FREEDOM OF THE PRESS - ... TO PROMOTE TREASON?

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CONTENTS:

1) We Are Failing Our Fathers!
2) Strange Reporting
3) A Call To Arms
4) Loyalty Pays Off
5) Disloyalty Boomerangs
6) Dangerous Reporting
7) The Hollywood Story
8) Did Hollywood Reform?—No!
9) They Try A New Trick
10) Hollywood's Chief "Catspaw"

"Freedom of speech is a principal pillar of a free government; when this support is taken away, the constitution of a free society is dissolved, and tyranny is erected on its ruins."

—Benjamin Franklin

WE ARE FAILING OUR FATHERS!

In 1775 our Founding Fathers fought to give us the Freedoms which have made us the greatest nation within the known history of the world. But now, at the very peak of our greatness, we are failing our Founding Fathers—we are permitting the transformation of those very Freedoms into weapons for our destruction.

We *know* the enemy . . . . we *see* him transforming our Freedoms . . . . we *know* what he is planning, yet, like a too-full-fed pigeon, we sit still and browsily blink as he steals closer and closer—to knock us off with that stick that he has fashioned out of *our* Freedoms.

ARE ALL MEN EQUAL?

Recently, Gerald W. Johnson, historian, wrote an article for which he used the above question as a heading. He based his article on the following statement by Thomas Jefferson in a letter he wrote to John Adams on October 28, 1813 . . . . *"There is a natural aristocracy among men. The grounds for this are virtue and talents . . . ."*

"No one can understand American democracy," Johnson philosophized, *"until he can understand how those words could have been written by a man who held it a self-evident truth 'that all men are created equal'. The explanation is that Jefferson knew that virtue and talents are acquired characteristics. All men are indeed created equal, but the acquirement of virtue and talents renders some superior to the rest, and to these superior men the administration of education, justice, and public affairs ought to be intrusted.*

"The man who believes that he was born superior to others is an anti-democratic fool; but the man who does not believe that diligence, intelligence and integrity can make him superior to some others is equally a fool. As an American he is also anti-democratic,

for America's representative democracy is based on the ability and the will of the people to choose natural aristocrats for their leaders.

"Sometimes they fail. Sometimes they choose pseudo-aristocrats, virtuous men without talent, or talented men without virtue; and the failure costs the people dearly. But they have picked the combination, virtue-plus-talent, often enough to keep their Constitution working for 165 years. This is conclusive proof that most of the time they possess that vision without which the people perish."

Mr. Johnson's analysis is well taken until we reach his final observation—and there his error lies in one word: he should have said *possessed* instead of *possess*.

Vision, as the word is implied by Mr. Johnson, is nothing more nor less than public opinion. It is public opinion that decides who is to be the President of our Country . . . it is public opinion that endorses or rejects all those who seek public office. Public opinion is the yardstick by which ALL of us are measured. It is public opinion that gives us the vision to appraise the merits and demerits of those who seek to be our leaders.

Public opinion is formulated and moulded for us by our various public communications systems, principally the Press, Radio, Television and the Motion Picture. That is why "Freedom of the Press" (freedom of speech) has been the most cherished of all our Freedoms. It has been the watchdog of *all* our Freedoms. It gave us the *vision* to choose the "natural aristocrat" and to reject the "pseudo-aristocrat". It was the foundation on which we built our great Land of Liberty. A people can be as free only as its Press is free. Our Founding Fathers knew that and surrounded our Press with every possible safeguard against government control or interference. They made it so free that *it is even free to commit treason!*

There are various forms of treason. Hiss committed treason . . . . the Rosenbergs who betrayed our Atom Bomb committed treason . . . . Franklin D. Roosevelt who betrayed us at Yalta committed treason . . . all who helped to infiltrate Reds into our Government Agencies committed treason . . . . all the One-Worlders who are seeking to transform the U. N. into a One-World Government are committing treason.

By that token, our Press, Radio, TV and Motion Picture Screen are committing treason . . . they have been committing treason for *at least* the past quarter-century. During that period of time they have been creating the kind of "public opinion" that blurs our VISION into rejecting our "natural aristocrats" and into accepting the "pseudo-aristocrats". They revile and vilify the patriot and

glorify the traitor . . . . McCarthy is the villian—George Catlett Marshall is the hero. They have transformed our precious "Freedom of the Press" into a weapon that is blinding us into our self-destruction. By that token their degree of treason is greater, *far greater,* than that of a Hiss or a Harry Dexter White.

Here, however, in all fairness, I must emphasize that not all the men and women in our Press and other Communications systems are *deliberate traitors.* I will even say that the great majority of them acquiesce—*by their silence*—to the treason being committed through fear of economic disaster. In short, our Press is a *captive* of the Enemy and our "Freedom of the Press" the chains of our gradual enslavement.

In my book, "Red Treason on Broadway", I revealed with full details this evil Conspiracy that has enslaved our Press and made a mockery of our Freedom of speech. I named names and provided documentary evidence. I exposed the various forms of threats, coercion and blackmail that forces newspaper publishers and editors to slant the news and conform their editorial policies to the requirements of the Enemy. The method was always the same—"*obey, or we will pull out all your advertisers!*" I cited specific cases. And I NAMED the "Anti-Defamation League" as the Cabal that has the power to thus ruin any publisher who might dare to refuse to obey its dictates.

PROOF

Nothing so confirms a charge as the silence of the accused. The "Anti-Defamation League" did not sue me for libel—they did not even try to refute or deny my charges. The reason is very simple: they know that I have DOCUMENTARY evidence for every one of them—and a lawsuit would crack the entire conspiracy wide-open.

However, what I have stated in the preceding pages is by no means a secret in newspaperdom—and recently there have been signs of a brewing rebellion against this ADL enslavement . . . . faint signs, as yet, but positive ones—as evidenced by the following Editorial in the Tulsa Tribune.

"STRANGE REPORTING

"*Is there something funny going on in American journalism?*
"*In the (Aug. 20) U. S. News and World Report there is a fascin-*

ating interview with Rep. Martin Dies, who headed the House Committee on Un-American Activities from 1938 to 1945. It is entitled, 'They Tried to Get Me, Too'.

"Congressman Dies relates how he was attacked for his 'methods' by the 'liberal' orators, statesmen, columnists and reporters. He tells how Mrs. Roosevelt entertained Joe Lash and other officers of the Red-tinged American Youth Congress at the White House while they were under investigation by his committee and how she tried to get Lash into naval intelligence.

"Dies recounts the effort President Roosevelt made to call him off the Communist investigations. He describes the wild-swinging attack from the CIO, led by John L. Lewis. He tells how popular press reports were designed to smother his investigation with ridicule, as in the case of the famous Shirley Temple incident.

"Although subsequent history proved how right Dies and his committee were in their charges that high places in the administration had been infiltrated by Communists and although the committee named names that were later identified with high treachery it was impossible to get heads of the great government bureaus to act against these people.

