

**THE  
"CULTURAL  
EXCHANGE"  
DECEPTION**

---

**By MYRON C. FAGAN**

---

**No. 71**

Published by  
**CINEMA EDUCATIONAL GUILD, INC.**

---

MYRON C. FAGAN, NATIONAL DIRECTOR

---

*Organized to Combat Communism.*

---

**AUG. - SEPT., 1959 - News-Bulletin**

---

**CONTENTS:**

- 1) "Culture" — Camouflage For Treason
- 2) Why The "Cultural Exchange"?
- 3) Hollywood's "Exchange" With Moscow
- 4) Broadway's "Exchange" With Moscow
- 5) "One-World" Their Goal
- 6) The "Exhibition Exchange" Hoax
- 7) The Eisenhower-Krushchev Exchange
- 8) The "God-Man" Betrays His Worshippers

---

**CPA BOOK PUBLISHER**

P. O. Box 596  
Boring, OR 97009  
Fax: 503 668-8614  
*Email: cpabooks@hotmail.com*

---

## "CULTURE" — CAMOUFLAGE FOR TREASON

---

The latest twist in the strategy of the Masterminds of the Great Conspiracy is the thing they call "Cultural Exchange".

Of course, except for the camouflage it provides, it is the same old strategy. To those who are familiar with that strategy that camouflage is not even subtle, as it spews the same old brainwash. But for the naive and unwary, "*Cultural Exchange*" gives it a colorful disguise and a tasty coat of sugar. It provides our traitorous "Intellectuals" with "reason" for going into raptures over the "amazing culture" of the Russian Moujik . . . it clears the way for our renegade Press to stress — *and glorify* the "superiority" of Russian Education, of Russian Science, of Russian CULTURE . . . it opens our gates to an influx of Russian spies (Secret Police) disguised as Moiseyev and Bolshoi Ballet dancers, as actors and musicians (*Russian Festival of Music and Dance now touring the U. S.*), as officials, as guides, as interpreters at the Russian Exhibition in New York, etc., etc. . . . it is the magic key that opens the doors of our (Secret Weapons) Laboratories to Russian "scientists" (*Remember Kozlov?*) and their photographers . . . and, finally, "Cultural Exchange" is Eric Johnston's alibi for providing Moscow with Hollywood films, *to be "doctored" by the Russkies to spread contempt and hatred for America and Americans throughout the world* — it is also Sol Hurok's alibi for flooding the United States with all those disguised ("Dancers" and "Singers") Russian spies.

I could go on citing more and more of the twists and turns in this new technique, but the mere citations will not reveal the treasons that are being brewed under the cover of that camouflage. Nor will they unmask the brewers. Only a complete revelation of the actual treason already committed can do that. Limitation of space will not permit the telling of ALL of it in these few pages — *indeed, it would require many hundreds of pages to tell all of it* — but the *pattern* is the same for *all* their acts. A minute analysis of just two or three will shatter the camouflage of the entire "Cultural Exchange" hoax. I will start off with the one that takes in the Entertainment World — which, of course, includes Hollywood.

---

## WHY THE "CULTURAL EXCHANGE"?

---

But first I'd like to submit one very important question for all of the American people to ponder: why, all of a sudden, has our State

Department become so feverishly determined to force this "cultural exchange" with Russia, with all that goes with it, down our throats? . . . By "*all that goes with it*" I mean the "visits" of Mikoyan and Kozlov in the United States — the "visit" of Nixon in Russia — and now the exchange of "visits" between Eisenhower and Butcher Boy Krushchev.

To the best of my knowledge, in our entire history we never engaged in a "cultural exchange" with any nation. We have participated in World's Fairs, in Olympic Games, and similar World events, but never a "cultural exchange" with any one individual nation. Why now? *And of all nations* — why with Communist Russia?

A true answer would reveal a network of treason on a par with that of the Roosevelt-Harry Hopkins-Alger Hiss gang — it would reveal the same Machiavellian guile. But the striped-pants boys in the State Department will never give us the true answer. Instead, they are telling us that this "cultural exchange" will reveal us in a true light to all of the Russian people — that it will create sweetness and light in their minds — that it will make them realize what *nice people* we are — that it will transform hate and suspicion into love and friendliness — and thus disperse all war clouds. All that, they tell us, will be accomplished by this "cultural exchange".

And then, to lull the skeptics, and those of us who object to the stench of a Krushchev in our midst, the same striped-pants boys tell us, in so many words, that when that Kremlin hoodlum will see with his own eyes our skyscrapers, and how many automobiles we have to make traffic jams in our streets, and all the good things that can be bought in our shops, and what large factories we have, he will be so impressed that he will give in to us on West Berlin, German reunification, Formosa, Korea and what not.

What sheer malarkey ! ! ! As if Krushchev does not know all about the military power of the United States — *with all the traitors and spies he has in our midst!* . . . as if he doesn't know that if he seized Berlin there would be war! Krushchev has, no doubt, many illusions about who pulls the strings inside the United States — but his illusions do not obscure the fact that the United States is a great military power and that *the American people* are quite capable of being provoked into becoming fighting mad! Nor does he have any illusions about what a War would do to him and his gang — a long succession of uprisings behind the Iron Curtain has fully demonstrated three ominous (for him) things: 1) That the Satellite army divisions would explode in his face; 2) That the Soviet Army itself is highly unreliable — that became evident in Hungary, when the Russian soldiers joined the Freedom fighters and he had to rush in Mongol troops to save his bacon; 3) That the masses of people

under Communism share a common hatred for the regime which has enslaved them. War would be the signal for uprisings in all the Satellites and within Russia that would spell a horrible finish for the whole Kremlin gang.

No, Soviet foreign policy is not based on the notion that if we are threatened with war we will give in and give up. *They know better!* Soviet policy is based on the calculations of what they can achieve by measures that are short of war — on measures that, while they are politically effective, need not be imposed by war and cannot be resisted by war — measures that must be accomplished by treachery and treason *within* the United States!

But, more important, we must bear in mind that Soviet Foreign Policy is an integral part of our own Internationalists' Great Conspiracy to destroy the United States as a free nation! In combination, the Kremlin and the Internationalists have been using such "measures" ever since Lenin and Trotsky (*subsidized and financed by Jacob Schiff and his collaborating Internationalist Bankers*) took over in Russia. The first such "measure" was put into action when the Internationalist Bankers achieved control of our Press and Hollywood (before Radio and TV) — to "*brainwash*" the American people . . . the next was the RED FRONTS, particularly in New York and Hollywood, such as "American-Soviet Friendship", "Anti-Nazi League" and hundreds of others — plus such organizations as "League of Women Voters", "League of Women Shoppers", "American Youth Congress", "Fund For the Republic", etc., etc., all virtually subsidized and financed by the Rockefeller, Carnegie, Ford, and other "Foundations" . . . simultaneously, there were the Communist Espionage "Cells" in our State Department (*Alger Hiss*); the Treasury (*Harry Dexter White*); in ALL of our Government Agencies; all of them shielded, protected, AND AIDED, by the Chiefs of the various Departments *and by our various Presidents* (remember the case of General Zwicker and Peress? — *Remember Eisenhower's determination to destroy Joe McCarthy* to prevent his further expositions?) . . . then came a veritable flood of PEACE and One-World organizations, such as "United World Federalists", "Atlantic Union", "Federal Union", etc., etc. . . . then there are the "Minority Groups" agitations, the "integration" agitations, the "Civil Rights" agitations, etc., etc., etc.

