



HOW
WE
ARE
BEING
BRAINWASHED

By Myron C. Fagan

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MYRON C. FAGAN, NATIONAL DIRECTOR

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THE GREAT CONSPIRACY

The first and most important thing to bear in mind is that the Great Conspiracy, which, from all indications, is now in its final steps to engulf the United States into a One World (United Nations) Government, is all embracing. Some call it Communism — some call it Internationalism — some call it One Worldism. All are one and the same thing — all are simply different names for the one overall Great Conspiracy.

In various of our News-Bulletins, but particularly in the November 1952 issue (UN is US CANCER) and in the July 1954 issue (UN is Crux of Great Conspiracy), we established with documentary evidence that the Cabal who financed and directed Lenin and Trotsky in their grab of Russia and the sinister gang behind the Great Conspiracy to enslave the world are the same. In the latter of the above mentioned News-Bulletins we *named* the top figures in that Cabal — names such as Jacob Schiff, the Warburgs, the Lehmans, Baruchs, etc., etc., and we named their chief tools, such as Woodrow Wilson, Franklin D. Roosevelt, George Cattlett Marshall, Eisenhower, etc.

"DON'T TELL THE PEOPLE!"

From time immemorial the one great fear of despots and dictators has been "The People". Nero trembled when "The People" murmured . . . Louis and Marie Antoinette lost their heads when "The People" were aroused . . . history tells us that the one great cry of all political charlatans always was and always will be — "DON'T TELL THE PEOPLE!"

Always, the first step of a Lenin, a Stalin, a Hitler, even a Peron, is to seize control of the Press and of all Communications media. As long as a dictator can control what the people read and hear his dictatorship is safe. He can use that media to hypnotize the people into meekly, *even eagerly*, accepting his enslavement . . . and he can use that same media to inflame the people against the patriots who might try to smash his enslavement.

Speaking vernacularly, a Free Press is the most perfect Watch Dog of the Freedom of a Nation. It keeps the people informed — alerted — united . . . there is nothing that the charlatan in politics

fears as much as an *honest* Free Press.

Conversely, a controlled Press is the surest destroyer of the Freedom of a Nation — it deludes the people — it confuses them — poisons their minds — sets them one against another. In short, it is the Dictator's perfect instrument for the enslavement of the people.

Czechoslovakia, let alone all the other once free states now behind the "Iron Curtain", is the best example of what happens to a People once they lose a Free Press and uncontrolled Communications systems. The very existence of that "Iron Curtain" proves the Dictator's terror of the truth breaking through to "The People" — even Stalin knew that not all of his Secret Police could have saved him when and if the TRUTH had ever broken through and aroused all of "The People".

But let there be no delusions about our own USA — and about our own "Free Press".

In "Red Treason on Broadway" I revealed with minute details and documentary evidence that our Press and *all* of our Communications systems are definitely controlled and, at least since 1932, have been brainwashing the American people into the surrender of one Freedom after another — and into transforming the White House into a Dictatorship that is to eventually enslave us in a Communist (UN) One World Government.

For the benefit of those who have not read "Red Treason on Broadway" — and because it has such a direct bearing on the job the renegades in our Press tried to do in Washington, I will cite a few of their brainwashing techniques.

HOW THEY DO IT IN NEW YORK

In 1946, at the behest of Senator Vandenburg and other Solons, I wrote two plays: "Red Rainbow" and "Thieves' Paradise". In a sense, they could be called Companion plays inasmuch as both dealt with the same general subject, viz: the destruction of the United States as a sovereign nation. "Red Rainbow" dealt specifically with the infiltration of Communists into our State Department, Defense Plants and Armed Forces. It named Alger Hiss as an arch traitor . . . it named Franklin D. Roosevelt as the evil architect of the "Pearl Harbor" plot, etc., etc.; "Thieves' Paradise," on the other hand, dealt specifically with the secret agreements at Yalta where-by the "United Nations" was created and set up to be a "Trojan

Horse" within the United States for the specific purpose of gradually destroying all of the Freedoms guaranteed by our Constitution and to finally transform the U.S. into a unit of a Communist One-World (UN) Government. In this play it is revealed how the Balkan countries and China were sold out to Moscow — and the betrayal and deliberate murder of our boys in Korea by the UN. In short, while each play covers it from a different angle, both plays reveal the entire GREAT CONSPIRACY to destroy the United States.

I planned to produce "Red Rainbow" first — and quickly follow it with "Thieves' Paradise."

In 1946 I was amazingly naive. I knew that "Red Rainbow" was bound to be controversial. I knew that my *naming* Hiss, Harry Hopkins, George Catlett Marshall, Franklin D. Roosevelt, *and charging them with treason*, would bring all kinds of wrath down upon me. But the play itself — *so I assumed* — would receive normal *professional* reviews. It was a "Whodunit". I had written "Whodunits" before. So I knew — *so I thought* — just about what kind of reviews "Red Rainbow" should get. That shows *how* naive I was in that year of 1946.

It also shows how quietly, *but completely*, "Broadway" had long been "taken over" by the ENEMY. Oh, I knew, of course, that a strange breed of self-proclaimed "Intellectuals" had infiltrated into "Broadway"; but I had given them no more serious thought than Klaw and Erlanger did to the Flea Circus that had moved in next door to their grand old New Amsterdam Theatre — or Charlie Dillingham did to the Penny Arcade that had barged in on one side of his stately old Globe Theatre and the Shooting Gallery on the other side. In short, between World War One and World War Two the old "Broadway" of George M. Cohan song and dance fame had become just a nostalgic legend — by 1946 the old "Gay White Way" was virtually a Coney Island honky tonk. And we of the Old Guard had accepted the rag tag outfits masquerading under such titles as "Group Theatre", "Russian Art Theatre", "Off Beat Theatre", etc., etc., as part of that honky tonk transformation of the grand old Street. What we didn't realize was that it was one of the tentacles of the GREAT CONSPIRACY. But, even more important, we hadn't realized that the Press, *the "critics" in particular*, had joined forces with that "ragtag" — and that the combination was actually the GREAT CONSPIRACY's most potent and most effective apparatus for the brainwashing of the American people.

