

**I LED 3
LIVES**

THE
TRUE
STORY
OF

HERBERT A. PHILBRICK'S

TELEVISION
PROGRAM

BY **MARTIN GRAMS, JR.**

I LED THREE LIVES

THE TRUE STORY OF HERBERT A. PHILBRICK'S TELEVISION PROGRAM

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life of Herbert A. Philbrick. How his book came to be, and his involvement with the television series garnered the program a number of awards, and a detailed episode guide are included within these pages. With luck, encyclopedias and reference guides will make the necessary corrections.

Naturally, a book of this size could not be made without the help of a number of individuals who took time out of their busy lives to help me complete this task. In no specific order: Roy Bright, Rodney Bowcock, the staff at the Wisconsin Historical Society, the staff at the Billy Rose Theatre Collection in New York City, my wife Michelle for her patience, the numerous fans who sent me copies of the series on VHS and DVD, Alex Daoundakis, Terry Salomonson, Leo Gawroniak, and most importantly, John Ruklick, who spent a considerable amount of hours copying thousands of sheets of paper for me.

So, for all the fans of the series who wished a book of this nature was written and published, Here you go. The fascinating story of a true American, who for nine fantastic years, did indeed lead three lives. This is his story.

MARTIN GRAMS JR.

NOVEMBER 2006

HERBERT A. PHILBRICK BIOGRAPHY

For nine years a quiet-spoken New Englander managed to pull off a greater feat. Thirty-six years old. Medium-build. Wore glasses. Active with the community church. Father of five children. His name was Herbert Arthur Philbrick.

Born May 11, 1915, he studied civil engineering at Northeastern University night school and graduated with a degree in engineering in 1938. His occupation was that of a Boston-area advertising executive who, acting as a citizen volunteer, successfully infiltrated the Communist Party USA between 1940 and 1949. Philbrick's nine-year adventure began innocently on a fine spring day in 1940. An ad salesman of 25 at the time, he was following his nose around Boston, sniffing for new business. At a door marked "Massachusetts Youth Council" he dropped in to run off his spiel. The comrade-in-charge, a pleasant-faced young woman, must have been amused at the spectacle of a man trying to sell direct-mail advertising to a front organization of the Communist Party.

Instead, she sold Philbrick on the need for a Youth Council in his neighborhood. She played up to his obvious interest in young people's organizations, to his starry-eyed belief that such groups could help keep the U.S. out of war, reduce unemployment and build "character, confidence and stability." With the help of some newfound friends and members of the Massachusetts Youth Council, Philbrick set up a Cambridge branch and was elected chairman—and then began to have the uneasy sensation of a man who is having the rug pulled slowly from under his feet. Gradually, it came to him that the friends, who were quietly taking over the organization, were Communists.

With his suspicions aroused by the strange power structure and positions taken by this group, Philbrick contacted the F.B.I. and, encouraged by them, began deepening his involvement in Communist activities, joining first the Young Communists League and later, as a secret member, the Communist Party itself

Philbrick was used by the Party for his advertising skills. Another asset was his public role as a Baptist youth leader. After time spent in local Party cells in Wakefield and Malden, Massachusetts, he received training in the fundamentals of Marxism-Leninism and worked



Herbert A. Philbrick

for the Party in a variety of front groups. Later he was removed from local Party work and assigned to a cell of professionals where his main work consisted of working on the Progressive Party campaign of former Vice President Henry Wallace.

Important events which affected the Communist Party during Philbrick's tenure included the United Front, the Nazi invasion of the Soviet Union, Browderism and its end occasioned by the Ducios letter, and the 1948 campaign of Henry Wallace under the 3rd Party Progressive Party campaign.