In all of this, one of the strangest phenomena has been the un-failing tendency of the American people, unquestionably an otherwise intelligent people, to fall for such obvious trickeries. There is nothing subtle about any of those "measures." They are all of a pattern — all just twists and turns of the same technique. Falling for one or two, or even three, at the outset of this operation, is

understandable; but one did not have to be a genius to pierce through all those that followed. Moreover, sooner or later, every one of those "measures" was completely exposed. You'd think that by now we'd be wise to the entire technique. But, no! Every time the Enemy trots out a new one — that is, one with a new set of false whiskers — we fall for it all over again! . . . *as witness, the "Cultural Exchange"!*

But even that isn't the strangest feature of that same phenomena. Even after a certain "measure" is completely unmasked as an act of unadulterated treason there are many American men and women who continue to support it as a "measure" for PEACE — the outstanding example is the "UNITED NATIONS"!

It has long been established that the UN is the crux of the entire Great Conspiracy! *That is their supreme "measure"!* *That is their respectable facade!* We all know that the UN was concocted by Alger Hiss and Stalin — that the UN Charter was written by Alger Hiss and Dalton Trumbo, two of our most notorious traitors, and Moscow's Molotov. The UN is the fountainhead of all the treasonous PEACE and "One-World" organizations — it is the *known* sanctuary of all the Russian spies and American traitors — it has hundreds of its own UN Agencies, such as "UNESCO" (*to openly and brazenly poison the minds of our Youth*), "Declaration of Human Rights" (*to incite the "Minority Group" and Racial strife in the U. S.*) etc., all of which are financed and given "respectability" by our own State Department, plus other aid and comfort via NEA, Federal Aid for Schools propaganda, Mental Health Laws, Civil Rights Laws, Supreme Court "Decisions", Alien Land Laws, etc., etc., *all "credited" to the UN Charter — in scornful defiance of our Constitution!* Yet, there are *many* American men and women who continue to support — and worship — the Godless and atheistic UN as the only way to preserve PEACE!

I have no answer for the naivete (*if that is the word for it*) of such Americans, but in one of his recent columns in which he blasted the Eisenhower-Krushchev "visits", Holmes Alexander concluded his statement with — ". . . *maybe things must get worse before they get better. When, and if the American people find that the Eisenhower-Krushchev exchange has been still another disaster, the people may decide in bitterness and remorse to swear off ONE WORLD and to brighten the Western Hemisphere corner where we are.*"

Maybe he's right — but the vital question is: how much of that "*much worse*" can we take — *and survive?*

Now I will go back to the original objective of this "News-Bulle-

tin" — which is to take the "Cultural Exchange" apart and show how it ticks.

---

## HOLLYWOOD'S "EXCHANGE" WITH MOSCOW

---

For regular readers of this publication there is no need to go into the background of the Red treason in Hollywood — in addition to our several books on the subject, our "News-Bulletins" have kept you fully abreast of it. But a few "reminders" will help to emphasize the striking *sameness* of the treason being committed under cover of the present "Cultural Exchange" and their treason of the 1930s and 1940s.

Eric Johnston was Hollywood's chief liaison with Moscow in those early years of treason—as he is today. He made frequent trips to Moscow in those years—and always was a very welcome guest. Among the Films he "sold" to Moscow were "Smith Goes to Washington", "The Farmer's Daughter", "Gentlemen's Agreement", "The Judge and the Bobby Soxer", "Tobacco Road", "Fugitive From a Chain Gang", etc., etc.

I hardly need remind that the "villains" in all those Films were Bankers, Industrialists, Merchants, Senators, Judges — in short, *the Capitalists!* Thus, even in their original state they were "*what the doctor ordered*" for Communist propaganda. But after the Boys in the Kremlin got through "doctoring" them those Films really did a job on America and Americans! And bear in mind, all those "doctored" Films bore the legend "MADE IN HOLLYWOOD". For the peoples behind the Iron Curtain, and in Asia and Africa, who saw those "doctored" Films, that "MADE IN HOLLYWOOD" legend was the final stamp of authenticity.

Did Eric Johnston and the Moguls protest against that "doctoring"? They did NOT! They considered it quite a joke — and laughed about it. Indeed, all Hollywood laughed about it — *that is, all of RED Hollywood!*

Furthermore, it is common knowledge that our State Department was flooded with bitter complaints from our Embassies and Consulates in all those areas — those "doctored" Films were destroying American prestige. Did the State Department do anything about it? They did NOT! But, then, they were doing nothing about the Alger Hisses, the Remingtons, the Harry Dexter Whites, and all the other *known* traitors and Russian spies right in our Government Agencies, so why should they have been expected to bother about what the Hollywood Moguls were doing?

Anyway, Hollywood continued to provide Moscow with Films — and the Kremlin gang continued to “doctor” them — *to intensify world hatred and contempt for America.*

But then came a day when Moscow was in desperate need of a different kind of Film — the kind to make the world forget that it was Stalin who gave Hitler the green light to march into Poland and launch World War II.

That Stalin-Hitler pact shocked and horrified the whole world. It stunned all the “friends” of Mother Russia. Even FDR and Eleanor found it advisable to indicate disapproval. Russia indeed was the most despised nation on the face of the earth — Germany was hated, but Russia was despised! But, although bewildered, and less vociferant, the hard-core Reds never wavered in their loyalty to Moscow.

Then Hitler pulled his “double-cross” and marched into Russia. Stalin screamed for help. It is no exaggeration to say that all decent people were pleased by that turn of events — Hitler’s attack was perfect punishment to fit Stalin’s crime. And at the outset the Allied Nations were inclined to sit back and let the two werewolves destroy each other — *which is what should have been done!* That was what would have insured the peace of the world. But, of course, the hard-core Reds didn’t feel that way — *and Hollywood promptly responded to Stalin’s appeals.*

The first step was to make the world forget that Stalin even more than Hitler was responsible for World War II — and direct all blame on Germany. So they flooded the Screens with Films such as “The Beast of Berlin”, “Hitler’s Children”, etc., all of them inciting and intensifying hatred not just against Hitler and his Nazis, but against the whole German people. All the News-Reels performed similarly. They faithfully depicted — *and colored* — all of the Nazis’ horrible atrocities. Which, of itself, was all right. But they didn’t stop with that — they attributed all of the Communist atrocities to the Nazis — *they even provided “visual evidence” that that fiendish Katyn Forest massacre of the some 10,000 Polish officers was committed not by the Russians but by the Germans!* And the same Reels showed the “heroism” of the Russian soldiers and the “loyalty” of the people — and their great love and admiration for their “heroic” Stalin.

It was a highly effective “brainwashing” job. World opinion began to soften. We “forgot” Russia’s unprovoked attack on Finland — in our new found admiration for the “fighting” Russian soldier, we “forgot” how a handful of Finns held off the multi-million Russian armies — we began to condone Stalin’s pact with Hitler, on the



theory that he had been deceived and "taken in" by that fiendish Hitler. And soon Russia was accepted as our most highly prized "ally" — and nothing was too good for them.