I first became aware of it in the summer of 1946 — or, rather, that was when I first began to *sense* it . . . the whole thing was so

monstrous and so completely foreign to the ethics of journalism that at first I couldn't believe my own senses. Here is how it dawned on me:

Throughout all my years in the theatre, all the Dramatic Editors in the Broadway area set aside their late July and August "Gossip" columns for announcements and forecasts of the coming season's productions. I have no intention to be boastful but merely wish to stress the new status of the press when I say that in those earlier years an announcement of a new Myron C. Fagan play rated a prominent "spread". But when (in July 1946) I issued my announcement about "Red Rainbow" it appeared in only one column — Winchell's, *for whom the late Jack Lait was pinching that month!*

That was when I began a job of research — and found that any play that even slightly expressed approval of the American Way-of-Life B.C. (*Before Communism*) was automatically torn to shreds by the "critics" . . . the author was vilified and declared to be inept, crass, stupid, ignorant and a lout, if not worse . . . the Director was proclaimed a crude relic of the 1920 Stock Company era . . . the actors, regardless of past brilliant records, were depicted as mumbling, fumbling amateurs.

But, oh, how differently they "criticized" plays that glorified Marxism, Liberalism, Internationalism, One-Worldism — or those that derided nationalism and vilified Americanism! No matter how bawdy the stories, no matter how obscene the dialogue, the authors were hailed as the Literati of the New Era. For one example, I submit the play "Deep Are The Roots":

Towards the close of World War Two, the NAACP and the ADL (the two chief Hatchet-man organizations of the GREAT CONSPIRACY) were ordered to put the anti-Segregation campaign into high gear. As is now commonly known, the Theatre, both Stage and Screen, is the most perfect of all brainwashing media — because the "entertainment" makes a perfect sugar-coating for the propaganda. Thus, in 1945 and 1946 a rash of negro-loving plays broke out all over Broadway. Most of them were *too* revolting — in 1946 sex orgies between blacks and whites were not yet acceptable to the American people — *that is to come* after the Man-with-the-Big-Bellyache and his *Chief Justice* have sufficiently softened us up for it. So the only long-run survivor of that rash of "love the negro" plays was "Deep Are The Roots". Not that "Deep Are the Roots" wasn't revolting — but it had a "love story". The "love story" was nothing more nor less than the seduction of a Southern white

girl by a returned negro "war hero", but the New York critics hailed it as nothing less than a black and white "Romeo and Juliet", in which the outraged father of the white girl was depicted as a black hearted villain. The eulogies of the critics bordered on hysteria — and intensified "righteous indignation" against "White Supremacy".

Another play that found great favor with "the boys" who decide what is good and what is bad in the Broadway theatre was "Death of a Salesman". Written by the infamous pro-Red, Arthur Miller, it was a biting — *and venomous* — indictment against our Free Enterprise system. The "boys" sure went to town on this one — rode it right into "Pulitzer Prize" phony prestige renown.

Still another one by the same American renegade (Miller) was "The Crucible" — a literary atrocity that was based on the Seventeenth Century Salem Witchcraft burnings. It was intended to parallel the present Congressional Investigations of Communist activities — and to establish that *all* Congressional Committees are nothing but cruel and bestial "witch-hunters" who are *persecuting* misunderstood "humanitarians". That one, too, *of course*, was hailed with hysterical joy by the "boys".

Those three were by no means isolated cases. Throughout the 1930s and 1940s — *and to this very day* — Broadway was seething and crawling with such plays. But those three were probably the most brazen — they *flaunted* their Communist propaganda. And I cite them because the glowing reviews the critics accorded to those three plays were *written* confessions of their collusion in the job of brainwashing the American people — exactly as the reviews of "Thieves' Paradise" by the Washington critics were *their* written confessions.

However, as I clearly revealed in "Red Treason on Broadway", the critics are not the only members of the Press who are dedicated to the job of brainwashing the American people, to-wit:

When "Red Rainbow" opened in New York the "reviews" clearly evidenced the critics' determination to "kill" the play. Those "reviews" so infuriated Russell Maguire, publisher of "American Mercury", and other prominent New Yorkers, that they decided to take action against the critics. As their first step, they lodged their protests with the Editors of all the New York newspapers, Wire Services and News-Weeklies, and urged them to see the play and publish *their* views about it. All those Editors solemnly promised to do so, but — *as several of them admitted* — when they submitted their "reviews" the higher-ups on their publications promptly "killed" them.

THE PATTERN OF COLLUSION

In "Red Treason on Broadway" I set forth in great detail the methods employed by the GREAT CONSPIRACY to force the Press and all Communications media to carry out the great "brainwashing" job. I charged that it was a PATTERN from which no metropolitan news-paper — *and no Wire Service* — dares to deviate. The Washington episode fully confirms that charge. I will now cite a New York incident (*in connection with "Red Rainbow"*) that was so closely paralleled in Washington that it will remove all doubt about the PATTERN:

In his review of "Red Rainbow", the New York Herald-Tribune critic, one Kerr, distorted the dialogue in the play, and in the follow-up column on the next day published additional false statements. I decided to lodge a personal protest. The Managing Editor, Whitelaw Reid, the "liberal"-minded young son of "liberal"-minded Mama Helen Reid (owner of the sheet) received me very courteously — *oh, very courteously* — and then assured me that Critic Kerr, and, in fact, every writer employed by the "Herald-Tribune", had too high a regard for the ethics of journalism to deliberately, "distort", or to publish false statements — that, at worst, it had been an unfortunate error.