While Philbrick was in the Party, Earl Browder, its General Secretary, enthusiastic about wartime cooperation between the United States and the Soviet Union and looking forward hopefully to postwar cooperation and the growing acceptance of the Communist Party by the American public, dissolved the Communist Party and reconstituted it as the Communist Political Association, apparently intending to set the Party on a reformist course. Philbrick himself made a brief show of opposing this new policy, a

masterstroke, as policy was also opposed by William Z. Foster, longtime Chairman of the Communist Party. It was not much later when in July of 1945, as a result of the Ducios letter, a letter by a leading French Communist which actually was a policy directive which originated in Moscow, the Party turned away from Browderism and again took a Marxist-Leninist line while not completely abandoning the tactics of the United States.

For four years, Philbrick had given at least three nights a week to Communist work. In addition, he was carrying a full-time public-relations job with Paramount Pictures. On top of that, by his own inclination (and with Party approval), he was busy in neighborhood church work. And finally, late at night, after everything else was attended to, Philbrick had his reports to write for the FBI. There was not much time for home life with his wife and three children.

And there was the double risk of detection. If his employers found out he was a Communist, his career might be wrecked; if the Communists found out he was a counterspy, he felt pretty sure that his life would be in danger. The F.B.I. informed Philbrick in advance that if his secret was leaked, they would deny any affiliation with him, and could offer no protection. Already he suspected that he had been followed by Communist counterspies. Nevertheless, Philbrick felt that he had to go on.

He took out all the life insurance he could swing and, with the courageous support of his wife, who was eventually told of his counterspy role, stepped into the shadows as “Comrade Herb.”

During the next five years, Herb wrote publicity and pamphlets for the cause, was named to the Party's “education” committee for New England (headed by Jack Stachel, of the Eleven), joined a super-secret professional group that collected U.S. financial and industrial data, arranged receptions for such personages as the very Reverend Hewlett Johnson, the “Red Dean” of Canterbury—and even, for a while, acted as a counter-counterspy, assigned to search for possible informers within the Party. Everything Comrade Herb saw and heard went into his reports to the F.B.I.

Herb Philbrick was a member of Pro-4—which was about as deep as one could get in the Communist underground. Composed of the Party's elite, intelligentsia, influential people—men and women posing as leading conservatives, as Right-Wing Democrats or

Republicans—the Pro-4 group carried out Soviet directives to the highest, least suspect quarters: in Universities, key industries, in medicine, law, in newspapers and banks, in state legislatures, and in national government.

The Pro-group also pulled the secret strings on the Communist front network. It set up organizations, or moved in on one already thriving, enlisted the support of innocent leaders and celebrities, and sometimes took over completely. Sometimes that organization was as large as the Progressive Party. Big or small, they worked according to a master plan—the overthrow the United States Government.

In a 1981 interview with *The Globe*, Philbrick commented, “I used to sit next to these people in these meetings and try to figure out why, why were they doing it? I don’t know. All I can say is the communist mind is definitely a criminal mind. They seem to get a big thrill out of being part of this conspiracy, out of putting it over on people. ‘We’re the smart ones and they’re the stupid ones.’ Intellectual arrogance is definitely a part of it.”

Philbrick said he read the Bible every night to avoid succumbing to communist propaganda. “I was sitting in cell meetings night after night, listening to stuff that was absolutely false but pretty powerful,” he said. “But the contrast was the message of the Bible, which is absolutely at the opposite end. So I was able to see the difference between right and wrong and good and evil.”

His task was not easy. Herb Philbrick spent a desperate nine years of battle, not only keeping his every move a guarded secret, but in keeping his own thinking straight and rational. He was shadowed and spied upon. His house was examined, but the young Communist agents failed to find the F.B.I. apparatus. Warned in advance by the F.B.I., Philbrick side-stepped a trap set for him in Party headquarters. He figured out a method for turning over the Party’s files to the F.B.I. while Party members watched him from a hotel room across the street, waiting for that first misstep.

No exit. Another threat hung over Herb Philbrick’s head. What if he should be arrested for his “subversive” activities? The answer was hard and simple: he would be on his own. He would get no recognition from the F.B.I. If any one of the many traps that surrounded him should click shut, there would be no exit.