"And always there was criticism of his 'methods.' All the politicians and writers who sought to destroy Dies painstakingly pointed out that they approved of his patriotic object but they didn't like those 'methods'. The same cry, says Dies, has been raised against every man in Congress who ever conducted a serious investigation into Communist subversion.

"But it's not the history that worries us. Here's what does.

"The Dies interview took up 14 pages in the magazine. At one point on the 12th page he was asked if he had any advice to give Joe McCarthy. Dies replied that on some occasions he felt McCarthy had rushed into trouble he could have avoided and that he disagreed with McCarthy's claim that Federal officials should in all cases reveal secret information to Congressional investigators.

"These admonitions occupied just six paragraphs out of the 149 paragraphs in the interview.

"Yet the United Press account of the interview spent all six of its own paragraphs describing how Dies felt that McCarthy had made mistakes. A reader of the U. P. report would gain the impression that Dies had joined the mob attacking McCarthy's methods.

"And the Associated Press story of the same interview spent 10 of its 13 paragraphs on Dies' two points of criticism of McCarthy. Again a reader would assume that Martin Dies disapproved of McCarthy.

"Nowhere in either story was there a word about Dies' sensational disclosures of Communist coddling in Washington during the time he headed the committee, not a line indicating how Dies was drawing a parallel between the abuse he took and the abuse McCarthy is taking.

"What is going on in American journalism?

° ° °

"Why, when Cardinal Spellman made a long speech generally supporting McCarthy, did the New York papers haul out one sentence of mild criticism, leave out the rest of the speech, and made it appear that the Cardinal had joined McCarthy's critics?

"Why are millions of Americans who watched the McCarthy hearings on television shocked to find that reported versions in their newspapers were so much at variance with what they had actually seen?

"The press and the wire services that feed it are on trial. It is the right of an editorial writer to fulminate as he pleases. But when news stories and particularly wire service stories, which are supposed to be balanced and factual, begin to reflect the hysterical polemics of the American Newspaper Guild every newspaper in the land may be heading for trouble."

A CALL TO ARMS

There is far more in that editorial than meets the eye: Richard Lloyd Jones, the man who wrote it, has the answers to all the questions he raised. He knows that the Chairman of the Board of Directors of the Associated Press is Eugene Meyer, owner of the notoriously pro-Red-Washington "Post" and who is high in the top brass of the "Anti-Defamation League" and the Internationalists . . . he knows that the Scripps-Howard organization, who control United Press, are in the financial clutch of the Internationalists. All our other Publishers and Editors know it. All of them know all there is to know about the ADL's enslavement of the Press. Most of them bitterly resent that enslavement. But they all go on taking their orders . . . . they go on slanting the news and their editorials . . . . they go on creating "public opinion" to belittle and smear our

"natural aristocrats" and to glorify the "pseudo-aristocrats". In other words, they go on deluding the American people into giving the leadership of our nation into the hands of those who are determined to transform the United States into an enslaved unit of a Communist One-World Government. Their excuse is the fear of the ADL's power to destroy their advertising revenue. But that fear is a false fear—*the threat of the ADL has been tested and found to be more bugaboo than real!* The Editor of the Tulsa Tribune knows that. He knows that if all publishers and editors who can still feel a flicker of self-respect and loyalty to country would take concerted action they can smash that bugaboo as easily as a cat can destroy a rat . . . that the smashing of that bugaboo would restore the "Freedom of the Press" . . . . that a Free *and fearless* Press would smash the entire Conspiracy to destroy America. That editorial is a "call to arms" to all those publishers and editors!

HOW IT CAN BE DONE

In "Red Treason on Broadway"—and again in our July (1954) News-Bulletin—I established that the Enemy early realized that control of the Press was a MUST if their conspiracy to destroy the United States as a sovereign nation was to succeed. I pinpointed their various steps to achieve that control. Actually, it required only four major steps to accomplish it.

1) Outright purchase of influential newspapers and magazines. That did not turn out too well for them—ownership by known exponents of the Great Conspiracy, such as Dorothy Schiff, Eugene Meyer, Marshall Field, etc., reduced the influence of those publications to a low ebb; 2) Financing publishers who were willing to repay with editorial treason; 3) To get control of the working press, such as the reporters, critics, sub-editors, etc., they created the "American Newspaper Guild". That "guild" is more than a mere Union for "collective bargaining" purposes; it serves as a SANCTUARY for the Reds and "Liberals" in journalism—no publisher can fire even the known Reds without the consent of that "Union" unless he is willing to face a complete shutdown. That "Union" is also the spawning ground for brilliant writers without scruple who can be groomed for high places in the profession—such columnists as Elmer Davis, the Alsop boys, Drew Pearson, "Ferocious" Freddie Waltman, Brooks Atkinson, etc., etc.,—crafty word carpenters who can idealize Marxism, who can create mental pictures of horns and forked tails for a Joe McCarthy, a Martin Dies, a Bill Jenner—and a

halo for a Franklin Roosevelt, a George Marshall, an Eisenhower, and even a Zwicker . . . . writers who can make TREASON spell HUMANITARIANISM.

Even so, just those three steps could never have spelled CONTROL, because there were thousands of publications that could not be reached through any of those steps. It was their fourth step that did the trick. That was the control of advertising by the "Anti-Defamation League"—as described in "Red Treason on Broadway".

Under the guise of decency and "humanitarianism", that outfit, created in 1914, bent all efforts from it's very inception to gaining control of the advertising budgets of Department Stores and all types of advertisers—*and they succeeded.* They did it so quietly and smoothly that nobody so much as sensed their objective. They did not accomplish it overnight, but by 1930 they had acquired a truly frightening power. By 1940 not a newspaper or magazine publisher dared to oppose their wishes. Governors, Senators, Congressmen, Mayors, Judges—*and our present president of the United States*—jump at their command. Throughout their formative years their entire camouflage was that their only objective was to prevent the spreading of anti-semitism. But as they grew in power they became bolder and bolder—they began to scorn explanations and qualifications for their acts—their slogan became: *obey or be destroyed!*

And now I will reveal what seems to have been a well kept secret: the entire power of the ADL lies in the "fear" they have generated. Put to test, the threat with which they have enslaved the press is as empty as a kid's toy pistol. Any publisher can call their bluff and make them run for cover—as I proved with the following citation in "Red Treason on Broadway":

"ANY NEWSPAPER CAN LICK ADL

"As a matter of proven fact, any one newspaper with good old-fashioned American backbone can successfully defy the ADL and make them crawl. It has been done—by the publisher of one of the most important newspapers in the middle-West. His paper had never directly tangled with the Anti-Defamation League, but, early in 1951, *he opposed certain national legislation backed by them. One fine day, an ADL Committee called on this publisher. They placed a list of the city's largest advertisers on his desk and told him that if he did not agree by noon of the next day to change his*

paper's editorial policy all the merchants on that list would withdraw their advertising at the end of the week. The publisher looked over the list and told the Committee they didn't have to wait until the next day for his decision—he'd give it to them right then and there: the decision was NO! 'And,' the publisher quietly added, 'the first advertiser who withdrew his advertisement would, on the following day, find his regular space devoted to an explanation to the public why the ad was withdrawn—and that would continue every day with every ad withdrawn.' The dismayed ADLers looked at each other; then, with a sickly smirk, the Chairman asked the publisher to 'forget all about it.'"