I let the "boy genius" complete his oration; then I laid before him *my documentary* evidence that he was deliberately lying — that that "review" and all the falsifications had been published with his knowledge and full approval — and that he was in on the deal to kill "Red Rainbow".

How that plot boomeranged and brought about a Senate Committee investigation which torpedoed "wonder boy" Whitelaw out of his Managing Editorship of the "Herald-Tribune" was related in all its details in "Red Treason on Broadway", so it needs no repeating in these pages — I mention it only to emphasize how closely they all adhere to the PATTERN.

AS IN NEW YORK, SO IN WASHINGTON

In our June issue, I reported in considerable detail how the various Washington critics resorted to outright distortion of the dialogue in "Thieves' Paradise" in their frantic efforts to "kill" *that*

play. I will now relate how the "higher-ups" of the Washington newspapers adhered to the "Pattern" in their efforts to cover up for their critics.

At one point in the first act of "Thieves' Paradise" one of the characters reveals how Eisenhower, in order to enable the Russians to "capture" the Balkans, had immobilized Patton's army by cutting off all Patton's supplies, particularly gasoline — then virtually immobilized his own army to further enable Zhukov to "capture" Berlin and all of Eastern Germany. It was Churchill who finally put a stop to Eisenhower's collaboration with the Russians. The following is the actual dialogue in the play:

"When Eisenhower stood aside and let Zhukov take all of East Germany, Churchill ordered Montgomery to re-arm his German prisoners and attack the Russkies if they marched one mile deeper into German territory"

In his review, Carmody, the Washington "Star" critic, stated that *" . . . Churchill gave the order for General Montgomery's army to turn on Patton's if the latter attempted to go ahead (into the Balkans), silly chap, without the supplies (Gasoline for his tanks) Gen. Eisenhower refused."*

Of course, the big idea was that poking fun at the dialogue would automatically ridicule all the charges in the play. At first I was inclined to dismiss "critic" Carmody's moronic effort — only a moron could so crudely distort. But the whole thing was so obviously deliberate that I decided to have a little talk with that "journalist." I phoned the "Star". The operator demanded my name — the Great Man, you see, could not be disturbed by unknown (hoi polloi) callers. When I gave her my name she seemed startled — then she told me that the Great Man had not yet arrived for his daily scribble stint, and turned me over to the City Desk. Mr. City Editor heard me out courteously — *oh, very courteously* — and then, a la White-law Reid of the New York "Herald-Tribune", informed me that I must be mistaken in my belief that it was a deliberate distortion. He went on at very great length to assure me that "journalist" Carmody is a piously meticulous journalist and that he would as soon distort the Constitution of the United States as garble the dialogue of a play (*I did not dispute that statement*). He then came up with the brilliant suggestion that the entire fault might well lie with the actor who spoke those lines — that that actor might inadvertently (*yes, he did say "inadvertantly"*) have substituted Patton for Zhukov, or made some such kind of transposition that might have conveyed a wrong impression to "critic" Carmody's numb

mind (*in his "review" the Great Man himself stated that his mind was numb*) and thus brought about the "error" in his "review".

Thereupon I informed Mr. City Editor that just before I phoned the "Star" I spoke with two Senators and two Congressmen who had attended the opening performance and that all four had perfect recollection of the dialogue in question — that all four absolved the actor of any "inadvertant" transpositions — and that all four were in perfect accord that the "meticulous" critic of the "Star" was a contemptible liar.

That information stopped Mr. City Editor. Without further argument he said he would have Carmody call me as soon as he arrived. I waited all that day — no call I waited all of the next day — no call. Finally, I called *him* — again and again and again the answer always was: *"Mr. Carmody is not in"*. Obviously, in addition to a numb mind, the "meticulous" critic of the Washington "Star" is possessed of a yellow spine.

However, the ENEMY did not depend entirely on the reviews to kill "Thieves' Paradise" — of themselves, the reviews, no matter how distorted and vicious, might not keep audiences away. In fact, they might make the play so controversial as to create audience interest — so other measures had to be taken to keep people from seeing it. In addition, there was another grave danger: there are charges in that play, *documented* charges, that could not be "ridiculed" away — that had to be *discredited* by direct attack.

THEY STOPPED AT NOTHING

I will first deal with their frenzied efforts to kill attendance at the play.

In our June issue I reported in detail all of their desperate efforts to prevent the *opening* of the play. There was an extremely vital reason (*for the UN*) why "Thieves' Paradise" should never have been allowed to open — the reason being that just one public performance, officially reviewed by the press (*and, as I have previously and frequently pointed out, there was no possible way for them to prevent reviews*) would prove the UN to be guilty of all the charges in the play. No mere denial would disprove those charges — only a *successful* open-to-the-public libel suit could do it. Such a suit would force the UN to produce their records *in open court* . . . it would force the State Department, the Defense Department, the

Pentagon, to validate the *now-destroyed* TOP SECRET documents dealing with the revelations in the play it would force Henry Cabot Lodge, the Black Widow of Hyde Park, et al, to testify under oath and either commit penitentiary-sentence perjury or confess their collusion. All that would be disastrous! In fact, that was my chief reason (*to force such a suit*) for the production of the play — *and they knew it!* That was why they so hastily abandoned their “injunction” idea — an “injunction” suit would have brought the same disastrous (for the UN) results.

Thus, their only recourse was to quickly *kill* and *bury* the play in Washington. Their theory was that if the play never got beyond a few performances in Washington it would be quickly forgotten — and there would be no need for the UN to “disprove” the charges via a libel suit.