That was the period when Hollywood went *completely* Red! Red Fronts mushroomed in every nook and cranny of that community. Joining those "Fronts" became the popular thing to do. Anybody who refused to do so was branded a Fascist and anti-semitic. The Reds were given all the plush roles and jobs. Pro-Americans were cold-shouldered, outright Anti-Communists were completely ostracized. In short, Hollywood, even more than New York, became the Citadel of Communism.

And it was in that period that Hollywood launched the operation that was to complete the job of "brainwashing" the world into Communism! That was to be done by Films that would *glorify* Moscow — Films that would show how Communism had transformed Russia into the most glorious nation in the world — and, by contrast, that Capitalism was the great Enemy of "the people" — *especially the workers*.

The first "glorification" Film was "Mission To Moscow", produced by Warner Brothers. That was quickly followed by MGM's "Song of Russia" and Sammy Goldfish's (GOLDWYN) "North Star". Those were the outstanding ones — but there was a long string of others . . . and that diabolical treason went on until the great expose in late 1947.

We well remember that first Congressional investigation in Washington, when Harry Warner and Louis B. Mayer (also other Moguls) quaveringly stated that it was all a mistake — that they "*wouldn't know a Red if they saw one*" . . . we well remember "Czar" Eric Johnston's pious pledge that Hollywood would be cleansed — that never again would any of the Reds, especially the notorious "Hollywood Ten", be permitted to work in the Film industry. And we all know that all those pledges were "Russian promises" — because all of the "Hollywood Ten", plus many others, were promptly restored to their jobs at double salaries — *under fictitious names!*

However, the nation-wide outcry that followed that investigation *did* accomplish results. Between 200 and 300 Reds — Stars, Directors, Writers, Producers — were *ostensibly* blackballed by the industry. At the same time the public was saturated with Hollywood press-agentry that all Reds and Red activities had been completely eradicated from the industry . . . and for a short period that was true — *but only partly true*.

NOTE: In the above I stressed the word "*ostensibly*". In our June 1959 "URGENT WARNING — THE REDS ARE BACK IN

*HOLLYWOOD*" I described how all those banished Reds had been protected with jobs in TV, and Broadway, in foreign-made films financed by the industry. MCF.

It is a matter of record that Hollywood never wavered in its support of the Internationalist-Communist Conspiracy. Even during the several-year phony clean-up the Film industry zealously labored to advance the Conspiracy. They didn't dare to make any more "glorify Moscow" films — so, instead, they turned all their talents to intensify internal strife in the United States with so-called "Message" Films. Some were openly anti-Southern in the old "Tobacco Road" tradition. Others dealt openly with the topics of "Anti-Semitism" and anti-Negro prejudices. International "romances" between Negroes and Whites became increasingly "popular" subjects — as did the Oriental theme, portraying love matches of various sorts between Oriental "Lovelies" and Whites.

Typical Films of that sort produced within the past two or three years are "Baby Doll" and "God's Little Acre" (anti-Southern); "The Young Lions", "I Accuse" and the phony "Diary of Anne Frank" (about anti-semitism); "The Defiant Ones", "The Brave One" and "Kings Go Forth" (about Race prejudice); "Island in the Sun" and "Band of Angels" (Negro-White Romance); "Sayonora" and "Geisha Boy" (Oriental-White Romance), etc., etc., etc.

And through all those years the various Moguls kept testing the memory of the people — with attempted "come-backs" for such as Frederic March, Edward G. Robinson, Kathryn Hepburn, etc. At first the public reacted violently — and the Moguls hurriedly retreated. But gradually the resistance lessened — and lessened. Finally, last February, Hollywood decided the time had come to drop its phony anti-Communist facade. That decision became official when the "Motion Picture Academy of Arts and Sciences" announced that it was *officially* withdrawing its ban on blacklisted Communists and Fellow-Travelers, thus making them eligible for the "Oscar" awards — *and jobs!*

That decision was greeted with great joy in all Communist circles. At the same time, *showing how phony that "clean-up" had been all the time*, Dalton Trumbo, of "Hollywood Ten" infamy, appeared on TV to boast that he had been writing movie scripts (*including some of those vicious ones named in the above*) right along despite the ban. "Furthermore", he jeeringly gloated, "*many other blacklisted writers have been doing the same.*" . . . And that was confirmed in a TIME magazine interview by one of the King brothers, producers of Trumbo's "The Brave One". Said King: "*There are more 'ghosts' in Hollywood than in Forest Lawn. Every*

*company in the industry has used the work of blacklisted people. We're just the first to confirm what everybody knows."*

And the Red Conspiracy in Hollywood was *openly* in business again! All the "banished" Reds, even such notorious ones as Lewis Milestone, Dore Schary, Clifford Odets, Ben Hecht, Eddie Robinson, Frederic March, are back . . . *and all kinds of wires are being pulled to "welcome" Charlie Chaplin back into the United States and, of course, Hollywood* — the "successful" re-issue of his old pictures to be the springboard for it . . . and Mister Eric Johnston, who, in 1947, had piously promised that Hollywood would be cleansed of all Reds and Red activities, topped it all off with an announcement that he would shortly leave for Moscow, *at the behest of the State Department*", no less, to "negotiate a cultural exchange" of ten Hollywood Films for seven Russian pictures. But he made a slip — he named the seven Russian Films he had "chosen" — which revealed that the "negotiation" had been a fait accompli long before he issued his statement. Furthermore, that falsehood was emphasized by a simultaneous release from his office that the seven films had been "allocated to various companies for distribution by the Board of Governors of the Motion Pictures Ass'n. of America. Drawn by lots, the films and distributors are: 'The Cranes Are Flying', Warner Bros.; . . . 'Swan Lake', Columbia; . . . 'The Idiot', 20th Century-Fox; . . . 'Circus Artists', Paramount; . . . 'Othello', Universal-International; . . . 'Don Quixote', MGM; . . . 'Quiet Flows The Don', United Artists."

That takes in all of the Major outfits in Hollywood — and that means that *all* Hollywood is in on this new treason deal!

That was when we (CEG) issued our "URGENT WARNING — THE REDS ARE BACK IN HOLLYWOOD" special Bulletin. Several weeks later the American Legion, at their State convention in Los Angeles, issued THREE Resolutions which confirmed and endorsed all the charges in that Bulletin.

And once again, *as in 1947*, Hollywood resounded with the anguished screams of the Moguls. They frantically denied, protested, alibied. The Producers blamed the "Academy" for lifting its "ban" on the Reds — the "Academy" blamed the Producers for *employing* the Reds. "VARIETY", the notoriously Left-wing trade sheet of the Entertainment World, topped all the screeching with a front-page castigation of all who were even remotely responsible for the expose; it castigated the Legion for the "Resolution" — it castigated the Los Angeles Times for front-paging the "Resolutions" —and it devoted almost a full page to a charge, in so many words, that the entire "attack" on the poor, maligned Motion Picture and

TV industries "was sparked by Myron C. Fagan's 'Urgent Warning To All Americans: THE REDS ARE BACK IN HOLLYWOOD.'"