(NOTE:—The newspaper referred to in the above is located in Tulsa, Oklahoma. There is no need to more specifically identify the publisher—except by the statement that he is a MAN who treasures the ethics of his profession, the "Freedom of the Press" and loyalty to country far above all the advertising dollars in the world. Ed.)

THEY ALWAYS CRAWL

The Tulsa case is not the only one that proves my contention. In New York we have another publisher who refuses to swoon at the mere mention of the ADL. His newspaper has the largest circulation in New York City—which means, in the United States. Several years ago he published several editorials that aroused the ire of the self-imposed Censors of the Press. They promptly sent a Committee to inform him of their displeasure. As in Tulsa, they laid down their ultimatum—as in Tulsa, the New York publisher dared them to go through with their threat—and, as in Tulsa, the Committee meekly tucked its collective tail between its collective hind legs and humbly asked the publisher to "forget it".

Newspaper publishers like those two are almost an extinct breed, but there are a few left—and whenever the ADL bumps into one of them they hurriedly slink away, with a plea to "forget it". And make no mistake about it, it *is* a plea—because they know that if the publisher were to front page the story—*and name the merchants*—it would spell ruin for those merchants, and thus transform their one and only weapon into a boomerang for their own destruction. That is not a guess . . . it happened!

James Ewing is the editor of the Monroe (Louisiana) "News-Star". Jim is another one of that nearly extinct breed. But he is

even more militant than the two previously mentioned—he views pressures to suppress the truth in print as blackmail. Thus, when the ADL decided to "pressure" him into changing his editorial policy, they smashed headlong into disaster—*Jim Ewing refused to "forget it"!* The story he published did not *name* the ADL's merchant stooges—but it carried a promise that he would if any member of that Cabal so much as came near him again. And the reaction of the townspeople was that it would be highly advisable for such named merchants, *when and if named,* to "retire" forthwith. That was enough! The terrified merchants promptly closed their doors to the ADL . . . . Today there is no ADLism, no Communism, no One-Worldism, no Un-Americanism of any kind in that community . . . . all because ONE man had the intestinal fortitude to fight for his AMERICAN birthright.

Those three incidents, *but especially the last one,* prove beyond a doubt that a courageous AMERICAN press can quickly restore the Freedom of the Press and cure our Country of the ADL cancer, the Reds, and of *all* the enemy *within,* by simply turning a full spotlight on their activities. The important point is that it must be done NOW—*before it is too late!* The timid and enslaved, but otherwise loyal, journalist must be given a shot of courage in his spine—*the disloyal one must be driven out!* There is one sure way to accomplish both of those "musts".

The strength of a newspaper lies in its readers, not in its advertising columns. A newspaper's crusades against crooked politicians, racketeering, gangsterism, and all other evils in the community, are always based upon its power to arouse the anger of the people. That same "anger" can just as easily make or break a newspaper publisher. In the following pages I will present *proof* that "the Voice of the People" can dictate the editorial policy of the press even more effectively than all the co-ercion of the ADL.

LOYALTY PAYS OFF

The Los Angeles Herald-Express is the most highly respected and highly regarded newspaper on the Pacific Coast. It was not always so. For many years the "Times" was the top newspaper in Los Angeles. Founded by General Harrison Otis, it was lustily American throughout his administration. Then it passed into the hands of his son-in-law, Harry Chandler, and from him to its present owner, Norman Chandler. The character of the paper slowly but surely changed. It became more "liberal". It lent a ready ear to the "Anti-Defamation League". Hesitant to risk an *all-out* "In-

ternationalist" policy in its own columns, it finally set up a tabloid, the "Mirror", which, to put it mildly, is as Left as Dorothy Schiff's New York "Post".

Conversely, the editorial policy of the "Herald-Express" became more and more AMERICAN. It unmasked "Unesco" and spearheaded the campaign to have it hurled out of the Los Angeles schools . . . it led in the fight to smash the treason plot of the "United World Federalists" . . . . it fearlessly reveals the chicaneries and planned treacheries of the "United Nations" and the Internationalists. And, *to my knowledge*, it has always rejected all the pressures of the "Anti-Defamation League".

Today it is the "Herald-Express" that has the full trust and regard of the true Americans in Southern California, whereas the "Times" is suspect. Which indicates that the American people are slowly but surely waking up.

DISLOYALTY BOOMERANGS

New York is the real stronghold of the Enemy. That is the one city in our nation, even more than Washington and Hollywood, in which treason is rampant with seemingly no limitations or restrictions. There the Reds, the Liberals, Internationalists and the "*Anti-Defamation League*" operate quite out in the open. Four of it's major newspapers brazenly acclaim the enemy and vilify every patriot. Ditto the Radio and TV networks. But even there the traitors cower in fear when they hear the roar of the people. That is clearly evidenced by several incidents that followed the production of "Red Rainbow" in New York.

In my book, "Red Treason on Broadway", I described how the Enemy, *masterminded by the ADL*, organized to ambush and slaughter that play on its opening night—so as to prevent the impact it would have had on the American people if it had been allowed to have a lengthy run on Broadway. Now I will report how their "victory" not only unmasked them, but boomeranged into their most disastrous defeat; to wit: the outlawing of the Communist Party.

"Red Rainbow" had a three-pronged objective: 1) To reveal to the American people that our State Department, our Armed Forces, Defense Plants, etc. ,etc., etc., were deeply infiltrated with Red spies and traitors; 2) Legislation to outlaw the Communist Party; 3) The death penalty, or life imprisonment, for Spies and Traitors in peacetime exactly as during War.

In their frenzy to "kill" the play with their reviews, the critics

overreached themselves. They branded as falsehoods the charges of infiltrations into our Armed Forces and Government Agencies—*despite the findings of Senators McCarthy, Jenner and McCarran . . .* they blasted the suggestion of a law to outlaw the Communist Party . . . they furiously denounced the death penalty law for spies and traitors. And to make sure of their "kill" they continued to smear and vilify with follow-up items during the following several days.

But during those same several days a torrent of letters, telegrams and phone calls poured in upon the editors of all the papers. All were from the people who had attended the opening night performance. All excoriated the critics (*and the publishers*) charging them with an outright conspiracy to prevent the truth from getting out to the people. The frightened publishers promptly ordered their critics and columnists to "go silent" on "Red Rainbow".

