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# RED STARS IN HOLLYWOOD

THEIR HELPERS . . .  
FELLOW TRAVELERS . . .  
AND CO-CONSPIRATORS



100 Names Referred to by Jimmie Fidler  
Newspapers Afraid to Publish

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# TEXT OF THE SPEECH MADE BY MYRON C. FAGAN FROM THE STAGE OF THE EL PATIO, THEATRE AFTER THE OPENING NIGHT PERFORMANCE OF "THIEVES PARADISE" ON MONDAY, APRIL 12, 1948.

Tonight, my friends, you shall hear about Communism in Hollywood that will shock you into a full realization of what a menace these traitors are to the safety of America.

As most of you know, the re-opening of "Thieves Paradise" here instead of in New York was prompted by the determination of the courageous American women who organized "Citizens United for American Principles" for the distinct purpose of proving to the Hollywood Communists and their despicable palsy-waisies that they cannot control the legitimate theater as they control most of the Film Industry's producers, actors and writers.

## The Iron Ring

But not until I began to organize for the re-opening of "Thieves Paradise" did I become fully aware what an iron ring the Commies have welded around the Motion Picture Studios and the Broadcasting Stations. The moment I announced my intention to re-open they came roaring out of their rat holes with one cry: "Stop 'Thieves Paradise' at all costs!" Why? Because this is the first and only anti-Communist play to appear on the stage—and they fully realize that if this play survives their sabotage it will break their hold—it will stiffen the spines of the Studio heads—it will encourage other playwrights to start a cycle of anti-Communist plays and films. And the pressure they applied against me this time was far greater than the first time. And they were arrogantly positive that they would make it impossible for me to re-open. Likewise they had everybody in the profession convinced that I would never be able to re-open. Theatre owners demanded cash in advance for two weeks of all operational costs. Even John Huber, the man who publishes the regular program for all the theaters demanded that I put up the cost of printing the Playgoer to insure him against loss—that's why you do not see the Playgoer in this theater tonight. Agents bluntly told me they would not or could not permit their actors to appear in this play. I have had to comb, literally, thru the entire actor colony in Hollywood to find eight actors—and understudies—with enough courage and American spirit to defy the threats of the Commies that it would mean the end of their careers if they dared to appear in this play.

## Club Women Aroused

To give you a clear, but by no means a complete picture of how deeply the Commies have entrenched themselves in Hollywood, I will go back to the day after they forced the closing of "Thieves Paradise" last New Year's Eve: I was preparing to leave for New York when a prominent Club woman called me on the phone and asked me to hold my departure in abeyance for a few days—she was very anxious to have me meet a group of Presidents of Women's Clubs and tell them exactly what had happened. She told me how she had been fighting Communism in Hollywood for 20 years—and what an uphill fight it had been. Of course, I promptly agreed to meet with her—and help, if I could. When I met these women I was deeply moved by their grand and unselfish Americanism. They urged me to re-open "Thieves Paradise" right here in Hollywood in defiance of the Reds—and they promised me the support of the full membership of their Clubs. I hesitated. I had just been thru a very tough and grueling experience—and I knew how much tougher it would be to re-open. They continued to urge me—and then proposed to hold a luncheon meeting two weeks later at which they would assemble at least another hundred presidents of other Women's clubs who would also support the re-opening—and make that re-opening the breach into the Red stronghold. I agreed to listen some more. Now I come to my most startling discovery—of how the Studio heads themselves actually protect the Communists in the industry.

## Reign of Terror in Hollywood

They had asked me to get a Movie "celebrity" to attend this meeting—to speak on "Communism in Hollywood." Preferably one of those men who had gone to Washington to appear before the Thomas Committee. I spoke to at least a dozen men, all old friends, men who had worked in my plays and pictures—and all staunch Americans. One by one, they all "reluctantly" turned me down. It puzzled me. Finally one of them gave me the true reason for all these turndowns.

Shortly after that the Thomas investigation fizzled out, and the "friendly witnesses" returned from Washington, a strict but secret order had grapevined its way thru all the Agents' offices that anybody no matter how big a personality, who would dare to talk about Communism in the Motion Picture Industry would be blacklisted out of Hollywood! This statement came from a star who commands \$100,000 per picture! At this time I won't mention his name because if I do he will be through. But I am willing, if called upon, to give that name in strict confidence to J. Edgar Hoover. However, I could hardly believe what I heard. I immediately put the question to one of the Studio heads and, after I pledged myself not to divulge his name, he confirmed that statement, and then proceeded to vindicate that stand by the "Gods of the Industry." He pointed out that Studios had



millions of dollars invested in such stars as Katherine Hepburn, Gene Kelley, John Garfield, Myrna Loy, etc., etc., whose values would be destroyed if their names were publicly linked with Communism.

