



Tom Pedi's acting career is as colorful as it is legendary. He started his professional acting career in 1937 when he landed a role on Broadway in PINS & NEEDLES. He brought the house down every time the curtains parted revealing him center stage, dressed as Mussolini in the fascist salute. That was the happy beginning of an illustrious career that spanned five decades.

After taking a three-year hiatus to join the WWII effort, for which Tom received seven battle stars for V-Day invasions, he resumed his pursuit of acting. In the late 40's Tom made 5 films: STATE OF THE UNION with Spencer Tracy and Katherine Hepburn, CRISS CROSS with Burt Lancaster, NAKED CITY, UP IN CENTRAL PARK and SORROWFUL JONES.

His theater credits include DEATH OF A SALESMAN with Lee J. Cobb, YOU CAN'T TAKE IT WITH YOU, A VIEW FROM THE BRIDGE, MY FATHER, MY MOTHER AND ME, A HOLE IN THE HEAD, COMIC STRIP, KISS MAMA and revivals of SOUTH PACIFIC, KISS ME KATE, and THE SUNSHINE BOYS among others.

Tom was extremely proud of his long-standing association with Eugene O'Neill. He created the role of 'Rocco' in the original production of THE ICEMAN COMETH and has the distinction of being the ONLY ACTOR to have performed in an original production in all three mediums, the original, the TV version with Jason Robards and Robert Redford and the feature film with Lee Marvin and Frederick March.

His face became nationally known in the late 1950s as 'CHARLIE THE MECHANIC', on the famous Dash commercials. He was the first legitimate Broadway actor to ever be used by Madison Avenue. His television credits include "Maude", "The Odd Couple" and the long running series, "Arnie" with Herschel Bernardi among others.

Tom created the colorful part of 'Harry the Horse' in the original GUYS AND DOLLS on Broadway and in London and performed in the first national tour of the show as well as the City Center revival in 1965.

It is during his original run in GUYS AND DOLLS that Tom ran afoul of HUAC. A long-time supporter of worker's rights, Tom marched in the May Day Parade of 1951. He shared a dressing room with Big Jule portrayer, B.S. Pully, who objected to this and cut Tom's wardrobe to pieces. This publicity stunt led to a Daily News article by then columnist Ed Sullivan on May 17, 1951, describing the incident as principled on the part of Pully. That article was not only the catalyst for the beginning of FBI surveillance but the end of Tom's work in Hollywood for many years to come. He was not, as were his Broadway co-stars, in the film version of GUYS AND DOLLS. He was also dismissed from a film he was about to shoot with James Cagney and released from the last year of his contract for the Dash Commercials.

Among items in his FBI file are: attended Paul Robeson concerts in Peekskill in 1949, signed

memorandum of protest for American Council for Democratic Greece in 1948, signed paid "Ad" for Progressive Citizens of America in 1947 and attended meeting of Theater division of Council for the Arts.

Tom was urged, early into his blacklist, to sign a document stating that he was not a member nor had he ever been a member of the communist party. He declined saying that no one had the right to tell him what to believe. He continued to work in his beloved theater and in films again in the late 60s.