Now, as I said, after they realized they could not prevent “Thieves’ Paradise” from opening, the ENEMY’s most vital objective became to prevent the story of the play — *and its charges* — from reaching the American people as a whole. They knew they could force the Wire Services, Magazines, Radio and TV Commentators (*even such as Fulton Lewis*) to keep the Washington opening a deep, dark secret — *as I will later show*. But that alone was not enough. If “the story” was to be hushed up, the play had to be kept from getting beyond Washington — it had to be “killed” right at the box office of the Shubert theatre in Washington. Because if word of capacity, *or even near capacity*, audiences would leak out to independent theatre owners in Chicago, in Boston, in Philadelphia, they might book it into their houses — and then the fat would indeed be in the fire! Hence, they turned all their efforts into “killing” attendance of the play. They knew, of course, that they could depend upon the Washington critics for “slaughter” reviews. But, as I previously pointed out, reviews do not always decide the fate of a play. True, bad reviews will generally discourage those who are interested only in “entertainment”, but a play with a *controversial* “message” frequently attracts a more thoughtful audience — and the “message” in “Thieves’ Paradise” was bound to have a special and significant interest for the politics-conscious government employees in Washington. Therefore, steps had to be taken to place this play “out-of-bounds” for *all* government employees. Here is how it was done.

About an hour before the curtain was to go up on the opening performance, my attention was called to two cameras stationed in the windows of a building directly across the street from the theatre. Both cameras were trained on the entrance to the theatre.

Now, it is normal procedure for newspaper photographers to cover the opening night of a play that has promise of attendance by distinguished personages — and it was commonly known that hundreds of Senators, Congressmen, Cabinet Officers and famous diplomats were to be present at this particular opening night. But, normally, press photographers station themselves at the entrance to the theatre or even invade the lobby to get their pictures. Never before have I seen it done in the manner described above. But what was even more puzzling was that not one picture of any one of the hundreds of famous personalities who attended our opening performance appeared in any of the newspapers on the next day.

There was still another puzzling and most unusual incident that night: we had had a very heavy advance sale for our opening performance — but a full third of the ticket purchasers failed to attend. The reviews might have been the explanation if that had happened on the second night. But in all my experience I have never known such a thing to happen on an *opening* night I learned the answer two days later:

All attempts to prevent the opening of “Thieves’ Paradise” were abandoned on Friday morning. That same afternoon it was quietly “rumored” on Capitol Hill and throughout all the government agencies that “word” had been issued — *purportedly from the White House* — that all government employees seen entering the Shubert Theatre during the run of “Thieves’ Paradise” *might* be fired. That “word” was not that they *would* be fired — just *might* be. It was merely a “hint”—but that “hint”, *backed up by those two cameras trained on the doors of the Shubert theatre throughout that entire week*, was enough to have caused *many* government employees to tear up the tickets they had purchased for the opening night and the following performances.

That same “hint” — *ostensibly coming from the White House* — also worked effectively on many Senators and Congressmen it served as a warning to “patronage” conscious Solons and their staffs.

Lest all of the above may be considered a mere conclusion based on just *hearsay*, I will now cite a specific case:

Among the CEG members who came on to Washington that week there was a prominent Industrialist, whom, for identification purpose, we will call Mr. Z. This Mr. Z. has close friendly relationships with various Senators, Congressmen, etc. During the first week of May he contacted between fifteen and twenty of those friends and invited them to the opening performance as his guests. All of them

accepted. Mr. Z. sent a check and his list of guests to the Shubert Theatre, with a request that the tickets be delivered direct to the various guests. That was done. But on Saturday morning (*that ostensible White House "hint" was issued on Friday*) more than half of Mr. Z's guests returned their tickets with a various assortment of "regrets".

Immediately upon his arrival in Washington, Mr. Z visited those of his guests who had returned their tickets. Their excuses were various — *and evasive*; some had "*unexpectedly been called out of town*" . . . others had suddenly been stricken by one form of virus or another; however, two men frankly admitted that the "*hint*" from the White House was the sole reason. One of those two frank individuals is Howard Pyle, ex-Governor of Arizona, now holding a nicely paying job on the White House staff — the other is an Assistant Secretary in the State Department. *Both admittedly like their jobs!*

PSYCHOLOGY THEIR FAVORITE TOOL

Of course, the main objective of the ENEMY was to force a quick closing of "Thieves' Paradise" by depriving it of audiences. As Carmody, the "Star" 's critic, indicated in his review, they hoped — *and were quite confident* — that we would have no audience for even a second performance. Needless to say, "critic" Carmody grossly overestimated the power of his "review".

However, even if their campaign failed to close the play immediately, the ENEMY fully expected to gain a most important *psychological* victory from the sparse attendance brought about by the "reviews" and that White House "hint". Psychologically, a sparsely attended play dampens the ardor — *and the beliefs* — of the few who do attend.

As is commonly known, most people believe what they "read in the papers". That is particularly true about the reviews of a critic. Most people assume that a critic is an "expert", forgetting that the only thing that makes him an "expert" is that he has a newspaper column in which to express his *personal* opinion. The integrity of a critic is on a par with that of that old adage that "*figures don't lie*" — it is true that figures don't lie, but it is also true that liars can write figures. By that very token, it is a fact that a critic's "review" is always swayed by his personal likes or dislikes of the playwright, or the actor, or the director, or the producer — *or of the theme of*

the play. Coe. "critic" of the Washington (*Daily Worker*) Post, amply proved that in his "review" of "Thieves' Paradise" — the only kind word he had in that critique was for his old pal, Carleton Young . . . and I am very sure that Young himself will readily admit that every actor in that cast *at least* equalled his histrionic talents.