No doubt, that "Variety" blast frightened the daylights out of the American Legion: nevertheless at the National Convention, held in Minneapolis a few weeks later, the National body, despite all the frantic protests and pressures of the entire Film industry, proclaimed full approval of the Resolutions passed by the California department.

---

## BIRTH OF "CULTURAL EXCHANGE"

---

At this point it may be pertinent to establish how that scheme came into being.

First of all: it is not of recent birth. To my distinct knowledge it has been "in the works" for at least three years — perhaps more. It first came to my attention early in 1956. I was then spending considerable time in Washington, in connection with my production of "Thieves' Paradise" in that city. In a conversation with a prominent Washington press correspondent, I learned that Eric Johnston had been buzzing the State Department to provide him with an official "cover" for a renewal of the old Hollywood-Moscow exchange of Films. Of course, Johnston was backed up by the Internationalist Bankers, who are the real Masters of Hollywood, Radio and TV. In addition, he had the full support of Paul Hoffman, Sherman Adams and others in the Palace Guard — that, of course, meant that it also had Eisenhower's blessing.

The State Department, *naturally*, was sympathetic to the idea, but very reluctant. Perhaps "fearful" is the more proper word. Such an exchange had possibilities of violent repercussions — it wasn't too long ago that the whole nation was revolted by the "doctored" and the "Glorify Moscow" Films, *especially the latter*. The striped-pants boys felt that any kind of Film Exchange with Moscow would be dangerous — unless it could somehow be camouflaged. Somebody then came up with a brilliant suggestion — why not "package" the Films with a Live Theatre exchange? We could send a "Porgy and Bess" troupe to Moscow — and Moscow could send us one of their famous Ballet troupes. That would sugar-coat the whole "exchange" deal. The one thing the Russians are really famous for is their Ballet dancers. The American people would like that kind of an exchange — *and completely overlook the Film part of it*. Then somebody else came up with the "Exhibition" gimmick: an "American Exhibition" in Moscow and a "Russian Exhibition" in New York — *that* would make a swell excuse for top Russkies to

"visit" in the U.S., and top Americans to "visit" in Russia . . . *it could even be the spring-board for a Krushchev-Eisenhower "exchange."*

It all sounds too fantastic, doesn't it? That's what I *thought* when I first heard about it, back there in 1956. But those who told it to me didn't think it was fantastic — the Washington press correspondents, who have their own very reliable pipe-lines in the State Department and in the White House, didn't consider it fantastic. A few of the more courageous ones published strong hints about it — following is one example: Elizabeth Brown is the wife of Constantine Brown, the famous Washington columnist and press correspondent. She is also a famous writer in her own right. In her book, "The Enemy At His Back", she more than "hinted" about the above revelations — and summed it all up with the question: "Are we now to see the spectacle of Krushchev addressing a joint session of Congress?" The book was published (by Bookmailer) in 1956.

Anyway, it was in 1956 that our Washington "leaders" wrapped up the Films, the Theatre, the "Exhibition Exchange" (*and other schemes*) in one package — and "christened" it "CULTURAL EXCHANGE".

Now let's take a look at Broadway's (*The Live Theatre*) contribution to the plot. Here we shall see TREASON in open action! What we will see is a clear confession that the entire "Cultural Exchange" scheme was set up to give aid and direct support to the International-Communist Conspiracy. It will establish beyond the doubt of even the most naive that every individual involved in the scheme, from the highest to the most lowly, is as guilty of treason as Alger Hiss, or Harry Dexter White, or the executed Rosenbergs. *No alibis can absolve them !!!*

---

## BROADWAY'S "EXCHANGE" WITH MOSCOW

---

Sol Hurok, concert impresario, is Eric Johnston's counterpart in the "Live Theatre" part of the "Cultural Exchange" set-up.

I could describe Hurok as ghetto-bred, crude, uncouth, ruthlessly opportunistic and pro-Communist — but I won't, lest I be accused of trying to create a prejudice against him. I will merely cite a few pertinent facts in the background of his career and let the reader form his own conclusions about his proclivities.

Sol came into the Entertainment World during the early years of the Reds' drive for control of Broadway. His start was humble — an

office boy in a theatrical booking office. But his rise was rapid. From office boy to Artists Agent, then Manager, and, in what seemed like no time at all, he emerged as the top entrepreneur in the Concert World. *And that, in a period when only those sympathetic to Communism were permitted to rise!* His closest advisor throughout his career, as also a close relative by marriage, is one Ben Steinberg, who, when questioned about his Communist affiliations and activities, ducked behind the Fifth Amendment — *and he isn't the only Hurok executive who did that!* I can point to many notorious Reds among Hurok's closest friends and associates. I could point to his own (Hurok's) Red Front activities, but all of it is trivia compared to what the next pages will reveal . . . and *that* is the man our State Department chose to mastermind the "Exchange" of "Live Entertainment" with Moscow!

Now, the first thing to bear in mind is that *all* the Russian troupes sent here by Moscow have an identical prime objective — *and entertaining the American people is not it!* The real objective is espionage — to relay orders and instructions to spy-groups already set up in this country — to collaborate with the most zealous of the Red Fronts, as we shall see in my exposition of the "Bolshoi Ballet" activities.

But, first, to settle the "spy" charge with concrete evidence, let's tarry a moment with the "Moiseyev Dancers", the first of the Russian troupes to come here. You, no doubt, remember the excitement they created with their opening performance. The critics raved over them as they've *never* raved about any *American* production. The press and magazines throughout the nation front-paged them. Radio and Television glorified them. Now, I have been a writer, director and producer for more than fifty years. I have seen the best and the worst on Broadway. And, frankly, I was furious when I read all those eulogies. In all fairness, I will admit that there were individual dancers in both the Moiseyev and Bolshoi troupes who were comparable to some of our best — *but not any more than that.* But, as to the productions, I can name many second rate American musicals that far surpassed both of the Russian shows. The lighting was poor—the scenery and costuming were downright shabby. Furthermore, among the dancers I saw individuals whom I set down as novices, or hasbeens. It seemed strange that the Directors of both troupes included such obvious stumblebums in what were otherwise fine professional groups. And then, lo and behold, it leaked out that, blended in with the dancers, the troupe had brought in a number of Russian Secret Service police and Intelligence (*Espionage*) agents. The State Department expressed "shock" — it is up to them to screen *all* the members of all such troupes before issuing the necessary visas. They angrily denied the "false charge." But,

to their dismay, it was confirmed by a voice of authority that not the State Department, not even the White House, could brush off, to-wit: one Petr S. Deriabin, a former officer of the Soviet Secret Service police who defected to the West in 1954, in testifying *under oath* before the House Un-American Activities Committee, identified one of the disguised Moiseyev dancers as Lt. Col. Aleksandr Kudriavtsev, a top officer of the Soviet Intelligence (Espionage) Department, with whom he had worked for many years in Moscow's Secret Service. Further investigation revealed more than a score of such spies among the dancers and on the troupe's business Staff.