THE MYTHS AND PRODUCTION OF *I LED THREE LIVES*

During this author's research, a number of reference guides made incorrect statements about the television series. After reviewing the numerous errors, I came to the conclusion that very little has been documented about the series to give those reference sources accurate cross-referencing. Oddly, had any of the people who did the write-ups actually viewed one or two episodes, they could have avoided those errors.

One encyclopedia listed that "Philbrick narrated each episode and served as a technical consultant and all scripts were approved by J. Edgar Hoover and the F.B.I." If that statement was referring to Philbrick as the character, and not the real Philbrick, this is accurate, but the statement about J. Edgar Hoover approving all of the scripts is inaccurate.

Neither J. Edgar Hoover nor the F.B.I. was involved with the series outside the use of the Federal Bureau's name. In the ZIV archives there was nothing referencing Hoover's endorsement for the series; there is, however, a wire sent from one producer to another, claiming that the censors, before approving the original pilot script for broadcast, suggested they "get clearance from F.B.I. to portray F.B.I. men in the story." This clearance was granted in the form of a letter, and this was the *only* communication between ZIV and the federal authorities during the entire production.

Another myth was that Herbert A. Philbrick starred as himself on the show. He never played the role of himself for any broadcast. The only documented work he did for network television was to pitch the television program for local TV commercials, and repeat guest appearances on *The Mike Douglas Show* (circa 1964) and *The*

Tonight Show (circa 1970).

The theme song for *I Led Three Lives* was composed by Ray Llewellyn, a pseudonym of Ray Bloch and David Rose, who wrote “under the table” for ZIV-TV and its World Broadcasting System music library.

By May of 1954, the program was seen on 157 stations and was among the top ten shows in the country, collecting several awards, including the George Washington honor medal of the Freedom Foundation at Columbia University. The September 30, 1953 issue of *Variety* reviewed the premiere episode:

“There’s no doubt that the ZIV beltline program operation has got the formula. They can grind ’em out quicker and faster than anybody in the business—and sell them twice as fast and on twice as many stations. (And if there’s any doubt take a gander at those annual \$25,000,000 radio-TV billings.)

“For Exhibit 28 (or is it 82?) the ZIV packaging boys have come up with their latest TV entry—*I Led Three Lives*, which is as hot as Page 1 copy. Sold locally, as with all ZIV product, it bowed in the New York market on WNBT in the Sunday 10:30 p.m. slot, carrying the same thematic torch as the ZIV-made *I Was a Communist for the F.B.I.* series.

“The technique is slick and surefire, with its continuing running commentary to supplement the visual escapades of Philbrick whose lot in life it was to dodge both the right guys and the wrongees, ducking in and out of cars, dark alleyways, trap doors, etc., as he ferrets out the Commie baddies and maneuvers secret huddles with the F.B.I. Pictorially, it’s one of the best of the crop, with most of the footage filmed outdoors (and what a revelation to find that the streets, stores, restaurants, etc., are heavily peopled with a business-as-usual façade.)

“The ZIV production boys haven’t skimmed, for it’s mounted with all the necessary trimmings. Eddie Davis’ direction provides the correct tautness and suspense. It’s a cinch that ZIV’ll clean up on this one.”

The October 2, 1953 issue of the *New York Times* also reviewed the premiere episode:

“The initial installment was no assurance that the valuable volume will be used for maximum enlightenment on the devious operations of the organizers of front groups. The film’s contents relied too much on trite preachment and corny melodrama to be either informative or valid theatre . . . Where the straightforward documentary technique might have been thoroughly absorbing, the film version sadly overdid the cloak-and-dagger routine. Virtually the whole half-hour consisted of scenes of Mr. Philbrick walking up and down streets, looking furtively over his shoulder every few seconds and momentarily expecting to be done in by the Reds. If in real life Mr. Philbrick has called attention to himself so childishly every time he went out on the street, both the F.B.I. and the Communists would have brought him in for questioning.

