by school children, unless it first had received the O. K. of the Writers' Czar.

The textbooks used in theological seminaries would be under the same supervision and censorship of the Red Writers' Czar.

The religious and educational, as well as the political, thought and life of our people would be under

the direction and dictation of a *Czar over the intellect of America* who would be appointed by the Red bosses of the Screen Writers' Guild.

Obviously, this intellectual Czar would have more power over the American people than the President and the Congress combined. For, he would be in a position to control what the people *thought* about the President and Congress. He would dictate and supervise every word that was written in book, newspaper, or magazine about the President and Congress.

In reality, the Authors' Authority would amount to a super-government over the thought and life of our people. By this cunning device, virtual Red dictatorship would be imposed over the mind and life of the people. Under this scheme, it would hardly be necessary for the Reds to seize the government; they would simply supplant it with this higher and stronger and more far-reaching directorate and "Authority" over the American people.

The whole plot sounds fantastic, but is it any more fantastic than what the Hollywood Reds have already accomplished in paving the way for a Soviet America?

The goal of the Red intellectuals is to bring every word that is spoken in talking pictures or over the radio, every word that is written in book or magazine or other publication, under the control and censorship of a Soviet "Authority."

When we survey the volume of pro-Soviet propaganda that is spread through the talking pictures and over the radio; when we consider the volume of pro-Soviet propaganda found in modern literature, books, magazines, and even school textbooks—can we doubt that the Soviet conspirators are at least half-way along the road toward the achievement of this Red objective?

It is doubtful if they have as far yet to go as they have already gone—in carrying out the program for the Sovietizing of America.

The pro-Soviet forces in America are strong; but the patriotic forces are stronger. *We can stop them if we act today; but tomorrow may be too late.*

CHAPTER XI

CALLING ALL CHRISTIAN AMERICANS TO ACTION!

In spirited defiance of the Hollywood Reds, America's fighting labor leader, Matthew Woll, suggests that theaters spreading Soviet propoganda should be picketed by patriotic citizens who love Christ and country.

Mr. Woll has the right idea, but most Christians do not wish to be seen even in the vicinity of a movie house; furthermore, they have better things to do with their time than engage in picketing even so evil a thing as the Communist-controlled cinema.

Would the picket line discourage people from attending the movies or would it advertise them?

We find nothing in the Scriptures which directs us to participate in such a picket line. But the Word of God does tell us what to do: *separate ourselves from such centers of worldliness.*

Our duty is plainly and simply to stay away from the movies.

With all due respect to the warm sincerity of Mr. Woll, we suggest that the situation calls, not for a picket line, but for a *boycott*, to lapse into the language of labor unionism.

Most emphatically, the duty of every Biblical believer is to *boycott* all agencies of Satan, among which the movies rank high in their capacity for evil.

Analysts say that the whole film industry would be cast into bankruptcy if all church members stayed away from the movies. The profits of the business are high when the attendance level is kept over 90,000,000. The film industry breaks even when it sinks to 80,000,000. Hollywood's movieland goes into

the red and heads toward bankruptcy when it sinks below 75,000,000.

Movie attendance now hovers around 95,000,000.

Our population is 140,000,000. But subtracting the total number of children too young to go to the movies, or to require tickets if taken there, we have a "potential audience" of around 120,000,000 adults and ticket-buying children.

Around 95,000,000 of our people are now going to the movies. Around 25,000,000 do not go to any pictures, under any circumstances. This figure can be taken as the approximate number of "100% Fundamentalists" in our nation.

Our total church membership is around 60,000,000.

Thus it is evident that some 35,000,000 church members are patronizing the movies.

If this bloc of citizens would "boycott" the cinema, the present movie audience of 95,000,000 would drop to 60,000,000. The whole film business would speedily be projected into bankruptcy. Thousands of theaters all over the land would be forced to close their doors.

By staying away from the movies, we do our part to deprive the Hollywood Reds of the income which they use to bolster the power of the Soviet forces in this country.

This is the least that any conscientious Christian citizen can—and must—do to destroy this "enemy in our midst" and save our country from being crushed by the Hollywood Soviet octopus.

Other Books By Dan Gilbert

THE BIBLICAL BASIS OF THE CONSTITUTION

This book was highly praised by the late Senator William E. Borah of Idaho, foremost authority on the Constitution of our country.

The book shows the "hand of God in American history."

The principles of Americanism were derived from the Word of God. This is a book to build faith and understanding regarding the Christian foundations of our system of government.

EVOLUTION: THE ROOT OF ALL ISMS

This book contains valuable information regarding the radical movement. It shows how Darwinism was made the basis of the Marxian philosophy of Communism.

Communism is animalism. It denies God and the spiritual nature of man.

The life and background of Joseph Stalin are clearly set forth. The history of left-wing radicalism is traced from the beginning of Bolshevism. This is a textbook on radicalism that should be in the hands of all Americans.

Each of the above books: \$1

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