However, the important point of all this is that many individuals who attend the first performance of a play — *and tremendously enjoy everything about it* — change their opinions if the critics "pan" it in their reviews. With some the change is honest — they honestly believe that "*The critic knows best*" . . . with others it is a desire to appear to be as "erudite" as the critics. Anyway, whatever the reason, that is how most "First Nighters" react to "reviews". And that was what the ENEMY hoped would happen with *our* opening night audience. But the very viciousness of those "reviews" defeated their purpose — their objective was too obvious. Most, *if not all*, of those who attended that opening performance saw through it. The "reviews" were hardly out when I began to receive telephone calls from Senators, Congressmen, Cabinet officials, etc., many of whom I do not even know, all expressing rage and indignation — all stressing that *any* play with a patriotic theme was bound to be vilified by "*the Reds on the Washington pinko sheets*." Those phone calls were followed by SCORES of letters containing copies of blistering letters to the critics and the Managing Editors of the three papers.

For concrete evidence of the complete fiasco of those "reviews", insofar as influencing those who saw "Thieves' Paradise", I submit the following letter from Senator Edward Martin, of Pennsylvania. He attended the performance as a guest of one of his (CEG member) constituents.

"May 23, 1956

"Dear :

"It was so nice of you to invite us to the opening performance of 'Thieves' Paradise' last Sunday, and we enjoyed it immensely. I thought it was magnificently done, even though the critics' reviews have not been favorable.

"Again our thanks, and with best wishes, believe me,

"Very sincerely,

Edward Martin."

The Solons who wrote the following two letters cannot be named — for obvious reasons.

"May 24, 1956

"My dear Harold:

"I sincerely appreciate your having called 'Thieves' Paradise' to my attention. Despite your enthusiasm, I did not expect to find it so excellently written and so superbly done. My wife and I enjoyed it tremendously.

"In addition, the play contains a great and horrifying lesson for the American people and for those of us in Congress. I have long been aware that the United Nations is not what it is cracked up to be, but what I heard last Sunday night shocked me profoundly.

"My son is making the Army his career. He came back to us safe and sound from Korea. Perhaps that is why I never gave much thought to those who didn't come back. But since Sunday night my wife and I are looking ahead with terror and dread to the future Koreans from which he may not come back.

"I earnestly hope every man and woman in America will see 'Thieves' Paradise'. That might spell the answer to our entire problem.

"My wife joins me in thanking you for the tickets and for a very wonderful evening.

"Cordially, as ever,
....."

"P. S. The critics were brutal. But nothing else could be expected from the Reds on the Washington pink sheets."

"May 25, 1956

"Mr. Myron C. Fagan,
Raleigh Hotel
Washington, D. C.

"Dear Myron:

"I wasn't able to make your opening night, but I did get over to the Shubert Theatre last night. Before I go any further let me tell you what a thrill your new play gave me. Of all your plays that I have seen I consider 'Thieves' Paradise' your best and greatest job. It is a job Patrick Henry could well have been proud of.

"I have been so immersed in committee work these past weeks, I'm afraid I might have missed it altogether except for two things. First, last Saturday, my son, who, as you know, is at the Pentagon, told me that everybody in government work who dared to attend 'Thieves' Paradise would suf-

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fer dire consequences; then I saw the criticisms, and I knew the play was a must for me.

"Myron, if the U.N. and all those you name do not enter libel suits against you and disprove your charges they stand guilty of the most heinous crime ever committed against the American people. All that is left to do is get the story to the people, and the people should force their members in both Houses of Congress to take the necessary actions to save the nation. You have given them the A Bomb, the rest is up to them.

"Sincerely,
....."

In total, I have more than 100 similar letters.

Including those who were there on the opening night, more than 200 Senators and Representatives saw "Thieves' Paradise". Undoubtedly, many others were kept away by fear of reprisals by the White House. But *all* members of both Houses now know all about the charges in the play, because Senator George Malone (Nevada) was not satisfied with merely writing letters. On Wednesday (May 23) he received a copy of the Chicago Tribune review. He promptly struck off 600 photostatic copies — and a score of our CEG members *personally* placed copies in the hands of *every* member of both Houses of Congress!

As a result, we achieved our objective! At least insofar as Congress is concerned, we stripped all camouflage from the "United Nations". Before I left Washington, SCORES of the Senators and Representatives who saw the play said to me: "If the UN does not enter a criminal libel suit and DISPROVE those horrifying charges, it stands guilty as charged — and the same is true of every so-called American named in the play!"

Well, the UN has not sued — *nobody* sued !!!

THE CHARGE MOST FEARED

In "Thieves' Paradise" I revealed many of the secret agreements entered into at Yalta, among them the methods that were employed by Eisenhower to stop Patton at the very gates of Prague, so as to enable the Russians to "liberate" and then enslave all the Balkan countries . . . the methods employed by Eisenhower to hold off the British and American armies, so as to enable Zhukov to "capture"

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Berlin and all of Germany — a scheme that was partly foiled by Churchill's threat to re-arm the German prisoners and attack Zhukov's army.

The play also revealed the secret plan of the UN to gradually destroy the freedoms of the American people through "Treaties", such as the GENOCIDE TREATY — and to finally transform the U.S. into a unit of a One World (UN) Government.

Each one alone of all the grisly plots revealed in the play warrants the hanging of all those who participated in them — but the one that has particular deathly terror for the plotters is an agreement entered into between Hiss and Molotov, under which the post of chief of the Military Affairs Secretariat of the "United Nations" was always to be held by a Moscow Communist. The following is the actual dialogue in "Thieves' Paradise" which reveals that secret agreement:

"STEFAN:—At the time that they were setting up the UN at the Yalta Meeting, Molotov and Alger Hiss made a secret agreement that the Military Chief of the UN was always to be a Russian, appointed by Moscow.