Promptly, a new alibi was trotted out: the secret police had come along with the troupe "*to prevent defections*" of dancers who might wish to remain in America. Moscow had demanded that privilege — *or there would be no "Exchange" of troupes*. So now we know that every Russian "troupe", every Russian delegation of every type, brings with it a flood of disguised "spies" — *Deriabin confirmed that in his testimony*.

But did the press tell the American people about that phase of our "Cultural Exchange"? *It did not!* . . . For "Security reasons", no doubt — eh, what?

Now we'll go on to the "Bolshoi Ballet" — and an even more reprehensible phase of the treason in the "Cultural Exchange" set-up. We won't waste space with all of the hullabaloo that proclaimed the impending arrival of this troupe. It was booked into the Metropolitan Opera House, no less. And if you were to believe the press, *that* was (to have been) THE event of the century in the world of Art.

Naturally, it was the hottest attraction on Broadway. For hours, in a driving rain, long lines of people waited at the box office to buy tickets; but even the first comers were informed that there were only a few seats available, and most of those were in the rear of the balcony and the gallery. But soon it became known that there were plenty of choice tickets available — from mysterious outside source. Suddenly, several rather weird-looking, middle-aged women burst into the usually-subdued marble lobby and started shouting at the people waiting their turns at the box-office window. "*They've got no good tickets*", they screeched over and over. "*If you want good seats, go to 114 East 32nd Street — go to 114 East 32nd Street!*"

Most of the ticket buyers simply stared at the women — it all sounded like a practical joke. But as the women kept up their circus-barker chant, some of the weary waiters broke out of the line and began trekking across town to the 32nd Street address.

There they found themselves in the offices of the "National Council of American-Soviet Friendship", where eager clerks were handing out leaflets. The leaflets stated that the NCASF did, indeed, have good tickets available, and would be happy to fill all orders — *but there was a catch to it!* Seats could be had for the regular box-office price, but the "Council" hoped customers would add a donation to help carry on its "important efforts to bring about better understanding between the U.S.A. and the U.S.S.R. . . ." Following is a verbatim copy of the leaflet, on NCASF stationery:

*"Dear Friend:— The whole town's talking — Bolshoi-Bolshoi-BOLSHOI! We must say to you that our tickets are available to you at box-office prices—if you insist. (We paid the boxoffice price for them — no discount) But we trust that you may be willing to include a generous donation to help the Council continue its important efforts to bring about better understanding between the U.S.A. and the U.S.S.R. through promotion of cultural exchange and the circulation of information concerning life and activities in the Soviet Union."*

And, thus, the whole plot became clear: the NCASF, the most flagrant Communist Front in America, was capitalizing on the popularity of the "Bolshoi Ballet" to raise money and spread propaganda — *with the help of Sol Hurok and the "Cultural Exchange" set-up!!!*

Though the NCASF clerks had stacks of tickets in front of them, they would not sell them directly. Instead, they took the names and addresses of applicants, promising to send their tickets by mail — *with a significant hint that the more generous the donation, the better would be the seats!*

And in a few days the tickets did arrive, and along with them a packet of bold-faced Communist propaganda. One pamphlet depicted Russia as a paradise where ordinary workers not only have the right to bargain collectively, but to strike. Two other documents were glowing testaments to the Soviet education system written by Elizabeth Moos, the former mother-in-law of convicted spy William Remington, whose own daughter once identified her in open court as a Communist.

It is hardly necessary to stress that the NCASF is the most flaming Communist Front in America. *It is also the oldest.* It was first formed under the name of "Friends of Soviet Russia" — *on direct orders of Nikolai Lenin in 1921!* It was cited on the U.S. Attorney General's (FBI) lists of 1947 and 1948; by the Senate Internal Security subcommittee in 1956; and by the Subversive Activities Control Board in the same year . . . *now, how did such an outfit manage to "buy" up their huge blocks of the "Bolshoi" tickets?*



According to reliable information, there were 165,000 seats available for the 32 performances at the Metropolitan Opera House, and, according to the Opera House box-office, more than 100,000 of the tickets were turned over to the NCASF and similar organizations — *on orders from Sol Hurok!* And those tickets were *not paid for!* They were turned over to those organizations “*on memorandum,*” exactly as official ticket brokers get their allotments of tickets — *only for this attraction the official ticket brokers got very few tickets,* and even those were of the less desirable locations. Thus, according to the Metropolitan Opera House box-office the NCASF was given the bulk of the “Bolshoi” tickets — *on tick!* Why?

The NCASF is not, and never has been, in the theatrical business. It is not in the theatre ticket brokerage business. It has no credit rating with the Theatre Managers Association. In fact, it has no credit rating — *period!* And, aside from its office equipment, it has no known assets. Yet, it had *in its possession* hundreds of thousands of dollars worth of “Bolshoi Ballet” tickets. Again, I ask, how come?

Questioned, Hurok said most of the 165,000 seats available went to individuals and organizations on a list his office keeps. NCASF and, presumably, other Red Fronts are on that list. When asked why all the good seats were turned over to (NCASF) such a notorious Red Front, Hurok blandly replied: “*I didn't know that it was on the Attorney General's list*” . . . THAT, from a man who is officially identified as a Red Front Sponsor !!!

That entire ticket scandal was brought to the attention of the State Department. State ignored it. But a few days later, in response to angry protests by several legitimate ticket brokers, the New York Bureau of Licenses slapped a summons on NCASF for “ticket scalping”, because it had failed to file an affidavit that it was a “*Religious, charitable, or eleemosynary*” organization. And the NCASF was out of the ticket business. At the Opera House, the women barkers disappeared, and at the 32nd Street address, only one clerk was left on duty — and she had no tickets.

And *that* is our “Cultural Exchange” — *sponsored by our State Department — and approved by our President !!!*

Apropos of the spy-loaded Russian dance troupes: what would have happened here in the 1930s to a German dance troupe? Is there a difference between Nazi murderers and Communist murderers? If so, what? . . . Likewise, what would have happened to a Nazi “Exhibition” in New York in the 1930s? Is there a difference? What? State Department and Mr. Eisenhower, please answer.

---

## "ONE WORLD" THEIR GOAL

---

To properly appraise all of the different features of the "Cultural Exchange" plot, the one thing we must *always* keep foremost in mind is that the *one* great objective of the Internationalist-Communist Conspiracy is ONE-WORLD — and that every move they make is directly toward that objective.

Back in World War One days, Lina Abarbanell, star of the famous musical comedy, "Madame Sherry", sang a song which can be applied to the "Cultural Exchange" project. The title of the song was: "*Every little movement has a meaning all its own*" — and it revealed that *all* of the "little movements" were directed toward one over-all objective: the conquest of the man she'd set her heart on. Just so is every "little movement" in the "Cultural Exchange" project aimed at the one great objective of the Great Conspiracy: ONE WORLD GOVERNMENT! . . . *And they'll stop at nothing, but nothing, to achieve it!* To give point to this last statement, I'll go back for a moment to the new Hollywood-Moscow Film-Exchange.