However, the play closed at the end of its second week—not because of the reviews, but because several of the actors were terrorized into quitting.

Thus they achieved their "victory". And they were very happy to let it end that way. The critics did no shouting or gloating. The publishers sighed with relief, theorizing that with no more said about the matter their readers would soon forget all about it. You see, the critics always figure that nobody dares to "quarrel" with them because they always have the last word—only they, by their control of their "press", can reach the people. But, alack and alas for them, they overlooked the fact that I, too, have a "column".

Shortly after the play closed, CEG issued "Red Treason on Broadway." Despite all the efforts of the ADL to suppress the sale of that book, within thirty days many, *many* thousands of copies were circulating in the New York area. Simultaneously, we issued a condensed version of the book in a six-page pamphlet News-Bulletin. By January 1954, only three months after the play closed, more than a million copies of that pamphlet were in circulation—approximately 300,000 in the New York area. Here is what followed:

On February 17 the front page of "Variety", the theatrical trade journal, came out with a flaring headline: "DRAMA CRITICS' NEW HUMILITY!" And then went on to describe "a sudden uneasiness" on the part of the hitherto arrogant dictators of the theatre—they were actually pleading with their readers to disregard their reviews and make up their own minds as to the merits of the plays. They were no longer glorifying Red productions such as "Sholom Aleichem", or glorifying Red Stars, Directors and Producers—they were no longer crucifying pro-American playwrights and actors. In short, they were definitely eating humble "Crow" pie.

There were other signs that the Voice of the People was being given careful attention: all of a sudden, two of the largest advertising Agencies issued orders to ban from their TV and Radio shows all Reds named in "Red Treason on Broadway" . . . . Actors Agents began to feverishly seek untainted actors . . . . Sponsors began to demand rigid deletions of "suspect" lines and situations. Early in June, all of those events were climaxed by the air "demise" of the character who calls himself Barry Gray. This creature, Bennie Yaroslovsky, alias Bernie Yaraslow, alias Barry Gray, is the ADL's choicest hatchet man in New York. Illiterate, coarse, foul-mouthed, he operated a nightly TV program. Financed by Dorothy Schiff, and supported by all the Red elements, he initiated the smears and vituperation against "Red Rainbow" months before it opened. For years he had run his unrestrained course despite all protests of the decent elements in the New York area. In reply to the protests the TV and Radio Stations stated that there was nothing they could do about it because "*Mister Gray bought his time and was his own master*"—but in June they could "take it" no longer and announced that they had terminated the contract of the "gentleman" with many aliases and would never again sell him time on their network. And thus the raucous voice of the ADL character assassin is no longer polluting the air waves of New York.

All that, plus other similar happenings, did not come about as a result of troubled consciences; the answer to it lay in the many thousands of copies of "Red Treason on Broadway" in circulation—and in the torrent of scathing letters that poured in on the Editors of the various newspapers and into the offices of TV Sponsors.

But the most startling explosion of all was revealed in an item published in the Periscope of "Newsweek", which ran as follows:

> *"NEW YORK—Newspapermen here and in Washington are asking: Is there a sharp disagreement among the brass at the New York Times over matters of (Editorial) policy? Rumors are flying thick, and an ambitious young executive (not in New York) is supposed to be at the bottom of the clash."*

The answer to that is simple. Arthur Hays Sulzberger (incidentally, a Vice President of the ADL), present Boss of the N. Y. "Times", is not the sole owner of that newspaper. He acquired his chieftainship by marrying the daughter of the original owner, Adolph Ochs. But there are other members of the Ochs family who retain heavy interests in the publication. Some of these have long been dissatisfied with the "Times" reporting on the McCarthy issue,

the Oppenheimer and Lattimore cases, and with its general rabid Leftist editorial policy—as evidenced by the "Newsweek" story.

Even more significant of the unease that has gripped the "Times" hierarchy is a strategy employed by Brooks Atkinson to escape the attention of the "young executive" mentioned by "Newsweek"—and yet continue to fulminate against the "tyranny" of the American way of life.

Mr. Atkinson is the Dramatic Critic of the "Times". As such, he is the supreme dictator of what goes into the Drama pages of that paper. As such, he had been used to devoting many columns of those pages, especially on Sundays, to what he loftily called "Thoughtful Essays", in which he went far afield from his domain in his efforts to "sell" his Marxian philosophies to his readers. Evidently he has been ordered to delouse his drama column of all such "Reflective" and "Thoughtful Essays". But it is very hard for an old dog to be broken of old tricks. Mr. Atkinson just could not keep his "profundities" bottled up—he just had to get them into print "in his favorite newspaper". So he resorted to a cute trick—he "*sat right down and wrote himself a letter*" and mailed (?) it forthwith to the "Letters to the Times" Editor. It was published on August 9. No doubt the editor chose it for publication because of its brilliant verbiage . . . . and, of course, he hadn't the vaguest notion that "reader" Brooks Atkinson is Dramatic Critic Brooks Atkinson! The whole thing is so utterly preposterous! Anyway, here is his "letter":

"TO THE EDITOR OF THE NEW YORK TIMES:

"We can vote in this country. This is doubtless the principal source of our liberty. There is freedom of speech for citizens willing to take the consequences.

"In many respects, however, both the administrative and legislative branches of the Government show a compulsion toward totalitarian attitudes and practices:

"The Government refuses passports to citizens it does not like . . . It blocks the free exchange of ideas by denying visas to eminent European scientists and writers who have been invited by American citizens to attend professional conferences here . . . . It has repudiated the scientist who led the world in the construction of the atom bomb because he is not a standardized man . . . . It maintains an organization of investigators who collect, among other items, facts concerning the newspaper reading habits of citizens

and the mail that goes into their homes . . . . It employs political informers . . . . It blackmails citizens into informing on each other . . . . It summons citizens before Government committees to answer for their personal ideas, associations, friends and their relatives . . . . Government committees presume to give absolution to citizens who confess their political sins and promise not to violate the committees' party line in the future . . . . The Government has permitted a Senator to set himself up as a public prosecutor . . . . It has accused the national foundations of underwriting revolution, threatened them with tax reprisals and denied them equal rights to defend themselves . . . . It sacks or rusticates foreign service officers who do not parrot the party line at home . . . . It tries to consolidate itself in power by denouncing its predecessors in office as traitors.

"I wonder if Americans really want it this way.

BROOKS ATKINSON."

This letter was written by a man who insists that he is an American! . . . . it was published by a newspaper that insists it prints only "*all the news that's fit to print*"! !

With every word in his letter Mr. Atkinson cries aloud that he found life in Communist Moscow much more to his liking than in America . . . . by the very token of its slogan that it prints only "*the news that's fit to print*", the N. Y. Times endorses Mr. Atkinson's opinion of America. That should add to the significance in the title of this News-Bulletin: "FREEDOM OF THE PRESS — TO PROMOTE TREASON?"