"RITA:— I know - - -

"STEFAN:— The first such UN military chief was Arkady Sobelov.

"RITA:— I know — and he was succeeded by Konstantine Zynchenko.

"STEFAN:— But do you know WHY Moscow wanted that arrangement? (RITA shakes her head — STEFAN explains gloatingly) "To be prepared, if the UN would have to interfere in any Communist attempts to grab free states THEIR man would have charge of that interference and - - -

"RITA:— (Breaks in—suddenly understands) and THEIR man would be able to keep the Red commanders fully informed of all the plans and movements of the UN forces!

"STEFAN:— Exactly! That's what happened in Korea. General MacArthur was Commander-in-Chief of the UN forces but he had to submit all his battle plans, all movements of troops, guns, ammunition, to the Chiefs of Staff in Washington. They, in turn had to submit it to Sobelov for his approval - - -

"RITA:— (Startled—gasps) And, of course, Sobelov promptly relayed it to Moscow!

"STEFAN:—(Gloatingly—nods) And Moscow promptly relayed it to the Red Commanders in No. Korea!

(RITA gasps—STEFAN goes on before she can speak) "But that isn't all

there is to it! Shortly after Sobelov took over his UN job he BORROWED Lt. Gen. P. A. Vasiliev from the Soviet Army — and made him Chairman of the UN Military Staff. Vasiliev's principal job was to survey the trouble areas in Asia where free states might be in danger of invasion by Communists and to set up the defenses.

"RITA (Amazed—and amused) Oh, NO!

"STEFAN (Grins) Oh, yes! And his first job was in Korea — he set up all the defenses on the 38th parallel to protect the South Koreans against invasion by the North Koreans.

"RITA:— Good Lord, how stupid can those Americans be.

"STEFAN:— Wait! In April 1950 General Vasiliev applied for and got a leave of absence from the United Nations — and in June, when the No. Koreans came slashing through the Vasiliev defenses on the 38th parallel, their real Commander-in-Chief was General Vasiliev — STILL ON LEAVE OF ABSENCE FROM THE UNITED NATIONS!

"RITA (Grimly) So all those American boys who were killed in Korea were really murdered by the United Nations."

HOW THE "REVIEWS" BOOMERANGED

By Thursday it became evident to the Big Brains of the Great Conspiracy that their scheme to have the critics ridicule away the charges in "Thieves' Paradise" had gone awry. Had there been only a few challenging letters they could have ignored them, but the volume indicated that practically everybody who saw the play believed the charges more than they did the "reviews". They had to be answered! In sheer desperation, the Big Brains again resorted to the "Big Lie". The following appeared in the Washington (Daily Worker) Post on Friday, May 25, under the by-line of (*who else?*) "Critic" Coe:

"FALSE CLAIM: In the Shubert's 'Thieves' Paradise,' Playwright Myron C. Fagan makes the claim that the United Nations' Military Staff Committee must always be headed by a Russian.

"One might have expected such a play as this — and such an assertion — to have provoked a controversy, but this column's review, based entirely on the work as a play, has netted only three letters about the play, which will be closing its career Saturday night. All three, however, stress Fagan's claim that a Russian must always head the military committee. If this isn't so, they urge, prove it.

"Well, it's not true and often has been discredited. This month, for instance Gen. Marcel Penette, of France, heads the committee, which, like all other UN committees, rotates its chairmanship among the five permanent Security Council members every month. Basic details of the Military Staff Committee can be found in Article 47 of the UN Charter, which in full view of the world operates according to articles available in every library of the land.

"More to the point of Playwright Fagan's plot is the fact that during the Korean war, the only reports the UN military committee received were war correspondents' wire service reports, the same the public received in the press. So relatively powerless is the committee that its chairman occupies only room 615 of the Library Building in U.N.'s N. Y. headquarters.

"I go into this at length because the playwright has made it so important to his play. It was not the sort of fact that could be checked indisputably in a half hour late Sunday night, nor did I have any inkling ahead of time what the melodrama was about.

"Poorly written as the play is and deeply as I respect author Fagan's right to his opinions, his claim about certain U.N. facts must be firmly, repeatedly denied. In the words of Al Smith, 'Let's look at the record.'"

Theoretically, the above requires no answer. The very fact that a sheet like the Washington (Daily Worker) Post and a writer with the unsavory background of Coe rush to the defense of the UN should emphasize the guilt of that Monstrosity. But this ridiculously stupid tissue of lies provides an excellent opportunity to *prove* the utter unscrupulousness of the renegade sheets and unprincipled "journalists" in our so-called Free Press.

We will first take that "Article 47 of the UN Charter" which Coe indicates as his authority, *but which he does not quote*. Very well, here it is — *verbatim*:

"There shall be established a Military Staff Committee to advise and assist the Security Council on all such questions relating to the Security Councils military requirements for the maintenance of international peace and security, the employment and command of forces placed at its disposal, the regulation of armaments and possible disarmament.

"The Military Staff Committee shall be responsible for the strategic directions of any armed forces placed at the disposal of the Security Council. This Military Committee shall consist of the Chiefs of Staff of the permanent members of the Security Council or their representatives."

You will note that nowhere in that "Article" is there any mention that the Chairmanship of the Military Staff Committee is to be rotated among the five permanent Security Council members every month, or every year, or *at any time*. Nor — *at least until 1954* —

was that Article amended.