As we know, the Moving Picture, even more than the press, is the Great Conspiracy's chief instrument for the brainwashing of all the peoples of the world. We know how frighteningly successful they were with their "doctored" and "Glorified Moscow" Films of the 1940's. Now, when Eric Johnston demanded *official* coverage for his new "Exchange" with Moscow, the striped-pants boys in the State Department broke out in a cold sweat. They insisted it was too soon. They pointed out that even if the people as a whole have forgotten about the (1948) exposition of the "doctored" and "glorify Moscow" films plot, certain "rabid pro-Americans" (they named them) were sure to remember — the risk of another exposition was too great, they argued . . . However, the Masters quickly reminded the striped-pants boys that . . . "*their's was not to reason why, their's was but to do and (OR) die.*"

Now let's take a look at the lengths they went to insure the success of the new Hollywood-Moscow Film "Exchange":

One of the requirements of the "deal" was that Charlie Chaplin was to be "welcomed" back into the United States — *and Hollywood*. The first step for that "welcome-back" was an announcement that Chaplin had "settled" all income tax claims (\$3,000,000) against him . . . *but that announcement did not reveal that the*

*"settlement" amounted to a few cents on the dollar — and that all interests and penalties had been waived.*

Of course, that alone would not be enough — the American people would have to be "conditioned" to accept the slimy, lecherous little bum. Somebody decided that a re-issue of the old Chaplin films that made him so famous and popular *could* turn the trick — nothing like belly-laughs to soften people, you know, and make them "forget." So, in October, (1958) the State Department summoned some 50 leading motion picture exhibitors, most of them chain operators, to a *"behind closed doors"* meeting in Washington. *Naturally, all of them had been very carefully selected.* The proposition laid before them was — 1) Launch the Chaplin re-issues in their theatres — 2) Book and show the Russian Films in those same theatres. — The exhibitors were startled. Some refused. *All* were reluctant. For the same reason that the striped-pants boys had demurred against it originally — *fear of a public outcry.* But those same striped-pants boys now laughed away the fears of the exhibitors. This was to be an "official Cultural Exchange" project, *approved by the President,* they pointed out — and assured that not even those pesky "rabid pro-Americans" would dare to lift their voices against anything approved by God-Man Ike.

Well, as you know, the Chaplin films were re-issued and are being shown all over the country — *and are scheduled for TV showings in the Fall . . .* the ten Hollywood films have been delivered to Moscow — and the seven Moscow films are now in Hollywood, ready for release . . . and, to top it all off, the "Academy", *and that means the film industry,* has lifted the ban on all the previously banished Reds.

In short, all of the preliminary steps went through as planned — but, *the striped-pants boys were wrong* — some of the "rabid pro-Americans" *did* dare to lift their voices . . . the American Legion "dared" to join in the outcry . . . the press was forced to front-page the exposition — and, anyway for the present, this part of the "cultural exchange" stands dead in its tracks! All further Hurok importations of spy-loaded Russian dance troupes are in abeyance . . . all TV showings of Chaplin films are in abeyance . . . ditto the seven Moscow films!

*But let there be no illusions about it* — "abeyance" IS the word for it. The Masterminds of this treason plot are "holding everything" until they can see what the American people are going to do about it.

So it is up to us, the "rabid pro-Americans", to make that "abeyance" *permanent* . . . it is up to us to get this story told in every

nook and cranny of our land — to make sure that every American man and woman knows the name of every RED traitor in Hollywood and TV, so that they can boycott the theatres in their communities that will show a Red Star or a Red film—so that they will blacklist the products of *all* Sponsors who try to bring Reds and Red propaganda into our homes via the TV sets.

Fellow-Americans, — *it is up to you!* We can provide the names of all those Reds — but only YOU can keep them out of your theatres and out of your homes . . . *only YOU can smash this "Cultural Exchange" treason plot !!!*

Now let's go on to the third and most vicious phase of this plot:

---

### THE "EXHIBITION" HOAX

---

Today, we know that the "Exhibition Exchange" was the same kind of a propaganda "goldbrick" as the "Moiseyev" and the "Bolshoi" dance troupes — *only more so!*

The Moscow "Exhibition" arrived in New York with what might be called "diplomatic immunity". There was no inspection of what they brought in, no screening of the personnel. I will let you guess how many of the guides, interpreters and business staff were trained spies. None of them had to pretend to be professional dancers, you know.

On the other hand, when *our* "Exhibition" arrived in Moscow it was promptly subjected to inspection. The "inspectors" threw out everything they didn't want even their own dedicated Communists to see — *and our officials "graciously" acquiesced.* They threw out all books, *hundreds of them*, that were in anyway unfavorable to Communism — virtually, only the books written by our pro-Communist authors, such a Howard Fast, Ben Hecht, Carl Sandburg, Langston Hughes, etc., were approved. Our paintings and other works of art were given the same treatment. All of which enabled "Pravda" and "Isvestia" to proudly proclaim that all (*the few*) good things in the United States were created by Communists. And it is needless for me to comment (*it is a public record*) that the personnel at our Moscow "Exhibition" was heavily larded with Communist sympathizers — many of them with long records of pro-Communist activities in the United States.

However, I am running ahead of my story — when our State Department first announced the "Exhibition" feature of the "Cultural Exchange" they made it sound like the answer to all our

prayers. They indicated that our "Exhibition" in Moscow would for the first time expose the Russian people to all the glories of our standard of living — our electric washing machines, electric stoves, electric refrigerators, electric razors, would positively enthrall them . . . it would transform them into admirers and friends of the American people . . . and, *by some strange reasoning by the striped-pants boys*, it would prove to *the Russian people* that we are their friends — and thus "*melt the ice of the cold war.*"

Interspersed with all those roseate "promises", the striped-pants boys slyly insinuated how they had completely outsmarted the gang in the Kremlin—how ridiculously one-sided the whole "exhibition" exchange would be . . . the Russian "Exhibition" in New York would have nothing that would frighten, or even impress, the American people — indeed, it would show *the whole world* how far Russia is behind us . . . *our* "Exhibition" in Moscow would show the Russian people, *and the peoples of the whole world*, how smart, how clever, how wonderful we are — and how far ahead of the Russians we are.

True, conceded the striped-pants boys, only an infinitesimal fraction of the Russian people would see our "Exhibition", but, because *all* of the Russian people would know that there is such an "Exhibition", the Russian press and radio would be *forced* to report all the "facts" about it — as also about *their* "Exhibition" in New York . . . and "*report*" they did !!!

On the day that our "Exhibition" opened in Moscow, several of our electrical appliances — *that were to enthrall the Russian people* — failed to function — due to faulty connections and breakdowns in electrical power. The Russian press promptly "*went to town*" with that, sneered and jeered about the "fakeries" of the American people — and their electrical appliances that "*don't work*". Of course they didn't mention that they didn't "work" because of sabotage by Russian agents and/or our own Reds on the "Exhibition" staff. A correspondent of the "New York Times", who had accompanied Nixon, reported on that day in Moscow:

"*The Soviet press*", he wrote, "*heaped scorn and disbelief on the American National Exhibition here.*" Then he quoted from "Pravda" — how that sheet scoffed at our display of non-functioning housing and home appliances as a poor and *deceptive* representation of our sordidly low standards of living.