DANGEROUS REPORTING

There is an other kind of reporting which is even more dangerous to healthy "public opinion" than the "strange reporting" cited by Mr. Jones . . . . it is the misinformation that sometimes appears in the columns of reporters whose very names are synonymous with loyalty. It is by no means *deliberate* misinformation—the reporter is himself the one who is the most beguiled. The answer to that lies in his source of information—usually a trusted "friend" with an axe to grind. And for that the Columnist has no one but himself to blame. When a reporter steps out into a field that is unknown to him he should rigidly screen his informants—and double check the information. In the following pages I will provide the proof of the grave danger in that kind of reporting.

THE HOLLYWOOD STORY

Today it is common knowledge that through the 1930s and into the early months of 1948, Hollywood (the Film Industry) was the backbone of the Communist Conspiracy in the United States. It *financed* the movement in America—and, by producing scores of films such as "Mission to Moscow", it brainwashed the American people and idealized Moscow all over the world. Communism reigned supreme on all the Lots. Reds were given high preference for all jobs. Early in 1947 several prominent figures in the industry, among them Sam Wood and Jim McGuinness, who just could not forswear loyalty to their country, began to protest to the high Moguls. It had no effect—*beause it did not reach the public*. Later in that year I decided to take my own form of action: I began to make public addresses before Women's Clubs and civic organizations in which I NAMED the top Reds in Hollywood—and THAT was VERY effective!

I state the above with no desire to pat myself on the back, but merely to register facts which will have a great bearing on what is to follow.

By mid 1947 my charges began to create "talk". Newspapers picked up and printed those charges. It reached the attention of Parnell Thomas, then Chairman of the House Un-American Activities Committee. He made a preliminary probe, then decided on an all-out investigation to be held in Washington. That really startled the Reds—*and the Moguls*. They decided on a drastic stunt which they figured would prevent, or at least blunt, the threatening expose.

That stunt was the setting-up of the "Committee for the First Amendment" (an out-and-out Red Front) for the purpose of discrediting the House Un-American Activities Committee through a personal Radio appeal to the American people by virtually all the glamour personalities in Hollywood . . . . that was followed by the arrival in Washington of a caravan of Stars, led by Humphrey Bogart and Danny Kaye, to heckle and jeer the Congressional Committee and thus transform the investigation into a farcical fiasco.

That entire episode, including the jailing of the notorious "Hollywood Ten", is too well known to require further comment here. But it is important to stress that that scheme not only flopped, but boomeranged—it focused the attention of the entire nation on the Washington hearings—and revealed the truth. The roar of indignation that followed swept a panic throughout the industry . . . . it

sent the Reds scurrying into hiding and deep silence . . . . it brought forth pious assurances from Louis B. Mayer, Jack Warner and other Moguls that never again, but *never*, would Reds be allowed to work in Hollywood.

DID HOLLYWOOD REFORM?

Despite their fright the Moguls had no thought of reforming. They merely decided not to be CAUGHT again. But they knew that they would have to put on a show of reformation, so they made various gestures. One of those gestures was the "Motion Picture Alliance".

That organization, which soon became known as MPA, was *ostensibly* organized by the prominent anti-Reds in Hollywood—*ostensibly to clean Communism and Communists out of the film industry*. But actually the MPA was organized at the behest of the Moguls, who theorized that it would make an excellent smoke screen—an organization composed of such individuals as Sam Wood, Jim McGuinness, and others equally well known as anti-Reds, would hardly be suspect with the American people. So, immediately after their Washington disaster, they hauled the MPA out into public view at a huge Rally at the Wilshire-Ebell Theatre, and loudly proclaimed that henceforth Hollywood would have its own "police force"—that the MPA would clean all Reds and Red activities out of the industry.

But, alack and alas, their newly appointed Business Manager spilled all their beans—in his eloquent speech he *named* a few of the Reds to be driven out. Immediately there was an uproar back stage—and consternation on stage. Hissing whispers of "shut up" and "don't name anybody" reverberated in the auditorium. The next morning the manager was fired and the other officers were informed that the MPA was to anasthetize the American people, not alert them.

It is hardly necessary to stress that a "House organ" like the MPA could not be expected to do other than "protect" the industry. For example: the present President of MPA is one Roy Brewer. A one time Stagehands Union Boss, he is now a chief Executive of "Allied Artists". That outfit produces and distributes films studded with Red Stars, Directors, Writers and supporting actors—Mr. Brewer, no matter how vehemently he proclaims Americanism, would hardly blast any of his own company's films or Stars . . . .

and by that token, he would not *dare* to cry "Red" at the Stars, writers, directors of any other Producer.

That same condition applies to all officers of MPA, present and past. Only two men had the temerity to rebel against that ukase: Sam Wood and Jim McGuinness. Both were promptly deprived of their jobs—and *literally* hounded to death. In view of that, is a Roy Brewer, a John Wayne, a Ward Bond, or any other MPA official, likely to step out of line? You tell me.

However, the sham of the MPA was too obvious—anyway, to those who were present at that Wilshire-Ebell Theatre meeting. Talk led to action. Out of that action there emerged the "Cinema Educational Guild". In 1948 we published "Red Treason in Hollywood", in which we revealed the full story of the Red Conspiracy in Hollywood—and named 300 of the top Red Stars, Directors, Writers and Producers. It created a sensation. Ed Sullivan, N. Y. Daily News Columnist, devoted one of his columns to it. Other newspapers all over the country reprinted his comments—and our printers could hardly keep up with the demand for that book.

That was when the ADL jumped into the picture. They issued an order—a press blackout was clamped on CEG. We promptly created our own press in the form of a monthly publication known as the CEG "News-Bulletin".

At the same time we took another step: we organized "Picketing Committees" to picket the theatres showing Red films or Red Stars. We also issued a special six-page tract, which was more or less a condensation of "Red Treason in Hollywood". Within a few months more than two million copies of that Tract were in circulation all over the country . . . . *and the panic was really on!* The Frederic Marches, Eddie Cantor, John Garfield, Edward G. Robinson, Orson Welles and many other Moscow-loving Stars became "Poison-at-the-Box office". Receipts zoomed down in all theatres showing such Stars. Theatre owners all over the country began to scream. That did it! The Moguls "advised" the poison-at-the-Box-Office Stars to go to New York—or to Europe—*until the heat was off!* They stopped making *brazen* pro-Red and anti-American films. They tabooed Red Fronts. Fund raising rallies for the Red Cause were banned. The "Actors' Lab", the most brazen school for Communism in all America, was closed.

In short, Hollywood frenziedly made a great show of "cleaning house" . . . . but it came too late. During the next three years the entire industry was in its greatest depression. Every month hundreds of theatres closed their doors—which meant reduced returns to the producers. The Studios started an economy drive—*in Holly-*

wood, where the word "economy" had never been heard, not even in the 1930s. Salaries of Executives, directors, writers, actors were cut. Most of those lush long-term contracts were cancelled. The Stock Companies (young actors in training) were drastically reduced—working crews skeletonized. But all of that did not make up for the lack of attendance at the theatres.