Now, *again going to the UN's own records*, we find that shortly after Trygvie Lie was installed as Secretary General of the UN, one Arkady Sobelov, a top functionary of the Soviet Politburo, arrived from Moscow to function as Assistant Secretary General. But his official title, as recorded by the UN, was "Minister of War, Communications and Information"; and, as such, he was in *sole and supreme* charge of all legal, military and judicial affairs insofar as they affected any possible UN military action. He remained *continuously* in that post until 1951. The Chairman of the "United Nations Military Staff" during those years was chosen and appointed — *and fired as he saw fit* — by Comrade Sobelov. During those years there was no such thing as "rotating" the chairmanship of the "Military Staff" among the five permanent Security Council members. Sobelov was the permanent Chief of that Secretariat and he appointed whomever he chose to be the Chairman. And, I repeat, all that is so recorded in the UN records of those years — and it is confirmed by the records of our own State Department and our own Defense Department.

As further concrete evidence, the UN records show that early in 1947 Sobelov officially "borrowed" Lt. Gen. A. Ph. Vasiliev from the Soviet Army, brought him to Lake Success, installed him as the Chairman of the UN Military Staff Committee, and instructed him to set up a new set of rules that were to govern the arming of the United Nations . . . also Vasiliev was to have *sole* charge of setting up "defensive measures in Asiatic areas that may be in danger of aggression by any forces whatsoever."

As official evidence, I submit U.S. State Department Bulletin, Number 422 A, dated August 3, 1947 — it is called "Arming the United Nations": I now quote from that official U.S. State Department Bulletin:

"Special agreements under Article 43 of the United Nations Charter".

"On April 30, 1947, Lieutenant General A. Ph. Vasiliev, of the Red Army, Chairman of the Military Staff Committee of the United Nations, forwarded to Trygvie Lie, Secretary General, for transmission to the Security Council, a report of the Military Staff Committee, containing recommendations of the general principles governing the organization of the armed forces to be made available to the Security Council by Member Nations of the United Nations."

In Article 4 of that same U.S. State Department Bulletin No. 422, A, we find — and I quote: "These Armed Forces shall be made

available to the Security Council from the best trained and equipped units of Member Nations of the United Nations" . . . and most important to bear in mind . . . "under UN regulations all of the Armed Forces thus to be provided were to be deployed as directed by the Chairman of the Military Staff of the UN" — and Red Army General Vasiliev was the Chairman !!!

Now let's turn to "journalist" Coe's statement that ". . . during the Korean war the only reports the UN military committee received were war correspondents' wire service reports, the same the public received in the press."

That, perhaps, is the most brazen of all of that pathological liar's falsehoods! And the easiest to check. The official records of the UN, of our State Department and of the Pentagon confirm the following:

Immediately after the Reds crossed the 38th parallel, the UN issued a call to all Member Nations to provide troops and materiel to "halt aggression." Simultaneously, it was announced that the chief UN delegate of every nation that would provide troops and/or materiel would automatically become a member of the UN Military Staff and have a full voice in its deliberations. Thus, Sweden, whose only contribution was a Red Cross Unit, had as much voice in the conduct of the "Korean Police Action" as the United States . . . which, actually, was only as much "voice" as Sobelov would see fit to permit.

Nowthen, as it was obvious that the U.S. would bear at least 90 percent of the total burden of that "Police Action", the UN magnanimously agreed to appoint General Douglas MacArthur as Commander-in-Chief of all UN forces in Korea — *but with this strict proviso*: before making any move, General MacArthur was to submit all Battle Plans, all movements of troops, guns, ammunition, etc., to the U.S. Chiefs of Staff in the Pentagon; then, before approving or disapproving, our Chiefs of Staff were to submit those Battle Plans and troop movements to the Chief (Sobelov) of the UN Military Committee; Sobelov, in turn, was to submit same to the full Committee; in turn, each member had the right to submit it to his home government before committing himself. Then, after Sobelov delivered his decision, *and only then*, could our Chiefs of Staff notify MacArthur of approval or disapproval.

Now, that moronic and most amazing way of fighting a war was never a secret. It just couldn't be a secret, inasmuch as the 16 contributing nations had to be in on it. Hence, the UN made no effort to keep it secret. In fact, that entire cockeyed modus operandi

was published by the "U.S. News and World Report" and various News weeklies. Yet, this renegade "journalist" Coe, had the brazen effrontery to say that "the only reports the UN military committee received were war correspondents' wire service reports, the same the public received in the press."

But here is something far more important: *all* of MacArthur's reports to the Pentagon, especially the battle plans and troop movements, were marked "top secret" . . . they were so marked when transmitted to the UN military committee . . . they were so marked when various committee members transmitted them to their home governments. Yet, long before they were returned to MacArthur by the Pentagon, every iota in those "top secret" plans was known to the Red Commanders — and *that* has been publicly confirmed again and again, by MacArthur, Van Fleet, Ridgway, Mark Clark and all the UN field commanders in Korea.

Now I'll come back to "journalist" Coe's arrogant assertion that the Chairmanship of the UN Military Staff Committee was *always* rotated *every month* among the five permanent security Council Members.

The UN records show — and, unfortunately for them, those records cannot be destroyed or garbled — that Arkady Sobelov (*now Moscow's Chief delegate to the UN*) was the first holder of that post; he held it from late 1945 until 1951, when the firing of MacArthur *at his (Sobelov's) demand* threatened to expose his diabolical treacheries. He was succeeded by Konstantine Zynchenko, World War II Censor of the Red Army; Zynchenko held the post until 1953, when the FBI exposed that his staff was made up of MVD agents. Zynchenko was succeeded by Ilya Chernyshev, another member of Moscow's Politburo.