But the stories they printed about their own "Exhibition" in New York had a different ring — *and our own American press provided them with that different ring!*

A prime object of the Moscow "Exhibition" in New York was to

convince the Russian people that they are better off than they think they are. To achieve that objective, all they had to do was use the praise and eulogies lavished on their "Exhibition" by their American sympathizers — and to magnify out of all proportion the common civilities of others . . . *they didn't even have to write their own stories* — they published, *verbatim*, the stories printed by the "New York Times", the "New York Post", the "New York Herald-Tribune", etc.

In the opinion of the average Russian, the American standard of living is much higher than his own. Therefore, if he is told *by the "New York Times"*, supposedly America's most important newspaper, that Americans, *from the President on down*, were open-mouthed and bug-eyed with amazement at the rich and lavish plane of life in the USSR, he can't dismiss the wonders that his Communist masters have achieved for him . . . *after all, what better arbiters of good living are there than the Americans?* . . . and what better proof than *the American news papers?*

However, the SUPREME objective of the "Exhibition Exchange" hoax, of the whole "Cultural Exchange" scheme, was an "invitation" for Krushchev to "visit" and — *they hoped* — triumphantly tour the United States . . . and they achieved it with the —

---

## THE EISENHOWER-KRUSHCHEV EXCHANGE

---

Why has there been so much importance attached to this exchange of visits? No reasonably intelligent person believes that poppycock that *"it will melt the ice of the cold war."* Only the liquidation of that gang in the Kremlin can do that.

Furthermore, they knew the definite risk in Krushchev's "visit" over here. Despite the reminders and admonitions — *yes, and pleas* — by the State Department and Eisenhower that Krushchev will be here as our "invited guest" and therefore we must be "nice" to him, there are many millions of American people who bitterly resent the very thought of that monster's presence in our midst. Among them there are many, *especially those from the raped and enslaved "Satellite" states*, who are determined to be anything but "nice" to him. The uproar that followed Mikoyan's "visit" may well be just a whisper compared to what will happen when the hated Krushchev will be "touring" the United States.

The State Department knows it — Eisenhower knows it — Krushchev knows it. Yet, they took that risk. Why? There must be an

awful lot at stake for the Masterminds of the Great Conspiracy to take such a risk. We can find the answer by the brief glance through the pages of the history of the past forty years.

We know that the Communist take-over in Russia was financed and masterminded by the Internationalist bankers in New York. We know that in the late 1920s the Communist regime in Moscow was rapidly deteriorating — the Russian people were becoming more and more restless — their “underground” was getting bolder and bolder. Stalin was in desperate straits. The end of Communism in Russia — *and the whole world* — was in sight. Only one thing could save Stalin (*and the Internationalist-Communist Conspiracy*) — and that was “Recognition” by the United States. There was absolutely no chance of that as long as a Herbert Hoover was in the White House. So, in 1929, came the CRASH — *was it just a coincidence?* . . . in 1932 Roosevelt replaced Hoover in the White House — *was that just another coincidence?* . . . and, as quickly as he could, Roosevelt, (*without waiting for the advice and consent of the Senate — as required by our Constitution*), “Recognized” Comrade Stalin — *was that, too, just another coincidence?*

That was the first time the United States saved the Communist Conspiracy — *and smashed the hopes of the enslaved Russian people*. The black despair that swept throughout that unhappy land when that “Recognition” was announced was vividly described by reliable observers who were there at the time.

A second “rescue” was in December 1941, when that same Roosevelt hurled us into World War II — to save Stalin and the Communist Conspiracy. *And don't you ever believe that it was for any other reason!* When (in 1940) France pleaded piteously for help, Roosevelt turned a deaf ear . . . when Britain pleaded for help, Roosevelt tossed her a few obsolete Destroyers . . . but when Stalin screamed for help, and the Internationalist Bankers saw their cherished Communist Conspiracy in grave danger, Roosevelt quickly tricked the Japanese into providing him with the excuse (Pearl Harbor) to hurl us into the war. And, if you will recall, he hurled all our might (*plus a gift of eleven billion dollars*) to the saving of Stalin and his Communist regime — he didn't give MacArthur even the proverbial shoe string to fight the Japanese — *until Stalin was out of danger!* . . . And then, at YALTA, the United States (Roosevelt) once again shattered all the hopes of the Communist-enslaved peoples of Russia, Poland, the Balkans *and China* — I don't have to spell out how that was done.

In 1955 a third “rescue” became vitally necessary. Stalin's death in 1953 was the cue the patriots in all the enslaved states had been waiting for. In the months that followed, while the Kremlin thugs

were fighting among themselves for control, the "Undergrounds" in all those states — *and in Russia* — kept growing. By the time the Krushchev-Bulganin-Zhukov combine emerged as the new dictatorship the "Undergrounds" were ready for action. And, of course, they looked to the West — *but principally to America* — for, at least, moral support. Something drastic had to be done to discourage them. So, a 1955 version of YALTA was set up — and it was called the "GENEVA SUMMIT MEETING". That jolly gathering might well be described as a prolonged gay and festive vodka — cocktail party. Swarms of photographers were there to take all kinds and types of pictures. There were pictures of those two great war "heroes" (Eisenhower and Zhukov) nostalgically reminiscing about all their "heroic" adventures in World War II . . . pictures of Eisenhower and Krushchev exchanging gay toasts . . . pictures of Ike and all the Western "diplomats" palsy-walsying with the Moscow hoodlums.

All those pictures were promptly blown up and exhibited in all the Satellite states — pictures that clearly indicated that all was hunky-dory between the West and the East — that the West would not "interfere" with "domestic" affairs behind the Iron Curtain.

To emphasize that same *warning* to Asia and Africa, a phony outfit, calling itself "MORAL RE-ARMAMENT", staged a play in Washington, which they called "The Vanishing Island". That play depicted the West as a gang of ruthless gangsters, hoodlums, thugs, who robbed, pillaged, murdered the gentle, kindly and harmless Communists. But in the final scene the good Communists overcame their brutal (Capitalist) exploiters.

That play was promptly sent on tour throughout Asia and Africa. And as a convincer for the Asians and Africans that the play was approved *and virtually sponsored* by the United States, the cast arrived in Bombay, in Calcutta, in Manila, *on U. S. Air Force Planes* — all gaily festooned with American flags and Red, White and Blue bunting!

However, although that "Geneva" shindig spread consternation in all the "Undergrounds", it also infuriated them. And, despite the hopelessness of it, there were many outbreaks. But all of them were squelched without their creating very much world attention — *except that uprising by that heroic little band of students in Hungary*. Exasperated, the savage Krushchev ordered that massacre — *to show the patriots in the enslaved states what would happen to them if they tried the same thing*. But that massacre boomeranged — it undid all that the "Geneva Summit Meeting" had achieved for Krushchev. Horror swept through the entire world. The Butcher went down into a new low in world public opinion. It intensified



the hatreds of all of the enslaved peoples. "Pravda" and "Izvestia" would have us believe that all is serene and happiness behind the "Iron Curtain", but reports from reliable sources tell us that every one of the Satellite states, and Russia, too, is a potential powder keg — *ready to explode at the first sign of real encouragement from the West!*

Anyway, once again the Kremlin gang desperately needs help. Somehow or other, Krushchev must be restored to good world public opinion — *only* that will discourage the bitterly-hating enslaved peoples behind the Iron Curtain.