## Movie Colony Founded on Reds

"Do you mean to tell me," I demanded, "that the Louis B. Mayers, the Harry Warners, the Schenks and the David Selznicks are deliberately fostering Communism in the picture industry—and allowing those rats to poison the minds of our youth just to save their lousy dollars?"

"Oh, no!" replied this executive, "but we are in a tough spot which you can't seem to understand. We have a great many brilliant minds in our industry, great actors, great writers, great directors. It's true, unfortunately, that some are communistically inclined, but we could not survive without them."

"Well, my friend," I retorted, "all I can say is that if the motion picture industry cannot survive without those rats, then the motion picture industry has no right to survive."

At this point I will show you just how far these Studio heads go to protect these "communistically inclined" enemies of America—and, in turn, punish others for their Americanism.

## Katherine Hepburn, an Example

Katherine Hepburn's love for Joe Stalin is no secret. However, she is coming out in "State of the Union." MGM has long been jittery about what would happen to that picture unless something was done to white-wash that young woman. So one of the big shots sold Fulton Lewis a bill of goods that little Miss Hepburn has decided to repent and recant. One of the things she is supposed to have repented of and recanted is her now famous—or shall we say, infamous? speech on behalf of Mister Henry A. Wallace in which she denounced the Thomas Congressional investigating Committee and—quote "All their ilk" unquote; and the Tenney Committee and—quote "all their ilk" unquote.

This MGM executive told Mr. Lewis that Miss Hepburn had been drawn into delivering that speech by very dear friends at the last moment, that she was naturally a very impetuous little woman and had acquiesced without stopping to think—and thus ill advisedly read a speech written and prepared by others.

Naturally Mr. Lewis accepted that statement, coming from such a man, in good faith—and announced the story in one of his broadcasts.

But a short time later Mr. Lewis learned that that MGM gentleman had deliberately lied! He also learned that upon hearing the broadcast Miss Hepburn had furiously denounced all the heads of MGM.

He also learned that Miss Hepburn had herself written that speech—and had deliberately and defiantly worn a red dress to emphasize her speech. Can MGM deny the truth of this story? To further emphasize the fact that Miss Hepburn neither repents nor recants, Edith Gwynne of the Hollywood Reporter has announced that Miss Hepburn is going to stump for the confused and bewildered Henry to become the President of the United States—dear God forbid!

## Myrna Loy Involved

Another young woman who thinks nothing of lending her name and her moral and financial support to the enemies of the America which has made her popular and wealthy, is Myrna Loy—but she resents anybody who dares to expose that fact. Recently in an address before the Woman's Club of Long Beach I did expose that fact. Her secretary very promptly protested to the President of that Club. The next day a representative of the Studio which made her last picture called me up and asked me what I had said about her. I repeated to him what I had said in my address—and told him that if she desired to sue me she could do so, that I would welcome an opportunity to cross-examine any of the Stars I mention in a Court of Law where perjury is a penitentiary offense and a refusal to properly answer questions is contempt of court and equally a jail offense. And this representative warned me that the Industry would find a way to muzzle me without involving their stars in open suits.

## Anti-Communists Fired

And now I will tell you how our "gods of the Motion Picture Industry" punish those who have the brazen audacity to try to protect America by exposing the brilliant Communists in Hollywood.

A writer, who appeared before the Thomas Committee in Washington and named names was fired and has not had a job since. Another man, one of the most famous names in the industry has been deprived of two picture assignments for which he had been scheduled—for the same offense—for naming enemies of America! I will not at this time mention the names of these good and loyal Americans—it might mean more punishment for them by the gods of the industry—but I am willing to give their names—and more facts to the proper authorities if they will guarantee to protect the people I name.

And now just a word to Eric Johnson; Mr. Johnson, you are so busy keeping the films moral and clean of sex! How about keeping them American and clean of America's most vicious and mortal enemy: Communism! It was these discoveries that finally brought me to a decision to re-open "Thieves Paradise."

At the next meeting of Club Presidents—and there were more than 150 present—I told them that I would re-open "Thieves Paradise" on one condition:



That they band together to absolutely clean all the Reds out of the Studios and Broadcasting Stations. My decision was greeted with cheers by all those grand women—God bless them. "Give us a plan!" they all cried out. And I gave them the plan:

## Challenge to Good Citizens

We would organize "Citizens United for American Principles." We would enroll at least 75,000 women members. And then all the members of CUAP would boycott any and all pictures in which any Red actor appears, or Red writer writes, or Red director directs! And blacklist any theater in which such a picture is shown! The same treatment to be applied to the Broadcasting Stations. Once this movement has gained proper headway in Los Angeles we would spread out into San Francisco, Denver, Chicago, New York—into every city and village in America. We will need no Congressional investigations—no laws that can be tied up with red tape by unscrupulous lawyers—no futile debates in "town hall meetings on the air."