“The scenes in the streets were a preliminary to the film’s climax: a secret meeting of a Communist cell. The picture was on firm ground in underscoring that a Red could be most anyone and in appearance not distinguishable from the loyal citizen. But after the prolonged build-up of suspense, the cell meeting itself was anti-climactic.

“First, a woman in the cell ‘confessed’ to deviating from the Party line—just how was not told—and thereupon she introduced the leader who would clarify matters. He made a brief statement that the goal of the Communist Party never changed and that ultimately workers would be armed for the overthrow of the government. With that the meeting adjourned. The film never did explain what was ‘new’ in the leader’s words. To make a cell meeting seem a waste of time was hardly the most constructive introduction to an inside view of communism. Periodically throughout the film there was an offstage voice that in booming tones warned the viewer that the Communist menace was at his door, too.

Radio B Studio. Oddly, no makeup man or wardrobe man were needed for this episode.

TOTAL CREW HOURS:	22
MAKE READY AND SHOOTING:	20 HOURS
TRAVEL TIME:	2 HOURS

ANOTHER EXAMPLE OF THE PROPS REQUIRED FOR AN AVERAGE EPISODE:: Insert sign for Scene 4, push broom and pickup for janitor, briefcases, watches, glasses, cigarette lighter, money, signs for aquarium, “closed” sign, flags, posters, banners, map of the city, charts, insert map for Sc. 54, telephones, clocks, typewriters, phone bells, desk props, newspaper camera and flash bulbs, microphones for radio station, food card tables, mimeo machine, mail shoot, fish food, key for door, phone booth, and a taxi.

PRODUCTION TRIVIA: The scene where Philbrick phones the F.B.I. from his office was changed between previous drafts and the final script. As Herbert A. Philbrick himself pointed out in a memo to the producers, “If he did they would answer ‘F.B.I. office’ in the normal manner, which would identify the call. If there was an emergency, he had a special number and they would call him back and disguise the call.”

LOCATION SHOTS:

7926 BEVERLY BLVD.
 644 N. LA BREA
 624 N. HIGHLAND
 STREETS AT WILSHIRE AND LA BREA



EPISODE #13 “PURLOINED PRINTING PRESS”

PRODUCTION # 1013 / 13B
 OUTLINE AUGUST 24, 1953
 MIMEO BY DONN MULLALLY, SEPTEMBER 16, 1953
 MASTER MIMEO, SEPTEMBER 21, 1953
 REVISED MASTER MIMEO, SEPTEMBER 25, 1953
 REVISED VOICE OVER, SEPTEMBER 29, 1953

FILMED SEPTEMBER 28 AND 29, 1953.

CAST: Richard Carlson (Herbert A. Philbrick); David Vaile (Hedler); Joseph Kerr (Anderson); Sarah Spencer (Alice Dixon); Dean Cromer (Yaeger); Mary Adams (Mrs. Ives); Jack Nestle (the counterman); and Charlotte Lawrence (Miss Berdoni).

PRODUCTION CREDITS

DIRECTOR:	EDDIE DAVIS
PRODUCTION CHIEF:	EDDIE DAVIS
FIRST ASSISTANT DIRECTOR:	EDDIE STEIN
SECOND ASSISTANT DIRECTOR:	EDDIE MULL
FIRST CAMERAMAN:	CURT FETTERS
SECOND CAMERAMAN:	ROBERT HOFFMAN
FIRST ASSISTANT CAMERAMAN:	MONK ASKINS
SOUND MIXER:	GARRY HARRIS
RECORDER:	BOB POST
BOOM MAN:	JAY ASHWORTH
FIRST COMPANY GRIP:	CARL MIKSCH
PROPERTY MASTER:	LYLE REIFSNIDER
ASSISTANT PROPERTY MAN:	LLOYD MACLEAN
SET DECORATOR:	LOU HAFLEY
SCRIPT SUPERVISOR:	HELEN MCCAFFREY
GAFFER:	JOE WHARTON
SET LABOR:	PHIL CASAZZA
CONSTRUCTION CHIEF:	ARCHIE HALL