Meanwhile the story about that secret agreement between Alger Hiss and Molotov had been circulating. Realizing that I might never be able to produce "Thieves' Paradise", I had revealed that secret agreement in one of our 1951 News-Bulletins. Several months later, after exhaustive checking, Fulton Lewis reprinted it in his column. On each occasion, Henry Cabot Lodge and the Black Widow of Hyde Park promptly issued denials, both claiming that "the UN never had a Military Staff." Nevertheless the story was gaining ground. Then, late in 1953, to top it off, it was discovered that, as was the case with Zynchenko, Chernyshev's assistants were MVD agents. The Masterminds behind the UN became panicky. It was decided that Chernyshev's health required him to return to Moscow. And, in order to offset the "secret agreement" story, it was

decided to appoint a Yugoslav Communist as Chernyshev's successor. But that didn't work, either — certain Senators were moving for a complete investigation. Wires were pulled and the investigation was headed off. But everybody concerned realized that insofar as that "secret agreement" was concerned, the jig was up . . . and that was when that "rotate the Chairmanship among the five permanent Security Council members" was put into effect — in the hope that that would make everybody forget all about that secret agreement.

PLAY CHARGES UN WITH MURDER

There are two lines (speeches) in "Thieves' Paradise" that hold a grisly promise of rope neckties for all the traitors involved in that UN "Korean Police Action" plot — when and if our Congress will order an all-out investigation. Those two lines are:

"STEFAN:— General Vasiliev set up the defenses on the 38th parallel to protect the So. Koreans from invasion by the No. Koreans . . . in April 1950 he applied for and got a leave of absence from the United Nations — and in June, when the No. Koreans came slashing through the Vasiliev defenses on that 38th parallel, their real Commander-in-Chief was General Vasiliev — STILL ON LEAVE OF ABSENCE FROM THE UNITED NATIONS!

"RITA (Grimly) So all those American boys who were killed in Korea were really murdered by the United Nations."

Those are the lines that held the greatest shock for those who heard them . . . those are the lines that created the greatest terror in the hearts of the traitors . . . those were the lines that were stressed in the letters that poured into the Washington (Daily Worker) Post and the "Star". And those were lines that Coe and his Masters desperately hoped would be ridiculed away by the sweeping denial in his Friday morning column. Well, in reply, I submit an official (TOP SECRET) Report, issued by the U.S. Defense Department; I quote:

"Department of Defense, Office of Public Information, Washington 25, D. C., May 15, 1954. (Captioned) The Truth About Soviet Involvement in the Korean War.

"In the interest of throwing further light on the facts of Soviet participation in the Korean war, and on the Chinese record in Korea, the Depart-

ment of Defense has released two special studies on these subjects. These documents represent conclusions which are based on Intelligence research and examination of many sources of information over a considerable period of time. The documents establish beyond any reasonable doubt the true nature of Communist aggression against the Republic of Korea, the Soviet and Chinese Communist support of, and participation in that aggression, and the blunt truth about the internal and external manifestations of Communist control in North Korea . . . Many Russian 'advisors' were attached to the North Korean Army advance headquarters established in June, 1950. They wore civilian clothing, and it was forbidden to address them by rank. They were introduced as 'newspaper reporters', but they had supreme authority. They took the lead in commanding and manipulating troops. They treated the North Korean officers, who were nominally their chiefs, like their servants, or children. A North Korean Major identified two of these Russian 'advisors' as GENERAL VASILIEV and Colonel Dolgin. VASILIEV, he said, was in charge of all movements across the 38th parallel."

There is still another *official* document which *emphasizes* in very plain words that — "*Every American boy killed in Korea was murdered by the U.N.*"

When MacArthur, despite the Vasiliev treacheries, finally routed the No. Koreans, and their utter defeat appeared inevitable, the plotters, in utter panic, appealed to the Red Chinese to rush in *their* hordes. The Red Chinese demurred — they knew that MacArthur could destroy *their* armies by simply demolishing their supply area in Manchuria. The Red Chinese entered the war only after they received ironclad guarantees that Manchuria would be safe from attack. I now quote:

"Someone told them (the Red Chinese) that even if the Red Chinese swarmed across the Yalu into No. Korea in overwhelming hordes, even if they slaughtered U.N. soldiers by the thousands on the battlefield and in the prisoner of war camps the U.S. Government would not retaliate and the Reds' staging and supply area in Manchuria would remain a sanctuary."

That statement was issued by General MacArthur's closest aide throughout that war. That guarantee was made by the United Nations — *and approved by the government of the United States!* General MacArthur knew it — but his official position muzzled him. His official position also forced him to rigidly observe and carry out that guarantee — even though it meant the MURDERING of our boys!

IS OUR PRESS CONTROLLED? — FOOLISH QUESTION !!!

After I read Coe's blurb on Friday morning I decided to call him. The ethics of journalism entitled me to a rebuttal in the very column in which I was charged with falsehood. "Journalist" Coe replied to my demand with a high-pitched girlish giggle and — "Oh, no! I've put you on a hook, I'm not taking you off. We won't let you make your play controversial." . . . He said WE!

Thereupon I issued a call for a press conference, to be held on Saturday morning at the Raleigh Hotel. That conference was attended by all the Wire Services, including Associated Press, United Press, INS, etc. It was also attended by representatives of all three Washington papers.

At that conference I revealed the entire story — and provided each reporter present with photostatic copies of *official* "TOP SECRET" U.S. State Department and Pentagon Reports that fully *documented* every charge in the play. All those reporters were startled — and shocked. Every one of them realized that I had given them the hottest story ever released — and that it was absolutely authentic.

Before leaving, one of the reporters said to me: "I'll write the story, but I know it won't be printed — it's too hot!"

And it wasn't printed . . . is our press controlled?

NOW IT IS UP TO YOU!

There is one — *and only one* — SUREFIRE way to FORCE Congress to get the U.S. out of the UN and hurl the UN out of the U.S. . . . *it was outlined to me by more than a score of Senators and Representatives who saw AND APPROVED "Thieves' Paradise"!* THEY told me how YOU can do it!

Write me and I will tell you HOW you can do it.

Yours, for God and Country,

Myron C. Fagan



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