Well, what could do that better than an "official invitation" to Krushchev to visit the United States? A gala welcoming at the White house — guided tour of the nation — winings and dinings at all stops — with speeches to cheering multitudes . . . that's all Mister Krushchev would need to give him a renewed standing with the peoples behind the Iron Curtain and among the peoples of those other countries teetering on the Communist edge. *And it would again create the necessary despair in the hearts of his Communist-enslaved victims . . .*

And that is what the "CULTURAL EXCHANGE" project was set up to accomplish.

Well, after three years of constant maneuvering, Krushchev got his invitation — *but always bear THIS in mind*: it was not the American people who invited the Butcher of Budapest — it wasn't the State Department (*they didn't dare*) — IT WAS DWIGHT D. EISENHOWER !!!

---

## GOD-MAN BETRAYS HIS WORSHIPPERS

---

Many of Eisenhower's worshippers will indignantly sputter that their God-Man couldn't even have been aware of such a heinous plot, let alone *participate* in it. Even some who are fully aware of the man's weaknesses (*as they would call it*), but who respect him as "The President of the U. S.", may prefer to disbelieve it. But there is one fact that can't be brushed off: after everybody, including the State Department, admittedly did not dare to open our gates to the Butcher of Hungary, *Eisenhower did it!* . . . For three years, after he had been "deceived" at the Geneva Summit Meeting, and especially after that horrifying Hungarian Massacre, Eisenhower had been piously proclaiming that he'd have no further truck with the whole Kremlin gang — yet, for months, after the State Department

“gave up”, he *secretly* negotiated with Krushchev — and *personally* invited him to “*be my guest!*”

Surely, after that, no reasonably intelligent American can doubt that Eisenhower meticulously obeys the orders of his Internationalist masters — the men who transformed him from a mediocre barracks soldier to the high place he holds today. There is the *documented* evidence, *confirmed by Winston Churchill and General Montgomery*, of his World War II collaboration with Stalin to give Moscow absolute control of the Balkans, of Berlin, of all of Eastern Europe . . . he is, and always has been, all-out for the “United Nations” . . . he is all-out for a World Court that would give the UN complete control of our Domestic, as well as Foreign, Affairs . . . he is all-out for OTC (*Organization For Trade Cooperation*) and GATT, which would give all authority over American Trade and Tariffs to the UN - in short, *he is all-out for anything and everything that leads to One-World Government!*

For several days after it was announced that *Eisenhower* had “invited” the Kremlin Monster the nation was stunned. The people couldn’t believe it. We, who used to deride Chamberlin and his umbrella, who used to mock his “*peace in our time*”, suddenly found we have an “umbrella man” of our own — only a far more sanctimonious one!

And then came an outburst of protests — from Senators, from Cardinals, from Protestant ministers, from outraged citizens in all walks of life. Hopefully, I read, and I listened — waiting for some courageous one to NAME it treason — and to NAME the traitor. I waited in vain. And then I realized that the *controlled* press would never publish any speech or “*Letter to the Editor*” which contained that kind of “criticism” of Eisenhower. But then — *a miracle!* One newspaper, the small, but nationally famous, “*Manchester (N.H.) Union-Leader*”, did publish just such a “Letter”! Yet, it was not exactly a miracle — not when you realize that the publisher of that paper is William Loeb, unquestionably the most courageous newspaper publisher in our entire land — and not when you know that the man who wrote the “Letter” is George B. Fowler, one of Massachusetts’ most prominent industrialists and, *far more important*, a “throwback” to those men (Patrick Henry, Thomas Jefferson, George Washington) who founded, fought for, and gave us this God’s country of ours!

This letter was addressed to Senator Saltonstall of Massachusetts — it speaks for itself:

“*The other day I noticed a photograph (attended by discussion of the circumstances) of Dwight Eisenhower (and Richard Nixon) frat-*

ernizing on the most amicable terms with Kozlov — one of the top men in the Soviet regime. It was viewed by millions of Americans (perhaps every American), the significance undoubtedly being impressed upon many as it was on me. Here we have 'the thing' out in the open.

*"Witness the Summit meeting of 1955, and the visit of Mikoyan to the United States — with all the fanfare, the photography, the publicity, the entertainment and dinners. Here is one more step in the sequence of such meetings used by Moscow in furtherance of its policy of seeming friendship for and fraternization with the West, a Fabian device having immediate and special value for propagandizing the people of the earth.*

*"As a citizen and a constituent, I demand of the Congress (through you as my representative) that impeachment proceedings be initiated against the President and Vice President of the United States on the charge of treason — with a view to similarly conducting thereafter proceedings against Earl Warren and (on the basis of their records) every member of the United States Supreme Court (on the same charge) — it being intended that such action shall initiate a broad investigative program as to loyalty, subversion, and treason throughout every department of government — in the interest of our national survival.*

*"You are hereby requested to use your best efforts to bring this to the attention of the necessary authorities with the objective of immediate conforming action.*

*"Please advise me of your position in the matter and oblige.*

GEORGE B. FOWLER

*"Holyoke, Mass."*

---

Too bad Mr. Fowler didn't conclude his letter with Patrick Henry's immortal — *"If this be treason, make the most of it!"*

At this time, because of space limitation, I will only say that Mr. Fowler's blunt letter points the way to the one sure-fire solution of all our problems. The impeachments of those three hypocrites, or even of just one of them, will be the grimmest kind of warning to all the traitors in Washington — and to those politicians who consider it expedient to their careers to play along with treason . . . it will proclaim to the world that the American people have come awake . . . it will warn the whole world, but especially the hood-

lums in the Kremlin and the Masterminds of the Great Conspiracy, that we will be pushed around no more!

I know that many people will be aghast at the very suggestion of such impeachments — they will say “*it couldn't be done!*” Well, in our next issue I will show that *it can* be done, that it *must* be done — how YOU can do it . . . *I will provide the documentary evidence to show that these impeachments are a MUST — if we are to save our Country!*

---

**WARNING ALL LOYAL AMERICANS!**

---

At this point I'd like to mention an incident that clearly reveals how the ENEMY controls our press—and *prevents circulation of our loyal, pro-American publications*; that incident was revealed by one of our (CEG) members shortly after he received our letter urging all good Americans to support the “AMERICAN MERCURY.”

This member — we will call him Mr. X for identification purposes — lives in a suburban community near San Francisco. There are only two magazine distributors in that community, both operated by the two local drug stores. Mr. X maintained a charge account with one of the drug stores — and that was where he used to pick up his copy of “American Mercury”. About a year ago, the owner of that drug store (we'll call him Mr. Doakes) informed Mr. X that the “American Mercury” had folded — therefore, no more “American Mercury”. Then Mr. X received our letter. He again asked Mr. Doakes for a copy of the magazine. Again Mr. Doakes assured him that it was no longer being published. Thereupon, Mr. X showed Mr. Doakes our letter. Mr. Doakes flushed, stammered, stuttered — then confessed: he had been pressured (*undoubtedly by the ADL*)

to blacklist the "American Mercury" — and the easiest way to do it was by saying that it was no longer being published.

Mr. X promptly cancelled his charge account with Mr. Doakes and transferred his patronage to the other drugstore upon the latter's promise to "carry" the "American Mercury".