PLOT: A Communist Printing Press is aimed at destroying American liberties. In moving the Party underground, cell restructuring is established for reorganization, and Philbrick is assigned to purchase electric equipment and deliver it to an address where other equipment will eventually find their way to a destination, assembling such a printing press. In the event the big day comes, the Party will need all the printing presses they can handle. F.B.I. wants proof that Comrade Anderson is using a printing press, and making plates for an off-set press. Philbrick creates a set-up by using a client's advertising pamphlets as bait, forcing Comrade Anderson to exploit the off-set press to Herb, revealing how they accomplish

their leaflets. Once the existence and location of the underground printing press was known to the F.B.I., its potential power as a line of communication was rendered completely useless.

PRODUCTION NOTES: A 33-passenger bus, a camera truck, a station wagon (for sound), Philbrick's car, Hedler's car, and a panel delivery were needed for the first day of filming. One stand-in and four extras each day were needed for filming. Sets needing to be built were interior press room, back of a fix-it shop & trap door, a club room (with a billiard table), Int. beanery, interior of a real estate office, interior of Ives home, and interior of Berdoni's office.

TOTAL CREW HOURS:	22
MAKE READY AND SHOOTING:	20 HOURS
TRAVEL TIME:	2 HOURS

PRODUCTION TRIVIA: According to correspondence, dated September 24, 1953, from Sanford Carter to Mr. Unger and Mr. Epstein of ZIV Studios, this script required a minor correction before being broadcast. "The only point I have to suggest is correction of an error that appears on page 34 in the narration," he explained. "Reference is made to Supreme Court Justice Brandeis stating that freedom of speech didn't license a man to cry 'fire' in a crowded theatre. This statement was made by Supreme Court Justice Holmes in *Schenk v. U.S.* 39, Supreme Court 249." The correction was made and the error was avoided before filming.

After filming completed on the second day, September 29, Richard Carlson remained at the ZIV Studio to help record the voice-over narration for numerous first-season episodes such as this one and episode 8.

One of the previous drafts of this episode called for Comrade Alice to say, "Thanks for coming out, Herb." Herbert A. Philbrick corrected the writer of the script, stating, "Nobody ever thanks him for anything in the Communist Party. They might say 'Thanks' in a sarcastic way or cutting manner, but they wouldn't say 'Thanks' under any circumstance. They might say 'Good' but never, 'Thanks.'" One of the previous drafts also stated that the Commies used photo-engraving equipment, and Philbrick corrected them stating that the Party "actually used a Multi- Lithograph Press machine.

This was a complete self-contained printing set-up—could do anything they wanted under one roof—didn't have to send out for any contacts or engravings—could do the entire job in nothing flat. The rotary press turned out 7,000 to 8,000 pieces in very short time.”

THE BOOK VS. THE SHOW

This episode was based in part from a section in chapter eleven of the book, which Communist Party literature and propaganda were turned out on a vast network of printing presses—some open and legal, some secret and underground. As the government closed down more and more of the aboveground presses, the Party fell back on its reserve of secret underground printing establishments. Philbrick's connection with Boston printing and publishing trades made him useful to the Party as a member of the six-man education commission. Communist Party sandwiched front-group publication orders into his regular business orders.

Philbrick was ordered to inspect the Party's newest secret plant—an offset printing house. He did an extra-thorough job, obtaining an inventory of equipment and samples of the shop's work for the F.B.I. Following through in his triple function, he sent a business acquaintance to the shop with an order. For the Party, this would be a smoke screen for the shop's real function; for the customer, who couldn't get another printer to take on such a small job, it would be a favor; Philbrick would be accommodating the Party and the customer. Next time he sees the printer he learns that the job was turned down. Why? It was a U.S. Government job. Philbrick has a bad few minutes. Then he learns that the Party made a mistake too. Not caring to risk security investigations, which might be made before the job was assigned, they told the customer that they were not prepared to handle that many plates for a quick delivery.