Of course, the industry blamed it all on Television—but in the Northwest (Oregon and Washington), where there were no TV Channels, box-office receipts were just as bad as in the rest of the country. The truth was that the *American people* had decided to drive the Reds off the Screen in their own way. As evidence, films with known loyal Stars, such as Irene Dunne, Red Skelton, Bob Hope, Bing Crosby, Clark Gable, were playing to *capacity* audiences! And the excuses of the Producers did not fool the bankers—they tightened up. It soon became difficult to finance productions. Even the giants of the industry, MGM, Warner Brothers, 20th Century Fox, Paramount, sharply reduced their output.

By 1951 the situation was more than just acute. It looked like the entire industry was headed for a big Bust. Important stockholders were asking embarrassing questions. Bankers were hinting that changes *at the top* might be the cure. The Moguls were desperate. Something had to be done to bring the American people back to the box-offices. The only way to accomplish that was by making them forget about "the Reds in Hollywood"—but how?

THEY TRY A NEW TRICK

During the depression years the surest cure for anemia at the Box-office was a "personal appearance" of a popular Movie Star. Many Movie houses owed their survival to that lure. Even waning stars were able to revive their drawing powers through personal appearance tours. In 1951 Hollywood decided to try a new variation of the "personal appearance". This time, in addition to appearances at theatres, the Stars were to be honor guests at luncheon meetings of Women's Clubs, Kiwanis, Lions, Rotary Clubs, etc. In addition—*and that was most important*—they were to "butter-up" to all the local newspaper columnists, radio commentators, etc. And—*under strict instructions*, of course—the theme song of all those touring Stars was to be: "Communism has been cleaned out of Hollywood". I stress that "under instructions, of course", because I know a number of Stars bitterly protested against that theme song.

On the other hand, there were other Hollywood personalities—*and they were those who screeched Americanism the loudest*—who

jumped into the scheme with both feet. Two of the most shameless ones were Ronald Reagan, the President of the Screen Actors Guild, and the previously mentioned Roy Brewer. They traveled as a team and spouted their deceit on Radio, TV, and before every type of organization. *They* didn't stop with the statement that Communism and Communists had been cleaned out of Hollywood—they assured the world that: "TODAY, EVEN THE FELLOW TRAVELER HAS DISAPPEARED FROM THE HOLLYWOOD SCENE!" Following is a sample of Reagan's "spiel", published in Victor Riesel's column on July 27, 1951:

"*Communism,*" averred Mr. Reagan, "*failed in Hollywood because the overwhelming majority of the members of the Screen Actors Guild, the Screen Writers Guild, the Directors' guilds and the workers in the Hollywood studio craft unions are and always have been opposed to communism. They* (the Reds) *tried every trick in the bag but the actors, led by the Board of Directors of Screen Actors Guild, out-thought them and out-fought them. We fought them on record and off the record. We fought them in meetings and behind the scene. Our red foes even went so far as to threaten to throw acid in the faces of myself and some other stars, so that we 'never would appear on the screen again'. I packed a gun for some time and policemen lived at my home to guard the kids.*

"*But that was more than five years ago and those days are gone forever, along with the deluded red sympathizers and fellow travelers. TODAY, EVEN THE FELLOW TRAVELER HAS DISAPPEARED FROM THE HOLLYWOOD SCENE.*"

Unfortunately for our swashbuckoing "hero", a few weeks later the House Un-American Activities Committee decided to hold another of its Hollywood hearings. And, lo and behold, scores of Hollywood's top personalities, among them heads of Studios, when asked the 64 dollar questions hastily sought refuge behind the Fifth Amendment. Others, realizing that the Committee had documentary evidence of their Commie activities—*and fearing the consequences*—'fessed up . . . . and named *virtually all those we had listed in "Red Treason in Hollywood"—many still holding down the best jobs on the various Hollywood Lots.*

That, of course, torpedoed the Reagan-Brewer act. It also stymied all the other Hollywood "good-will ambassadors"—but only until they were given a new theme song. After that they began to point triumphantly to the "friendly witnesses" who had co-operated at the Congressional Committee hearings. "*There,*" they proclaimed, "*was the evidence that Hollywood was completely reformed.*"

Actually, there were only a scant dozen of "friendly witnesses", and close analysis of their testimony shows that all they did was confirm and re-identify approximately 300 of the already known Reds in the industry—they revealed nothing of the machinery of the Conspiracy; and they carefully avoided naming the TOP figures in Hollywood—those who *shielded* the Reds.

However, the new "theme song" worked. Many columnists and radio commentators fell for it—*fell hard!* They began to repeat the "theme song" in their articles—and "public opinion" gradually responded to it. Slowly, but surely, the theatres began to fill up again. In 1953 Hollywood was back on its financial feet—and 1954 is a BOOM year. The Moguls heaved a deep sigh of relief—and the Reds are perfecting new methods to make the Screen "carry on" for them, as I will reveal after I submit a sample of the "dangerous reporting" that has brought it about.

HOLLYWOOD'S CHIEF "CATSPAW"

During the past three years George Sokolsky has devoted quite a number of his columns to "Hollywood". Some of them virtually echoed that amazing Reagan-Brewer lullaby: "Today, even the Fellow Traveler has disappeared from the Hollywood scene." One of his most recent items started out as follows:

"For two years, Hollywood was surprisingly clear of Communists. After motion pictures were boycotted and theatres picketed by patriotic organizations to prevent American money from filling the treasury of the Communist Party, a program was set up which gave the dupe or innocent or even the Communist who had changed his mind an opportunity to clear himself. About 300 persons connected with the industry took advantage of this opportunity to set themselves straight. Surprisingly few of these persons have backslid. It was a good record of work done to help an industry in distress and it must be said that the principal companies cooperated in the program."

Before I go on to my analysis of the above I wish to stress that I believe George Sokolsky to be one of our most able reporters. I will never take issue with his analysis of the China problem—he spent many years in China and he knows that land as few others do. By the same token, I will not question his analysis of Communism as a whole—his many years in Russia qualify him as an expert in that field. Likewise, he writes excellently and wisely about the political doings in Washington—here, too, due to his personal on-the-scene observations, he knows whereof he speaks.

In short, except for his Hollywood "reporting", he is generally a very sound journalist. But far more important, he is one of our most widely read columnists—and, because of his unquestioned integrity, the vast majority of his readers believe every word he prints. That is why it is so very regrettable that he made such positive statements about a subject of which he can have only cursory—or shall I say hearsay?—knowledge. I have no doubt he believes to be true the statements he printed in that column. But to one who has lived in Hollywood and on Broadway more years than he lived in Russia and China, who knows his Hollywood fully as well as he knows his China, it is obvious that Brewer, Reagan, Ward Bond and other "friends" sold him "a bill of goods".