Public opinion—and a dead box-office will very quickly bring about a housecleaning by the Studio heads, who value their dollar above the welfare and safety of America.

## The Enemy Pool

Furthermore, we don't care whether an individual cannot be proved to be an outright Communist. As far as we are concerned any man or woman who is a fellow traveler, or belongs to a Red front organization, or has supported Communism with financial or moral support, a la Charlie Chaplin, or has come out in open support of the ten branded men who defied the Parnell Thomas Investigation, or associates with known Communists, openly or in secret, is just as guilty of treason, and is just as much an enemy of America as any outright Communist. In fact, more so! I have no fear of the known Communist! It is the rat who masquerades as a good American but who secretly nourishes the Communist's slimy cause, who is our greatest menace. There are 175 million Russians who do not belong to the Communist party, but when and if we do have war with Russia, those 175 million Russians will be shooting at us just as much as the three million Communists who rule them. By the same token all these fellow travelers, plinks and liberals who are supporting, aiding and abetting with money and with cheers the outright Commies who are working to destroy our country are just as guilty as those Commies—and the Citizens United for American Principles will not stop to separate them into their various slimy categories, but pool them all as enemies of America and refuse to support them with our patronage.

Now—here in my hand, I hold a list of names: some of them are outright Reds who hold Communist membership cards under fictitious names, some are mem-

bers of Red front organizations, some are fellow travelers, some are merely poor fools who seek to ingratiate themselves with the Comrades, by giving them financial aid for moral support — as far as CUAP is concerned they are all friends of Russia and enemies of America—and every one of our members henceforth will refuse to see any picture—or hear any broadcast which they write or in which they appear!

Just so that they won't feel slighted by the billing, I will name them alphabetically:

LARRY ADLER	GARSON KANIN
LAUREN BACALL	GEORGE KAUFMAN
JOAN BENNETT	GENE KELLY
HERBERT J. BIBERMAN	CANADA LEE
ALVAH BESSIE	ARTHUR LUBIN
BETSY BLAIR	FRITZ LANG
DEWITT BODEEN	RING LARDNER, JR.
HUMPHREY BOGART	JOHN HOWARD
ROMAN BOHNAN	LAWSON
J. EDWARD BROMBERG	BURT LANCASTER
EDDIE CANTOR	ANATOLE LITVAK
MORRIS CARNOVSKY	MYRNA LOY
HAROLD CLURMAN	PETER LORRE
NORMAN CORWIN	GENE MARKEY
CHARLIE CHAPLIN	FREDERIC MARCH
JEROME CHODOROV	BURGESS MEREDITH
LESTER COLE	ALBERT MALTZ
CHERYL CRAWFORD	GRAUCHO MARX
JOHN CROMWELL	LEWIS MILESTONE
HUME CRONYN	CLIFFORD ODETS
DELMAR DAVES	SAM ORNITZ
WILLIAM DIETERLE	LARRY PARKS
EDWARD DMYTRIK	IRVING PICHEL
PHILIP DUNNE	GREGORY PECK
MELVYN DOUGLAS	VINCENT PRICE
CHARLES EINFELD	EDWARD G. ROBINSON
FLORENCE ELDRIDGE	PAUL ROBESON
DOUGLAS FAIRBANKS, JR.	HAROLD ROME
SYLVIA FINE	ANNE REVERE
KETTI FRINGS	ADRIAN SCOTT
HENRY FONDA	DORE SCHARY
JOHN GARFIELD	JOSEPH SISTRUM
BETTY GARRETT	LIONEL STANDER
SHERIDAN GIBNEY	CHEPPARD STRUDWICK
PAULETTE GODDARD	ROBERT SIODMAK
BENNY GODMAN	IRWIN SHAW
RUTH GORDON	MILTON SPERLING
IRA GERSHWIN	HERMAN SHUMLIN
BEN HECHT	FRANK SINATRA
PAUL HENREID	SYLVIA SIDNEY
KATHERINE HEPBURN	GALE SUNDERGARD
ROSE HOBART	FRANCHOT TONE
JOHN HOUSEMAN	DALTON TRUMBO
MARSHA HUNT	SAM WANAMAKER
JOHN HUSTON	WALTER WANGER
MOSS HART	CORNEL WILDE
WALTER HUSTON	KENNAN WYNN
WILLIAM HOLDEN	WILLIAM WYLER
NORMAN KRASNA	ORSON WELLES
DANNY KAYE	BILLY WILDER
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