LOCATION SHOTS:

252 N. HOOVER

2433 1/2 TEMPLE

2601 BEVERLY

WESTMORELAND AND BEVERLY BLVD.

3474 WEST 1ST STREET

3145 WILSHIRE
 BEHIND BULLOCK'S WILSHIRE
 1201 NORTH WESTERN
 1203 N. WESTERN
 1560 N. WESTERN



EPISODE #14 "CIVIL DEFENSE"

PRODUCTION # 1014 / 14B

STEP OUTLINE, SEPTEMBER 2, 1953

MIMEO BY GENE LEVITT, SEPTEMBER 18, 1953

MASTER MIMEO, SEPTEMBER 25, 1953

REVISED PAGES (ANNOTATED), SEPTEMBER 29, 1953

FILMED SEPTEMBER 30 AND OCTOBER 1, 1953

CAST: Richard Carlson (Herbert A. Philbrick); Patrick Miller (Comrade Ted); Paul Richards (Comrade Don); Hal Alexander (Comrade Jack); Gayne Whitman (C.D. Man); Don Ross (the radio operator); and John Zarembo (Special Jerry Dressler).

PRODUCTION CREDITS

DIRECTOR:	LES GOODWIN
PRODUCTION CHIEF:	LEON BENSON
FIRST ASSISTANT DIRECTOR:	DON VERK
SECOND ASSISTANT DIRECTOR:	EDDIE MULL
FIRST CAMERAMAN:	CURT FETTERS
SECOND CAMERAMAN:	ROBERT HOFFMAN
FIRST ASSISTANT CAMERAMAN:	MONK ASKINS
SOUND MIXER:	GARRY HARRIS
RECORDER:	BOB POST
BOOM MAN:	JAY ASHWORTH
FIRST COMPANY GRIP:	CARL MIKSCH
SECOND COMPANY GRIP:	TEX JACKSON
PROPERTY MASTER:	LYLE REIFSNIDER
ASSISTANT PROPERTY MAN:	LLOYD MACLEAN
SET DECORATOR:	LOU HAFLEY
SCRIPT SUPERVISOR:	HELEN MCCAFFREY

WESTCHESTER LAUNDROMAT, 6227 WEST 87TH STREET
 GIFT SHOP, 6203 WEST 87TH STREET
 BOLLONA CREEK (BRIDGE), OVERLAND AND OCEAN AVES.



EPISODE #42 “CLOSE FACTORY”

PRODUCTION #1042 / 42B

TYPESCRIPT (ANNOTATED), BY STUART JEROME, JULY 7, 1954

REVISED MASTER MIMEO, JULY 9, 1954

REVISED PAGES (ANNOTATED), JULY 9, 1954

FILMED JULY 14 AND 15, 1954

CAST: Richard Carlson (Herbert A. Philbrick); John De Simone (Comrade Barker); Thayer Roberts (Comrade Harvey); Lorna Thayer (Mrs. Mallinson); Edward Coch (Mr. Mallinson); and Ed Hinton (Special Hal Henderson).

PRODUCTION CREDITS

PRODUCTION CHIEF:	LEIGH JASON
DIRECTOR:	LEIGH JASON
FIRST ASSISTANT DIRECTOR:	RALPH SLOSSER
SECOND ASSISTANT DIRECTOR:	HARRY JONES
FIRST CAMERAMAN:	CURT FETTERS
SECOND CAMERAMAN:	KENNY GREEN
FIRST ASSISTANT CAMERAMAN:	BOB MCGOWEN
SOUND MIXER:	T.T. TUFLETT
RECORDER:	WALT TEAGUE
BOOM MAN:	BILL HAMILTON
FIRST CO. GRIP:	CARL MIKSCH
PROPERTY MASTER:	VICTOR PETROTTA
SET DECORATOR:	LOU HAFLEY AND BRUCE MACDONALD
WARDROBE MAN:	IRVING HILL
FILM EDITOR:	ACK WOELZ
SCRIPT SUPERVISOR:	LARRY LUND
GAFFER:	LOU CORTESE
CONSTRUCTION CHIEF:	ARCHIE HALL