Let's take the first statement in that column—he would have been far more accurate had he said: *"For two years, Hollywood was surprisingly clear of Communist ACTIVITIES."* More accurate—but by no means entirely so! They have been more cautious—they haven't piled it on as thickly as in the past, but analysis of various of the top Films of *recent* vintage reveals considerable subtle anti-American propaganda; for example: 1) In "Halls of Montezuma" a Marine officer is depicted as a gangster at heart who continually builds up a hatred of the Japanese, not on the ground of being a treacherous foe, *but on the basis of Race;* and throughout the film General MacArthur is depicted as a flop; 2) In "Caine Mutiny" they *emphasized* inefficiency and incompetence of American officers; 3) Everything American was given similar treatment in "From Here to Eternity".

The most amazing feature of the publicity campaigns issued by the producers on behalf of these films was that the Pentagon had approved of and co-operated in the making of them. When asked who in the Pentagon ordered the approval and co-operation nobody knew . . . . just as nobody in the Pentagon knows WHO PROMOTED PERESS!

The above are just a few cases picked at random. There are many more,—a glaring example being "The Glass Wall", produced by Columbia Pictures Corporation, and shown in our theatres throughout the latter part of 1953. That film viciously vilified everything American and glorified the "United Nations"—which, in my book, is just a variant of propaganda for Communism.

And just to evidence that I am not the only one in Hollywood who knows what is going on, I quote from the January 21, 1954, issue of the "Hollywood Reporter", film trade journal: *"Go, Man, Go"* (then just released) *"is studded stem to stern with commie-front credits. And it isn't the only UA* (United Artists) *release so studded. More anon!"* Later they similarily named other films and Lots. In another issue in the same month this film trade journal stated:

"Scummie scripters are still selling stories to the majors under assumed names and agents handling the deals—and the studios—are fully aware who the authors are." And in the late summer of 1954, Lee Mortimer, substituting for Walter Winchell, had this to say: *"Lester Cole (of the Unfriendly Ten") is in Europe penning scripts for Hollywood studios under phony monickers—and the guys buying them had better begin studying time tables because all the dirty deals are known, COMRADES."* Later, August 26, 1954, to be exact, the Hollywood Reporter carried a front page streamer-headline: *"WRITERS IN MOVE TO OUST REDS."* This came right after the Congressional legislation that outlawed the Communist Party. Significant?

However, if *"For two years, Hollywood has been surprisingly clear of Communists"* . . . . why the sudden need (in 1954) to oust "non-existing" Reds? But, wait! You ain't heard nothin' yet!

THE EDDIE CANTOR STORY

In 1949, Warner Brothers announced with much fanfare that they were about to produce "The Eddie Cantor Story"—indicating that here was a ditty that was even more important than "The Abraham Lincoln Story". Shortly after that announcement we published "Red Treason in Hollywood", in which we documented Cantor's Red Front activities, together with a photostatic copy of a Radiogram addressed to Stalin and signed by that same Eddie Cantor and 18 other Stars, in which, in so many words, they pledged allegiance to that Monster. The public furore that followed caused Warner Brothers to hastily abandon the Cantor "epic". But, lo and behold, *late in* 1953 it came back to life . . . . it was produced amid enthusiastic ballyhooing about the great "humanitarianism" of the little pop-eyed Stalin lover. The fact that it died a quick death wherever it was shown is beside the point that it was produced during the *"two years* (that) *Hollywood was surprisingly clear of Communists."*

WHO ARE THE 300 CONVERTS?

According to Mr. Sokolsky, some time or other after the Red Conspiracy was unmasked " . . . . *a program was set up which gave the dupe or innocent or even the Communist who had changed his mind an opportunity* to clear himself".

What kind of a program?—and who set it up? I live in Hollywood—I am of Hollywood—I know every nook and cranny of it. I never heard of any such (legitimate) program.

Then Mr. Sokolsky went on to say: *"About 300 persons connected with the industry took advantage of this opportunity to set themselves straight."*

Who are they? In "Red Treason in Hollywood" we listed approximately 300. Approximately the same 300 were named by the few "friendly witnesses" who testified before the House Un-American Activities Committee. Were there additional hundreds that we knew nothing about? Or does Mr. Sokolsky, *on the advice of Roy Brewer and Ward Bond,* include in his 300 all those that were named? If so, he must include Edward G. Robinson, Katherine Hepburn, Orson Welles, Jose Ferrer, Frederic March, Eddie Cantor, Lewis Milestone, the "Hollywood Ten", etc., etc. If so, let's see just *how* they *"set themselves straight."*

"CONVERT" EDWARD G. ROBINSON

Of course, Eddie would scream if Sokolsky called him a convert. And he'd be right. Eddie is no convert. After his Red Front activities were exposed—or, rather, after he was driven off the Screen—he loudly wailed that he had been an innocent victim of unscrupulous schemers. He insisted that it was the innate goodness in his noble heart that had led him astray—that he had been deluded into a belief that those Red Fronts, the entire DOZEN or more, to which he lent his name and gave generous contributions, were philanthropic organizations. To *prove* his innocence he voluntarily presented himself before the House Un-American Activities Committee in Washington—*at least, so his press agents reported*—and laid all his cards on the table . . . . he convinced the Committee that he is such a trusting guy by nature that even the presence of Paul Robeson at the Board meetings of the various "philanthropic organizations" on which he served never aroused his suspicions. And as a result—*so his press agents reported*—the Committee gave him a clean bill of political health. Later it developed that *that* hearing had NOT been before the Committee at all, but before a couple of the Committee's investigators . . . . it also developed that Robinson had given one of the investigators a thousand dollars—oh, as a loan, of course! The loan was never repaid—but, then, a big hearted guy like Robinson would hardly expect a poorly paid investigator to return such a trifling "loan". Anyway, that's his story. No, sir, Eddie Robinson is not a convert!

Jose Ferrer, John Garfield, Eddie Cantor, Gregory Peck, Frederic March, all sang the same song with variations. John Garfield vowed,

under oath, that to his best recollection he had never even met a Communist. Jose Ferrer expressed amazement when he was told that his great friend and co-star, Paul Robeson, is a Communist. And so on down the line. And it is on the strength of such utterly preposterous alibis that those in charge of "the program" mentioned by Mr. Sokolsky are opening the gates of Hollywood to Communism and Communists all over again! . . . . on the strength of that and the "dangerous reporting" of the bemused but otherwise loyal American columnists, that during 1953 and the present year—the "*two years Hollywood was surprisingly clear of Communists*"—the Moguls have been feverishly sponsoring "comebacks" for March, Robinson, Cantor and others who had been tried, proven guilty, and banished from the Screen by the American people! But even *that* is not the worst of the evil that has resulted from the "dangerous reporting". Even Mr. Sokolsky, who has condemned in no uncertain language such films as "Mission to Moscow", "Song of Russia", etc., will admit it when he will read the following.