PLOT: Information for Freedom Movement is a group of refugees from behind the Iron Curtain who help pass information to people who hate Communism. The Malisons, owners of a ceramics factory and former refugees, are the founders of this group. The ceramics factory functions as financial aid for the program, and doubles as a front at the same time. The products they export contain coded messages giving their friends hope that they are not alone in their fight for freedom. Since their program is a volunteer program, not a federally-funded program, the Malisons' true identity has been a secret until Comrade Harvey orders Philbrick, friends of the Malisons, to convince them to hire Comrade Barker as an employee. Days later, with Barker as an inside man, Philbrick is given the orders to plant a time bomb to eliminate both the plant and the Malisons. Since Comrade Harvey is forced to step out for a few minutes, Philbrick switches the boxes, leaving the bomb at Harvey's Photoshop. After planting the fake bomb, Philbrick is escorted by Barker to the photoshop to hear the news of the explosion on the radio, but Philbrick, realizing they are all about to die, fakes illness so the men leave briefly, just before the shop explodes. Comrade Harvey cries when he discovers that he gave Philbrick the wrong box, and the repercussions he will receive from the Party for his blunder.

COMMENT: Moral of the story was clear in this episode. As explained, "Communists don't always believe in passive resistance."

MEMORABLE QUOTE: Philbrick's closing comments: "What did the Bible say about people like you? They have sewn the wind, and they shall reap the whirlwind."

PRODUCTION NOTES: Three electricians, two stand-ins, one extra, one motorcycle policeman, a car for the "goon," and five drivers were needed on the second day of filming. One electrician, four drivers, two stand-ins, and eight extras were needed on the first day of filming. Philbrick's car, a 42-passenger bus, a camera and sound car, and a small panel truck (for electrical equipment) were needed for both days of filming.

TOTAL CREW HOURS:

21

MAKE READY AND SHOOTING: 10 HOURS
 TRAVEL TIME: 1 HOUR

TRIVIA, ETC. Two casting notes: Carlyle Mitchell was originally slated to play the role of Comrade Harvey, and Veronica Pataky was originally slated to play the role of Mrs. Mallinson. The plot for this episode originated from a brief story idea dated May 26, 1954 by Stuart Jerome. Reprinted below, word-for-word:

Herb is ordered by his cell leader to head a concerted campaign against George and Teresa Ales, owners of a prosperous ceramic factory in the city. The idea is to put the Ales out of business. This puts Herb in a tough spot because his company handles their advertising. Also, he is at a loss to understand the reason for the Commies' activity against the Ales. True, they've been anti-Commie in local activities, but no more so than a lot of others.

Herb checks with the F.B.I., who can't understand the reason for the campaign either. The F.B.I. agrees with Herb that the only thing he can do is follow orders, since by sticking close to the project he'll have a chance to find out what it's all about.

Herb is forced to institute his campaign of terror against the Ales, trying to close down their factory. In the meantime, he tries desperately to find out what the upper-level Party has against them. Finally he learns that Mr. and Mrs. Ales have been devoting all their profits to a European refugee movement which has been smuggling people out of the iron curtain countries.

Then the F.B.I. moves in, arrests the Commie terrorists and saves the factory.

LOCATION SHOTS:

THE SCENES FILMED IN THE CERAMICS STORE WERE FILMED ON
 LOCATION AT SASHA BRASTOFF, LOCATED AT 11520 W. OLYMPIA
 IN LOS ANGELES, CALIFORNIA. JERRY'S MARKET AT 5330
 MELROSE WAS USED FOR LOCATION SHOTS IN THE MARKET.
 THE PATIO AT 500 NO. LINDEN
 DRIVE-IN THEATRE AT CENTINELLA & SEPULVEDA
 PHOTO GALLERY, 6209 SANTA MONICA