AN ANTI-McCARTHY FILM

Shortly after the Watkins Senate Committee was set up to do the job on Senator Joe McCarthy that the Army-McCarthy hearings failed to do, our pipe lines inside the industry brought us a startling report: although the cards were stacked to insure a *Censure*, the "Enemy" anticipate that it will be no more effective than any of the other schemes to destroy McCarthy. But he *must* be destroyed! The question is HOW? The Left wing press couldn't do it . . . . radio couldn't do it . . . . TV couldn't do it. Ah! The Screen has been a very effective Medium! See what it did for Moscow with "Mission to Moscow"—see what it did to intensify racial strife and animosities with "Gentlemen's Agreement." Perhaps a Film could destroy McCarthy. But it would have to be a very subtle Film. A dramatic attack on McCarthy would be too obvious—it would boomerang. But a Satire *could* do the trick—a Satire, poking hilarious fun at the Washington scene—a Satire never attacking or even touching McCarthy in person, but depicting "*McCarthyism*" as the evil that is causing the disunity of the American people and threatening the very security of the nation. So a Film it is to be!

This is not a rumor. *I have read the script*. In Hollywood vernacular, it is a powerhouse. Written so craftily, so innocently humerous, that even McCarthy's best friends would never suspect that it was

done with malice aforethought. The contemplated budget is FIVE MILLION dollars—to be provided by a group in New York, whose one great objective is to drive McCarthy into oblivion.

Well done—*and rest assured it will be well done*—such a film could be terrifically effective. Ridicule is more potent than smear. Any man, no matter how great he may be, who becomes a public travesty, automatically becomes a "dead duck" politically. Ceaser, stabbed in the back by a treacherous Brutus, evoked tears and eulogies— Mussolini, strung up by his heels, evoked jeers and raucous laughter. And this film, without even mentioning McCarthy, *can* string him up by his heels.

Their production plans are equally as crafty: there won't be one "suspect" name in the cast or the production staff. It will be an "all-American" film—and so larded with laughs that the American people will accept it as sheer entertainment with as little suspicion as they accepted "Mr. Smith Goes To Washington" or "State of the Union".

Only one thing will stop their going through with the scheme: The fact that they have been "betrayed"—that CEG will so publicize it as to make it boomerang and once again focus the attention of the American movie-goers on the Red Treason in Hollywood.

However, that does not minimize the fact that "the program" mentioned by Sokolsky and the "dangerous reporting" of our otherwise loyal columnists are directly responsible for this renewed brewing of Red Treason in Hollywood. Mr. Sokolsky did not identify the powers behind "the program" he eulogized; so the following item published in the November 3, 1954, issue of "PEOPLE" magazine has special significance:

"*Some 300 Hollywood personalities with allegedly Communist front backgrounds have 'cleared' themselves in the past two years in an unofficial, highly confidential operation conducted by columnist GEORGE SOKOLSKY, ex-labor leader ROY BREWER, actor WARD BOND, and an American Legion past national commander, JAMES O'NEILL. Accused leftwing sympathizers write a full explanation of their activities.*"

So that's the way 300 notorious Reds and pro-Reds have "*set themselves straight*"!?! All they had to do was write a little explanatory letter to an "unofficial" Judge and Jury—*set up by the MPA on orders from the Hollywood Hierarchy*—and they received "clear-

ance" and blessing to go right back to spinning their webs of deceit and treachery and treason. No public report of *how* they were "cleared"—no publication of their "written explanations". Oh, Mr. Sokolsky! ! !

Mr. Sokolsky is the columnist who time and again berated Roosevelt for the Yalta secrecy . . . . he has time and again denounced "secrecy" of *any* decisions that affect the American people . . . . he has time and again cried out in stentorian tones that all matters of importance should be told to the people. He writes a column for that purpose—*and only for that purpose!* Yet, he has lent his name, his column and his good offices to the setting up of a SECRET "unofficial" Court to grant "clearance" and absolution to 300 people whom a Congressional Committee has declared to be enemies of the American people! Mr. Sokolsky has been vehemently denouncing the secrecy shrouding the promotion of Peress, yet he has been doing the same thing with regard to the "clearance" of 300 individuals—many of whom may be guilty of even greater treason than Peress. *And eulogizinz the job in his column!* That is what I mean by "Dangerous reporting".

I don't know what amazing tricks of legerdemain Brewer, Ward Bond and his other MPA "friends" employed to hypnotize him into befouling his otherwise clean nest, but were I George Sokolsky, I would spend a few hours in reappraising the entire situation—and then hurl some very harsh questions at the Hollywood monkeys who tricked me into catspawing their Red chestnuts out of the fire.

In the words of George Sokolsky, Mr. Sokolsky, the American people are entitled to the full truth about anything that concerns them. This matter certainly concerns them. In the tradition of George Sokolsky, Mr. Sokolsky, let's tell it to them—and offset, if possible, the damage of the previous "dangerous reporting".

The following needs no explanation:

November 9, 1954

Mr. Fulton Lewis, Jr.
Washington, D. C.

Dear Mr. Lewis:

In your broadcast last night you mentioned that the Catholic War Veterans delivered a Petition bearing 250,000 signatures in protest against the Senate Censure of Senator Joseph R. McCarthy. I

should like to give you some further information about that Petition, which evidently was not brought to your attention.

As Mr. Fred Stafford, of the Catholic War Veterans, can inform you, the "Cinema Educational Guild" worked very closely with his organization on that Petition. Not only did all our Guild members work on it, but many patriotic groups in various parts of the country, with which we affiliate on any such project, also worked on it. Many of them printed their own forms and sent them on directly to their own Senators. Some had their own Committees bring them on to Washington. Thus, the signatures delivered by the Catholic War Veterans were only a part of the total. According to the records in our office, the actual total of signatures ran well over four million.

All of our Guild members sent their Petitions directly to the Catholic War Veterans headquarters in New York. It is unfortunate that all of the patriotic groups working on it did not do likewise and thus had the total of more than four million delivered in one block.

Inasmuch as the anti-McCarthyites gleefully blow up into huge proportions everything derogatory to him, I feel that it would be only fair to Joe to have the favorable facts known about the reaction of the American people to a call in his behalf. At that, you and I know that far more than four million true Americans would have signed that Petition had we been able to reach all of them. At least, lets give Joe the full benefit of the public opinion about him as expressed in that Petition.

I am sure you will have no difficulty in checking my statement about the other patriotic groups. Mrs. Western, of Pasadena, California, representing just one such group, left for Washington last Saturday, carrying with her volumes of Petitions with MANY thousands of signatures.

May I suggest that you relay this information to the American people in one of your forthcoming broadcasts?

Faithfully yours,

Myron C. Fagan

MCF/G

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